

Sherlock Holmes, A Drama in Four
**Acts: An approach to the translation of
late-Victorian mystery drama**

by

Cristina Quintana Blanco

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Abstract

This PhD thesis presents a translation project that I carried out from English into Spanish of a theatre play involving the famous literary character of Sherlock Holmes. The analytical part of the thesis is a discussion of certain issues that will contribute to the development of translation studies in the particular areas under research. In the course of my research, I have undertaken a detailed examination of several translation drafts, and after establishing the textual characteristics of this play, I have addressed some research matters pertaining to the difficulties a professional translator faces when translating this type of texts. These matters include the reception in contemporary Spain of a period piece that is set in a foreign culture, the transposition of stereotyped characters and the implications of relating formality and class to a criminal setting in the target language. This thesis looks into the transference of cultural elements when the culture to be translated has become part of the recognizable features that highlight the sellability of the play, therefore taking into account the expectancy norms of the audience.

Moreover, the translation of drama texts has traditionally entailed a binary approach that forces the translator to choose between a performance version or a text to be read, depending on the circumstances of the play. This may be a relatively useful method when the functional context of the text is unambiguous, and the commission sets clear instructions for the translator. However, these conditions may not be realistic possibilities in many cases such as the present project. Therefore, I suggest a hybrid approach to the drama text resulting in a product that can serve multiple purposes. In sum, an analysis of the various translation strategies employed in this translation reveals the intersections between notions that are key to the theory of drama translation, such as the idea of performability, and the translation process at different levels, i.e. sociolects, dialects, stereotypes and formality levels.

To Sofía and Olivia.

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Source Text:
*Sherlock Holmes: A Drama in
Four Acts (English, 1898)*

Sir Arthur Conan Doyle and William Gillette

Cast of Characters

In the order of their appearance

MADGE LARRABEE
ALFRED BASSICK
JOHN FORMAN
BILLY
JAMES LARRABEE
DOCTOR WATSON
TÉRÈSE
JIM CRAIGIN
MRS FAULKNER
THOMAS LEARY
SIDNEY PRINCE
“LIGHTFOOT” MCTAGUE
ALICE FAULKNER
MRS SMEEDLEY
SHERLOCK HOLMES
PARSONS
PROFESSOR MORIARTY
COUNT VON STALBURG
JOHN
SIR EDWARD LEIGHTON

The Acts

ACT I

Drawing-room at the **LARRABEES**. Evening.

ACT II

Scene 1

PROFESSOR MORIARTY's Underground Office. Morning.

Scene 2

SHERLOCK HOLMES's Apartments in Baker Street. Evening.

ACT III

The Stepney Gas Chamber. Midnight.

ACT IV

DOCTOR WATSON's Consulting Room, Kensington. The following evening.

The place is London.

Sherlock Holmes

A Drama in Four Acts

ACT I

Drawing-room at the **LARRABEES**. Evening.

*The scene represents the drawing-room at Edelweiss Lodge, an old house, gloomy and decayed, situated in a lonely district in a little-frequented part of London. The furniture is old and decayed, with the exception of the piano — a baby-grand. The desk is very solid. The ceiling is heavily beamed. Many places out of repair in the walls and ceilings. Carvings broken here and there. The music stops an instant before rise of curtain. A short pause after curtain is up. Curtain rises in darkness — lights come up. **MADGE LARRABEE** is discovered anxiously waiting. A strikingly handsome woman, but with a somewhat hard face. Black hair. Richly dressed. Enter **FORMAN** with evening paper. He is a quiet, perfectly trained servant. He is met by **MADGE** who takes the paper from him quickly.*

UTTERANCE 1: FORMAN (speaks always very quietly): Pardon, ma'am, but one of the maids wishes to speak with you. (**MADGE** is scanning the paper eagerly and sinks on to seat at the foot of the piano.)

UTT. 2: MADGE (not looking from paper): I can't spare the time now.

UTT. 3: FORMAN: Very well, ma'am. (Turns to go.)

UTT. 4: MADGE (without looking up from paper): Which maid was it?

UTT. 5: FORMAN (turning towards **MADGE** again): T  r  se, ma'am.

UTT. 6: MADGE (looking up. Very slight surprise in her tone): T  r  se!

UTT. 7: FORMAN: Yes, ma'am.

UTT. 8: MADGE: Have you any idea what she wants?

UTT. 9: FORMAN: Not the least, ma'am.

UTT. 10: MADGE: She must tell you. I'm very busy, and can't see her unless I know.

UTT. 11: FORMAN: I'll say so, ma'am.

(Turns and goes out, carefully and quietly closing the door after him — immediately coming in again and watching MADGE, who is busy with paper. Finds what she has been looking for and starts eagerly to read it. As if not seeing the print well, she leans near light and resumes reading with the greatest avidity. FORMAN quietly shuts door. He stands at the door looking at MADGE as she reads the paper. This is prolonged somewhat, so that it may be seen that he is not waiting for her to finish from mere politeness. His eyes are upon her sharply and intensely, yet he does not assume any expression otherwise. She finishes and angrily rises, casting the paper violently down on the piano. She turns and goes near the large heavy desk. Pauses there. Then turns away angrily. Sees FORMAN, calms herself at once. Just as MADGE turns, FORMAN seems to be coming into room.)

I could get nothing from her, ma'am. She insists that she must speak to you herself.

UTT. 12: MADGE: Tell her to wait till to-morrow.

UTT. 13: FORMAN: I asked her to do that, ma'am, and she said that she would not be here to-morrow. *(MADGE turns toward FORMAN with some surprise.)*

UTT. 14: MADGE: What does she mean by that?

UTT. 15: FORMAN: Pardon me for mentioning it, ma'am, but she is a bit singular, as I take it.

UTT. 16: MADGE: Tell her to come here— *(FORMAN bows and turns to go. MADGE goes toward the piano, near where the paper lies. She sees it. Stops with hand on piano.)* Oh —Judson! *(FORMAN stops and comes down. Everything quiet, subdued, cat-like in his methods.)* How did you happen to imagine that I would be interested in this marriage announcement? *(Takes up paper and sits in seat below the piano.)*

UTT. 17: FORMAN: I could 'ardly help it, ma'am. *(MADGE turns and looks hard at him an instant. FORMAN stands deferentially.)*

UTT. 18: MADGE: I suppose you have overheard certain references to the matter — between myself and my brother?

UTT. 19: FORMAN: I 'ave, ma'am, but I would never have referred to it in the least if I did not think it might be of some importance to you, ma'am, to know it.

UTT. 20: MADGE: Oh no — of no special importance! We know the parties concerned and are naturally interested in the event. Of course, you do not imagine there is anything more. *(She does not look at him as she says this.)*

UTT. 21: FORMAN *(not looking at MADGE —eyes front):* Certainly not, ma'am. Anyway, if I did imagine there was something more, I'm sure you'd find it to your interest, ma'am, to remember my faithful services in helpin' to keep it quiet.

UTT. 22: MADGE *(after slight pause, during which she looks steadily in front):* Judson, what sort of a fool are you? **(FORMAN turns to her with feigned astonishment.)** *(Speaks with sharp, caustic utterances, almost between her teeth. Turns to him.)* Do you imagine I would take a house, and bring this girl and her mother here and keep up this establishment for nearly two years without protecting myself against the chance of petty blackmail by my own servants?

UTT. 23: FORMAN *(protestingly):* Ah—ma'am—you misunderstand me — I —

UTT. 24: MADGE *(rising—throws paper on to the piano):* I understand too well! And now I beg you to understand me. I have had a trifle of experience in the selection of my servants and can recognize certain things when I see them! It was quite evident from your behaviour you had been in something yourself, and it didn't take me long to get it out of you. You are a self-confessed forger.

UTT. 25: FORMAN *(quick movement of apprehension):* No! *(Apprehensive look around.)* Don't speak out like that! *(Recovers a little.)* It — it was in confidence — I told you in confidence, ma'am.

UTT. 26: MADGE: Well, I'm telling you in confidence that at the first sign of any underhand conduct on your part this little episode of yours will —

UTT. 27: FORMAN *(hurriedly—to prevent her from speaking it):* Yes, yes! I — will bear it in mind, ma'am. I will bear it in mind!

UTT. 28: MADGE *(after a sharp look at him as if satisfying herself that he is now reduced to proper condition):* Very well ... Now, as to the maid — Térése — **(FORMAN inclines head for instruction.)** Do you think of anything which might explain her assertion that she will not be here to-morrow?

UTT. 29: FORMAN *(his eyes turned away from MADGE. Speaking in low tones, and behaviour subdued as if completely humiliated):* It has occurred to me, ma'am, since you first asked me regarding the matter, that she may have taken exceptions to some occurrences which she thinks she 'as seen going on in this 'ouse.

UTT. 30: MADGE: I'll raise her wages if I find it necessary; tell her so. If it isn't money that she wants — I'll see her myself.

UTT. 31: FORMAN: Very well, ma'am. *(He turns and goes out quietly.)*

(MADGE stands motionless a moment. There is a sound of a heavy door opening and closing. MADGE gives a quick motion of listening. Hurries to look off. Enter JIM LARRABEE, through archway, in some excitement. He is a tall, heavily-built man, with a hard face. Full of determination and a strong character. He is well dressed, and attractive in some respects. A fine looking man. Dark hair and eyes, but the hard sinister look of a criminal.)

UTT. 32: MADGE: Didn't you find him?

UTT. 33: LARRABEE: No. *(Goes to the heavy desk and throws open the wooden doors of lower part, showing the iron and combination lock of a safe or strong-box. Gives knob a turn or two nervously and works at it.)*
(MADGE follows, watching him.) He wasn't there! *(Rises from desk.)* We'll have to get a lock smith in.

UTT. 34: MADGE *(quickly):* No, no! We can't do that! It isn't safe!

UTT. 35: LARRABEE: We've got to do something, haven't we? *(Stoops down quickly before door of safe again, and nervously tries it.)* I wish to God I knew a bit about these things. *(Business at safe.)* There's no time to waste, either! They've put Holmes on the case!

UTT. 36: MADGE: Sherlock Holmes?

UTT. 37: LARRABEE: Yes. *(At safe, trying knob.)*

UTT. 38: MADGE: How do you know?

UTT. 39: LARRABEE: I heard it at Leary's. They keep track of him down there, and every time he's put on something they give notice round.

UTT. 40: MADGE: What could he do?

UTT. 41: LARRABEE (*rises and faces her*): I don't know — but he'll make some move — he never waits long! It may be any minute! (*Moves about restlessly but stops when MADGE speaks.*)

UTT. 42: MADGE: Can't you think of someone else — as we can't find Sid?

UTT. 43: LARRABEE: He may turn up yet. I left word with Billy Rounds, and he's on the hunt for him. (*Between his teeth.*) Oh! it's damnable. After holding on for two good years just for this and now the time comes and she's blocked us! (*Goes to and looks off and up stairway. Looks at MADGE. Goes to her.*) Look here! I'll just get at her for a minute. (*Starting to go out.*) I have an idea I can change her mind.

UTT. 44: MADGE (*quickly*): Yes — but wait, Jim. (**LARRABEE** *stops and turns to her.*) (*She goes near him.*) What's the use of hurting the girl? We've tried all that!

UTT. 45: LARRABEE: Well, I'll try something else! (*Turns and goes to archway.*)

UTT. 46: MADGE (*quick, half whisper*): Jim!
(**LARRABEE** *turns, MADGE approaches him.*) Remember — nothing that'll show! No marks! We might get into trouble.

UTT. 47: LARRABEE (*going doggedly*): I'll look out for that.

(**LARRABEE** *goes out, running upstairs in haste. As MADGE looks after him with a trifle of anxiety standing in archway, enter TÈRÈSE. She is a quiet-looking French maid with a pleasant face. She stands near the door. MADGE turns into the room and sees her. Stands an instant. She seats herself in the arm-chair.*)

UTT. 48: MADGE: Come here. (**TÈRÈSE** *comes down a little way—with slight hesitation.*) What is it?

UTT. 49: TÈRÈSE: Meester Judson said I vas to come.

UTT. 50: MADGE: I told Judson to arrange with you himself.

UTT. 51: TÈRÈSE: He could not, madame. I do not veesh longer to remain.

UTT. 52: MADGE: What is it? You must give me some reason!

UTT. 53: TÈRÈSE: It is zat I wish to go.

UTT. 54: MADGE: You've been here months and have made no complaint.

UTT. 55: TÈRÈSE: Ah, madame — it is not so before! It is now beginning zat I do not like.

UTT. 56: MADGE (*rising*): What? What is it you do not like?

UTT. 57: TÈRÈSE (*with some little spirit but low voice*): I do not like eet, madame — eet — here — zis place — what you do — ze young lady you have up zere! I cannot remain to see! (*Indicating above.*) Eet ees not well! I cannot remain to see!

UTT. 58: MADGE: You know nothing about it! The young lady is ill. She is not right here — (*Touching forehead.*) She is a great trouble to us, but we take every care of her, and treat her with the utmost kindness and — (*A piercing scream, as if muffled by something, heard in distant part of house above.*) (*Music on scream. Very pianissimo. Agitato.*)

(*Pause. Both motionless. TÈRÈSE does not assume a horrified expression; she simply stands motionless. After quite a pause, MRS. FAULKNER comes down stairway rapidly, a white-haired lady, dressed in an old black gown.*)

UTT. 59: MRS. FAULKNER: My child! My child! They're hurting my child!

(*MRS. FAULKNER stands just within archway, looking vacantly, helplessly, at MADGE. MADGE turns, sees her and goes quickly to her.*)

UTT. 60: MADGE (*between her teeth*): What are you doing here? Didn't I tell you never to come down! (*The old lady simply stares vacantly, but a vague expression of trouble is upon her face.*) Come with me! (*Taking MRS. FAULKNER by the arm and drawing her towards stairs.*) (*The old lady hangs back in a frightened way.*) Come, I say! (*The scream again—more muffled—from above. Sudden change. Tenderly.*) Don't be alarmed, dear, your poor daughter's head is bad to-day. She'll be better soon! (*Turns to TÈRÈSE.*) Tèrèse — come to me in the morning. (*To old lady.*) Come along, dear. (*Then angrily in low threatening voice.*) Do you hear me? Come!

(Takes **MRS. FAULKNER** off with some force up the stairs. **TÉRÈSE** stands looking after them. Enter **FORMAN** quietly. He looks a moment toward where **MADGE** has just taken the old lady off. **TÉRÈSE** is looking also the same way. **FORMAN** goes down to **TÉRÈSE**. They look at one another an instant in silence. Then he speaks to her in a low voice. Just before **FORMAN** speaks the music stops)

UTT. 61: FORMAN: She's made it quite satisfactory, I suppose. (**TÉRÈSE** looks at **FORMAN**.) You will not leave her — now?

UTT. 62: TÉRÈSE: Leave her now? More zan evaire before! Do you hear young lady? What is eet they make to her?

UTT. 63: FORMAN (*low voice*): It may be she is ill.

UTT. 64: TÉRÈSE: Indeed, I think it is so zat zey make her eel! I weel not remain to see! (*Turning a little.*) I can find another place; eet eez not so difficult.

UTT. 65: FORMAN: Not so difficult if you know where to go!

UTT. 66: TÉRÈSE: Ah—zhat eez it!

UTT. 67: FORMAN: I have one address —

UTT. 68: TÉRÈSE (*turns to him quickly*): Bien — you know one? (**FORMAN** *nods.*) Est-ce serieux? What you call re-li-ah-ble?

UTT. 69: FORMAN (*moves to her*): Here — on this card — (*Quickly takes card from pocket and pushes it into her hands.*) Go to that address! Don't let anyone see it!

UTT. 70: TÉRÈSE (*quickly looking at card while FORMAN looks away— begins slowly to read*): Meester — Sheer — lock —

UTT. 71: FORMAN (*with a quick warning exclamation and sudden turn, seizes her, covering her mouth with one hand; they stand a moment, he looks slowly round*): Someone might hear you! Go to that address in the morning.

(*The front door bell rings. FORMAN motions her off with quick, short motion. She goes out. FORMAN goes out to open the house door —quickly. Sound of house door opening — a solid, heavy sound — not sharp. Enter SID PRINCE, walking in quickly. He is a short, stoutish, dapper little fellow. He carries a*

small black satchel, wears overcoat and hat, gloves, etc., and is well dressed and jaunty. He wears diamond scarf pin, rings, etc., is quick in movements and always on the alert. FORMAN follows him on, standing near archway.)

UTT. 72: PRINCE (*going across towards piano*): Don't waste toime, you fool; tell 'em I'm 'ere, can't yer?

UTT. 73: FORMAN: Did you wish to see Mr. Chetwood, sir, or was it Miss Chetwood?

UTT. 74: PRINCE (*stopping and turning to FORMAN*): Well, I'll be blowed! You act as if I'd never been 'ere before! 'Ow do you know but I was born in this 'ere 'ouse? Go on and tell 'em as it's Mr. Sidney Prince, Esq. (*He puts satchel, which is apparently heavy, on seat at foot of piano.*)

UTT. 75: FORMAN: Oh yes, sir — I beg your pardon! I'll announce you immediate, sir. (*Goes out upstairs.*)

(*PRINCE takes off hat, gloves, etc., laying them so as to cover the satchel. Looks about room. Walks over to the heavy desk and glances at it. Swings door of the desk open in easy business-like way.*)

UTT. 76: PRINCE: Ah! (*As if he had found what he was looking for. Not an exclamation of surprise. Drops on one knee and gives the lock a turn. Rises and goes over to his satchel—which he uncovers and opens. Feels about for something.*)

(*MADGE and LARRABEE come downstairs and enter. PRINCE sees them, but does not stop what he is doing.*)

UTT. 77: MADGE (*going across to PRINCE*): Oh, is that you, Sid? I'm so glad you've come.

UTT. 78: LARRABEE: Hallo, Sid! ... Did you get my note?

UTT. 79: PRINCE (*going right on with what he is doing*): Well, I'm 'ere, ain't I? (*Business at satchel.*) ... That's what it is, I take it? (*Motion of head towards desk.*)

UTT. 80: MADGE: Yes ... We're awfully glad you turned up, Sid. We might have had to get in some stranger to do it. (*Going across to below piano in front of PRINCE.*)

UTT. 81: PRINCE (*standing up and looking at LARRABEE and MADGE*): That would be nice now, wouldn't it? If your game 'appens to be anything off colour —!!!

UTT. 82: LARRABEE: Oh — it isn't so specially dark.

UTT. 83: PRINCE: That's different. (*Goes across to desk with tools from satchel.*) I say, Larrabee — (*Quick "Sh!" from MADGE just behind him.*)

UTT. 84: LARRABEE (*at same time*): Shut up! (*They look round. PRINCE looks up surprised.*) For Heaven's sake, Sid, remember — my name is Chetwood here.

UTT. 85: PRINCE: Beg your pardon. My mistake. Old times when we was learnin' the trade together—eh!

UTT. 86: LARRABEE: Yes, yes!

UTT. 87: PRINCE: I 'ardly expected you'd be doin' the 'igh tone thing over 'ere, wen I first come up with you workin' the Sound Steamer Line out O' New York.

UTT. 88: LARRABEE: Come! Don't let's go into that now.

UTT. 89: PRINCE: Well, you needn't get so 'uffy about it! You wouldn't a' been over 'ere at all, if it 'adn't been for me ... An' youd a' never met Madge 'ere neither — and a devil of a life of it you might a' been leadin'.

UTT. 90: LARRABEE: Yes, yes.

UTT. 91: MADGE: We know all that, Sid — but can't you open that box for us now? We've no time to lose.

UTT. 92: PRINCE: Open it! I should say I could! It's one o' those things it'll fall open if you let it alone long enough! I'd really like to know where you picked up such a relic as this 'ere box! It's an old timer and no mistake! (*About to try some tools on lock, looks about.*) All clear, you say, no danger lurking?

UTT. 93: LARRABEE (*shaking head*): Not the least! (*MADGE moves away a little, glancing cautiously about. PRINCE tries tools. LARRABEE remains near piano. Both watch him as he tries tools in the lock.*)

UTT. 94: PRINCE (*at lock*): You're not robbing yourselves, I trust?

UTT. 95: LARRABEE (*near PRINCE*): It does look a little like it!

UTT. 96: PRINCE: I knew you was on some rum lay — squatting down in this place for over a year; but I never could seem to — (*business*) get a line on you. (*He works a moment, then crosses to get a tool out of satchel, and goes near light on piano and begins to adjust it. This must bring him where he commands stage. Stopping and looking sharply at MADGE and LARRABEE.*) What do we get here? Oof, I trust?

UTT. 97: LARRABEE: Sorry to disappoint you, but it isn't.

UTT. 98: PRINCE: That's too bad!

UTT. 99: MADGE (*shakes head*): Only a bundle of papers, Sid. (*PRINCE works at tool an instant before speaking.*)

UTT. 100: PRINCE: Pipers!

UTT. 101: LARRABEE: Um! (*Grunt of assent.*)

UTT. 102: PRINCE: Realize, I trust?

UTT. 103: MADGE: We can't tell — it may be something — it may be nothing.

UTT. 104: PRINCE: Well, if it's something, I'm in it, I hope.

UTT. 105: MADGE: Why, of course, Sid — whatever you think is due for opening the box.

UTT. 106: PRINCE: Fair enough. (*As if it was all settled to go on.*) Now 'ere. (*Glances round quickly.*) Before we starts 'er goin' what's the general surroundin's?

UTT. 107: LARRABEE: What's the good of wasting time on — (*Going near PRINCE.*)

UTT. 108: PRINCE (*up to him*): If I'm in this, I'm in it, ain't I? An' I want to know wot I'm in.

UTT. 109: MADGE: Why don't you tell him, Jimmie?

UTT. 110: PRINCE: If anything 'appened, 'ow'd I let the office know 'oo to look out for?

UTT. 111: LARRABEE: Well — I'm willing to give him an idea of what it is but I won't give the name of the — (*Hesitates.*) (**MADGE** goes up to arch.)

UTT. 112: PRINCE: That's all I ask — wot it is. I don't want no names.

UTT. 113: LARRABEE (*nearer PRINCE and speaking lower*): You know we've been working the Continent. Pleasure places and all that.

UTT. 114: PRINCE: So I've 'eard. (**MADGE** motions them to wait. Looking off quietly. Nods them to proceed.)

UTT. 115: LARRABEE: It was over there — Homburg was the place. We ran across a young girl who'd been havin' trouble. Sister just died. Mother seemed wrong here. (*Touches forehead.*)

UTT. 116: PRINCE: Well — you run across 'er.

UTT. 117: LARRABEE: Madge took hold and found that this sister of hers had been having some kind of love affair with a — well — with a foreign gentleman of exceedingly high rank — or at least — expectations that way.

UTT. 118: PRINCE: A foreign gentleman?

UTT. 119: LARRABEE: That's what I said.

UTT. 120: PRINCE: I don't so much care about that, yer know. My lay's 'ere at home.

UTT. 121: LARRABEE: Well, this is good enough for me.

UTT. 122: PRINCE: 'Ow much was there to it?

UTT. 123: LARRABEE: Promise of marriage.

UTT. 124: PRINCE: Broke it, of course.

UTT. 125: LARRABEE: Yes — and her heart with it. I don't know what more she expected — anyway, she did expect more. She and her child died together.

UTT. 126: PRINCE: Oh—dead!

UTT. 127: LARRABEE: Yes, but the case isn't; there are evidences — letters, photographs, jewellery with inscriptions that he gave her. The sister's been keeping them ... (*A glance about.*) We've been keeping the sister ... You see?

UTT. 128: PRINCE (*whistles*): Oh, it's the sister you've got 'ere? An' what's 'er little game?

UTT. 129: LARRABEE: To get even.

UTT. 130: PRINCE: Ah! To get back on 'im for the way 'e treated 'er sister?

UTT. 131: LARRABEE: Precisely.

UTT. 132: PRINCE: She don't want money?

UTT. 133: LARRABEE: No.

UTT. 134: PRINCE: An' your little game?

UTT. 135: LARRABEE (*shrug of shoulders*): Whatever there is in it.

UTT. 136: PRINCE: These papers an' things ought to be worth a little something!

UTT. 137: LARRABEE: I tell you it wouldn't be safe for him to marry until he gets them out of the way! He knows it very well. But what's more, the family knows it!

UTT. 138: PRINCE: Oh — family! ... Rich, I take it.

UTT. 139: LARRABEE: Rich isn't quite the word. They're something else.

UTT. 140: PRINCE: You don't mean — (**LARRABEE moves nearer PRINCE and whispers a name in his ear.**) My Gawd! Which of 'em?

UTT. 141: LARRABEE (*shakes head*): I don't tell you that.

UTT. 142: PRINCE: Well, we are a-movin' among the swells now, ain't we? But this 'ere girl — the sister o' the one that died — 'ow did you manage to get 'er into it?

UTT. 143: MADGE: I picked her up, of course, and sympathized and consoled. I invited her to stay with me at my house in London. Jimmy came over and took this place — and when I brought her along a week later it was all ready — and a private desk safe for the letters and jewellery.

UTT. 144: LARRABEE (*turning*): Yes — combination lock and all ... Everything worked smooth until a couple of weeks ago, when we began to hear from a firm of London solicitors, some veiled proposals were made—which showed that the time was coming. They wanted the things out of the way. Suddenly all negotiations on their side stopped. The next thing for me to do was to threaten. I wanted the letters for this, but when I went to get them — I found that in some way the girl had managed to change the lock on us. The numbers were wrong — and we couldn't frighten or starve her into opening the thing.

UTT. 145: PRINCE: Oh — I see it now. You've got the stuff in there!
(*Indicating safe.*)

UTT. 146: LARRABEE: That's what I'm telling you! It's in there, and we can't get it out! She's juggled the lock.

UTT. 147: PRINCE (*going at once to safe*): Oh, well, it won't take long to rectify that triflin' error. (*Stops.*) But wot gets me is the w'y they broke off with their offers that way — can you make head or tail of that?

UTT. 148: LARRABEE: Yes. (*Goes nearer to PRINCE.*) It's simple enough. (*PRINCE turns to him for explanation.*) They've given it up themselves, and have got in Sherlock Holmes on the case.

UTT. 149: PRINCE (*suddenly starting*): Wot's that! (*Pause.*) Is 'Olmes in this?

UTT. 150: LARRABEE: That's what they told me!

UTT. 151: MADGE: But what can he do, Sid? We haven't —

UTT. 152: PRINCE: 'Ere, don't stand talking about that — I'll get the box open. (*Goes to piano in front of LARRABEE.*) You send a telegram, that's all I want! (*Tears page out of his note-book and writes hurriedly. The other two watch him, LARRABEE a little suspiciously. Silence for a few moments while he writes.*) Where's your nearest telegraph office?

UTT. 153: MADGE: Round the corner. (*Going to above piano.*)

UTT. 154: PRINCE (*down to LARRABEE and giving him the telegram he has written*): Run for it! Mind what I say — run for it. (*LARRABEE is looking at him hard.*) That's to Alf Bassick. He's Professor Moriarty's confidential man. Moriarty is king of 'em all in London. He runs everything that's shady — an' 'Olmes 'as been settin' lines all round 'im for months — and he didn't know it

— an’ now he’s beginnin’ to find out that ‘Olmes is trackin’ ‘im down — and there’s the devil to pay. ‘E wants any cases ‘Olmes is on — it’s a dead fight between ‘em! ‘E’ll take the case just to get at ‘Olmes! ‘E’ll kill ‘im before ‘e’s finished with ‘im, you can lay all you’ve got on it.

UTT. 155: LARRABEE: What are you telling him?

UTT. 156: PRINCE: Nothing whatever, except I’ve got a job on as I wants to see ‘im about in the mornin’ ... Read it yourself. (**LARRABEE** *looks at what PRINCE has written.*) But don’t take all night over it! You cawn’t tell wot might ‘appen. (*Crosses to safe.*)

UTT. 157: MADGE: Go on, Jim! (**LARRABEE** *crosses, MADGE following him.*)

UTT. 158: LARRABEE (*to MADGE near archway*): Keep your eyes open.

UTT. 159: MADGE (*to LARRABEE*): Don’t you worry! (**LARRABEE** *goes out.*) (**MADGE** *is looking after him. Quick sound of door closing. PRINCE drops down to work — real work now — at desk. Short pause. MADGE stands watching PRINCE a moment. She moves over to near piano and picks up a book carelessly, which she glances at with perfect nonchalance. After a time she speaks without taking eyes from book.*) I’ve heard of this Professor Moriarty.

UTT. 160: PRINCE: If you ‘aven’t you must’ve been out in the woods.

UTT. 161: MADGE: You say he’s king of them all.

UTT. 162: PRINCE (*working*): Bloomin’ Hemperor — that’s wot I call ‘im.

UTT. 163: MADGE: He must be a good many different things.

UTT. 164: PRINCE: You might see it that way if you looked around an’ didn’t breathe too ‘ard!

UTT. 165: MADGE: What does he do?

UTT. 166: PRINCE: I’ll tell you one thing he does! (*Turns to her and rests a moment from work*) He sits at ‘ome — quiet and easy — an runs nearly every big operation that’s on. All the clever boys are under him one way or another — an’ he ‘olds them in ‘is ‘and without moving a muscle! An’ if there’s a slip and the police get wind of it there ain’t never any ‘old on ‘im. They can’t touch him. And wot’s more, they wouldn’t want to if they could.

UTT. 167: MADGE: Why not?

UTT. 168: PRINCE: Because they've tried it — that's w'y — an' the men as did try it was found shortly after a-floatin' in the river — that is, if they was found at all! The moment a man's marked there ain't a street that's safe for 'im! No — nor yet an alley. (*Resumes drilling.*)

UTT. 169: MADGE (*after pause*): What's the idea of telling him about this? He might not want —

UTT. 170: PRINCE (*turning to her*): I tell yer, 'e'll come into anything that gives 'im a chance at 'Olmes — he wants ter trap 'im — that's wot is an' just what he'll do. (*Resumes work.*)

(**PRINCE** works rapidly, drill going in suddenly as if he had one hole sunk. He tries a few tools in it and quickly starts another hole with drills. **MADGE** starts forward at business of drill.)

UTT. 171: MADGE (*recovering to careless*): Have you got it, Sid?

UTT. 172: PRINCE: Not yet — but I'll be there soon. (*Works.*) I know where I am now. (*Sound of door closing outside. Enter LARRABEE hurriedly. He is breathless from running.*)

UTT. 173: LARRABEE: Well, Sid. How goes it?

UTT. 174: PRINCE (*working*): So-so.

UTT. 175: LARRABEE: Now about this Professor Moriarty? (*Gets chair from near piano and sits behind PRINCE.*)

UTT. 176: PRINCE (*working*): Ask 'er.

UTT. 177: MADGE: It's all right, Jim. It was the proper thing to do. (*Music. Melodramatic, very pp. Hardly audible.*)

(**MADGE** and **LARRABEE** move near **PRINCE**, looking over him eagerly. He quickly introduces small punch and hammers rapidly; sound of bolts, etc., falling inside lock as if loosened. Eagerness of all three increases with final sound of loose iron work inside lock, and **PRINCE** at once pulls open the iron doors. All three give a quick look within. **MADGE** and **LARRABEE** start back with subdued exclamation. **PRINCE** looks in more carefully, then turns to

them. Pause. **LARRABEE** in moving back pushes chair along with him. Pause. Music stops.)

UTT. 178: MADGE (turning to **LARRABEE**): Gone!

UTT. 179: LARRABEE (to **MADGE**): She's taken 'em out.

UTT. 180: PRINCE (rising to his feet): What do you mean?

UTT. 181: LARRABEE: The girl! (**MADGE** stops and goes quickly to safe in front of **PRINCE** and dropping down feels carefully about inside. Others watch her closely. **PRINCE** gives back a little for her.)

(**NOTE**. — Their dialogue since opening of safe has dropped to low excited tones, almost whispers, as they would if it were a robbery. Force of habit in their intense excitement.)

UTT. 182: MADGE (rises and turns to **LARRABEE**): She's got them!

UTT. 183: PRINCE: 'Ow can you tell as she 'asn't done the trick already?

UTT. 184: LARRABEE (quick turn on **PRINCE**): What's that?

UTT. 185: PRINCE: She wants to get even, you say.

UTT. 186: MADGE: Yes! yes!

UTT. 187: PRINCE: Well, then, if she's got the thing out of the box there — ain't it quite likely she's sent 'em along to the girl as 'e wants to marry. (*Brief pause.*)

UTT. 188: MADGE: No! She hasn't had the chance.

UTT. 189: LARRABEE: She couldn't get them out of this room. We've watched her too close for that.

UTT. 190: MADGE: Wait! (*Turns and looks rapidly about piano, etc.*)
(**LARRABEE** hurriedly looks about under cushions.)

UTT. 191: LARRABEE: Here! (*Strides towards archway.*) I'll get her down. She'll tell us where they are or strangle for it! (*Turns hurriedly.*) Wait here! When I get her in, don't give her time to think! (**LARRABEE** goes out. **PRINCE** comes to the end of the piano looking off after **LARRABEE**.) (*Music. Very pp.*) (*Brief pause. MADGE* glances nervously.)

UTT. 192: PRINCE: Wot's he goin' to do?

UTT. 193: MADGE: There's only one thing, Sid. We've got to get it out of her or the whole two years' work is wasted. (*Muffled cry of pain from ALICE in distance. Pause.*)

UTT. 194: PRINCE (*glances off anxiously*): Look 'ere, I don't so much fancy this sort of thing. (*Goes to safe and collects tools.*)

UTT. 195: MADGE: Don't you worry, we'll attend to it! (*Sound of LARRABEE approaching outside and speaking angrily, nearer and nearer. Footsteps heard just before entrance. LARRABEE drags ALICE FAULKNER on, jerking her across him.*)

UTT. 196: LARRABEE (*as he brings ALICE on*): Now, we'll see whether you will or not! (*Pause for an instant.*) (**NOTE.** — *This scene should be played well up stage.*) (*Music stops.*) (*Coming down.*) Now tell her what we want.

UTT. 197: ALICE (*low voice — slight shake of head*): You needn't tell me, I know well enough.

UTT. 198: MADGE (*drawing nearer to ALICE with quiet cat-like glide. Smiling.*) Oh, no, dear, you don't know. It isn't anything about locks, or keys, or numbers this time. (*Points slowly to the open safe.*) We want to know what you've done with them! (*Pause. ALICE looks at MADGE calmly. No defiance or suffering in her expression.*) (*Comes closer and speaks with set teeth.*) Do you hear! We want to know what you've done with them.

UTT. 199: ALICE (*low voice—but clear and distinct*): You will not know from me.

UTT. 200: LARRABEE (*sudden violence, yet subdued, as if not wishing servants to overhear*): We will know from you — and we'll know before — (*As if to cross MADGE to ALICE.*)

UTT. 201: MADGE (*motioning him*): Wait, Jim! (*Moves down with him a little.*)

UTT. 202: LARRABEE (*to MADGE, violently*): I tell you, they're in this room — she couldn't have got them out — and I'm going to make her — (*As if to seize ALICE.*)

UTT. 203: MADGE (*detaining him*): No! Let me speak to her first! (*LARRABEE after an instant's sullen pause, turns and walks up stage. Watches*

from above sullenly. MADGE turns to ALICE again.) Don't you think, dear, it's about time to remember that you owe us a little consideration? Wasn't it something, just a little something, that we found you friendless and ill in Homburg and befriended you?

UTT. 204: ALICE: It was only to rob me.

UTT. 205: MADGE: Wasn't it something that we brought you and your mother across to England with us — that we kept you here — in our own home — and supported and cared for you —

UTT. 206: ALICE: So that you could rob me.

UTT. 207: MADGE: My dear child — you have nothing of value. That package of letters wouldn't bring you sixpence.

UTT. 208: ALICE: Then, why do you want it? Why do you persecute me and starve me to get it? *(Pause — MADGE looking at her cruelly.)* All your friendship to me and my mother was a pretence — a sham. It was only to get what you wanted away from me when the time came.

UTT. 209: MADGE: Why, we have no idea of such a thing!

UTT. 210: ALICE *(turning slightly on MADGE):* I don't believe you.

UTT. 211: LARRABEE *(who has controlled himself with difficulty):* Well, believe me, then. *(ALICE turns to him, frightened but calm. No forced expressions of pain and despair anywhere in the scene.) (Moves towards her.)* You're going to tell us what you've done with that package before you leave this room to-night! *(MADGE backs away a step or two.)*

UTT. 212: ALICE: Not if you kill me.

UTT. 213: LARRABEE *(seizing ALICE violently by the arms or wrists at back of her):* It isn't killing that's going to do it — it's something else. *(Music melodramatic and pathetic.) (LARRABEE gets ALICE'S arms behind her, and holds her as if wrenching or twisting them from behind. She gives slight cry of pain. MADGE comes to her. PRINCE looks away during following — appearing not to like the scene but not moving.)*

UTT. 214: MADGE *(sharp hard voice):* Tell us where it is! Tell us and he'll stop.

UTT. 215: LARRABEE (*a little behind — business of gripping as if wrenching her arms*): Out with it!

UTT. 216: ALICE (*suppressed cry or moan*): Oh! (**NOTE.** — **ALICE** has little expression of pain on her face. The idea is to be game.)

UTT. 217: MADGE: Where is it?

UTT. 218: LARRABEE: Speak quick now! I'll give you a turn next time that'll take it out of you.

UTT. 219: MADGE (*low voice*): Be careful, Jimmie!

UTT. 220: LARRABEE (*angry*): Is this any time to be careful? I tell you we've got to get it out of her — and we'll do it too! (*Business.*) Will you tell? (*Business.*) Will you tell? (*Business.*) Will you — (*Loud ringing of door bell in distant part of house.*) (**NOTE.** — *This must on no account be close at hand.*) (*After bell music stops.*)

UTT. 221: PRINCE (*quick turn on ring. Short sharp whisper as he starts up*): Lookout!

(*All stand listening an instant. ALICE, however, heard nothing, as the pain has made her faint, though not unconscious. LARRABEE pushes ALICE into chair facing fire-place. He then hides her. MADGE goes quickly and cautiously draws picture from a small concealed window. LARRABEE stands near ALICE close up to her. Steps heard outside. LARRABEE turns quickly, hearing steps. Make these steps distinct—slow—not loud.*)

UTT. 222: LARRABEE (*speaking off*): Here! (*Enter FORMAN. He stands waiting.*) Don't go to that door; see who it is. (**FORMAN** simply waits — no surprise on his face. **MADGE** turning and speaking in low but clear voice. **LARRABEE** stands so that **FORMAN** will not see **ALICE**.)

UTT. 223: MADGE (*standing on ottoman*): Tall, slim man in a long coat — soft hat — smooth face — carries ... an ebony cane — (*Short, quick exclamation from PRINCE.*)

UTT. 224: PRINCE (*breaks in with quick exclamation under breath. MADGE stopped by PRINCE'S exclamation*): Sherlock 'Olmes! He's 'ere! (*Pause. PRINCE quickly conceals his satchel above safe — also closing door of safe. Music melodramatic, very pp.*)

UTT. 225: LARRABEE (*moving towards piano, turns out lamp*): We won't answer the bell.

UTT. 226: PRINCE (*turning from tools, etc., and stopping him quickly*): Now that won't do, ye know! Looks crooked at the start!

UTT. 227: LARRABEE: You're right! We'll have him in — and come the easy innocent. (*He turns up the lamp again.*)

UTT. 228: MADGE: There's the girl!

UTT. 229: PRINCE (*at piano*): Get her away — quick! (**ALICE** *is beginning to notice what goes on in a dreamy way.*)

UTT. 230: LARRABEE: Take her up the back stairway!
(**MADGE** *takes ALICE quickly and forces her to door as they speak.*)

UTT. 231: MADGE (*stopping to speak to LARRABEE and speaking out very distinctly*): She's in poor health and can't see anyone —you understand.

UTT. 232: LARRABEE: Yes! yes! Lock her in the room — and stay by the door. (**MADGE** *and ALICE quickly go out. LARRABEE closes door at once and stands an instant, uncertain. Then he goes to and opens lid of box on wall seat, and gets a loaded club — an ugly looking weapon — and shoves it into PRINCE'S hand.*) You get out there! (*Indicating.*) Keep quiet there till he gets in the house — then come round to the front.

UTT. 233: PRINCE: I come round to the front after 'e's in the 'ouse — that plain.

UTT. 234: LARRABEE: Be ready for 'im when he comes out! If he's got the things in spite of us, I'll give you two sharp whistles! If you don't hear it, let him pass.

UTT. 235: PRINCE: But if I do 'ear the two whistles—?

UTT. 236: LARRABEE: Then let 'im have it. (**PRINCE** *gets off at window, which he closes at once. LARRABEE moves rapidly, kicking door of desk shut as he passes. Stands at piano, leaning on it carelessly. Turns to FORMAN.*) Go on, answer the bell.

(**FORMAN** *bows slightly and goes. LARRABEE strolls about trying to get into an assumption of coolness. Picks up book off piano. Sound of heavy door*

*closing outside. Brief pause. Enter **SHERLOCK HOLMES**, hat and stick in hand — wearing a long coat or ulster, and gloves. He lingers in the archway, apparently seem nothing in particular, and slowly drawing off gloves. Then moves to the wall seat close at hand and sits.) (Music stops.) (After quite a time **LARRABEE** turns, throws book on piano, and saunters towards **HOLMES** in rather an ostentatious manner.)*

Mr. Holmes, I believe.

UTT. 237: HOLMES (*risers and turning to **LARRABEE** as if mildly surprised.*) Yes, sir.

UTT. 238: LARRABEE: Who did you wish to see, Mr. Holmes?

UTT. 239: HOLMES (*looking steadily at **LARRABEE** an instant. Speaks very quietly*): Thank you so much — I sent my card — by the butler.

UTT. 240: LARRABEE (*stands motionless an instant — after an instant pause*): Oh—very well. (*Long pause. Enter **FORMAN** down stairs. **LARRABEE** moves up near piano and turns to hear what **FORMAN** says.*)

UTT. 241: FORMAN (*to **HOLMES***): Miss Faulkner begs Mr. Holmes to excuse her. She is not well enough to see anyone this evening. (***HOLMES** takes out note-book and pencil and writes a word or two on a card or leaf of the book. Tears it out of book. Pulls out watch and glances at it. Hands the card to **FORMAN**, taking off coat first.*)

UTT. 242: HOLMES: Hand Miss Faulkner this — and say that I have —

UTT. 243: LARRABEE: I beg your pardon, Mr. Holmes, but it's quite useless — really.

UTT. 244: HOLMES: Oh — I'm so sorry to hear it. (***HOLMES** turns quietly to **LARRABEE** and looks at him. **LARRABEE** is a trifle affected by **HOLMES**'s quiet scrutiny.*)

UTT. 245: LARRABEE: Yes — Miss Faulkner is — I regret to say — quite an invalid. She is unable to see anyone — her health is so poor.

UTT. 246: HOLMES: Did it ever occur to you that she might be confined to the house too much? (*An instant's pause.*)

UTT. 247: LARRABEE (*suddenly in low threatening tone, but not too violent*): How does that concern you?

UTT. 248: HOLMES (*easily*): It doesn't ... I simply made the suggestion. (*The two look at one another an instant. HOLMES turns quietly to FORMAN.*) That's all. (*Motions him slightly.*) Go on. Take it up. (**FORMAN** goes out up stairway. After a moment, **LARRABEE** turns, breaking into hearty laughter.)

UTT. 249: LARRABEE: Ha! ha! This is really too good. (*Strolling about laughing.*) Why, of course he can take up your card — or your note — or whatever it is, if you wish it so much; I was only trying to save you the trouble.

UTT. 250: HOLMES (*who has been watching him through foregoing speech*): Thanks — hardly any trouble at all to send a card. (*Seats himself in an easy languid way — picks up "Punch".*)

UTT. 251: LARRABEE (*endeavours to be easy, careless and patronizing*): Do you know, Mr. Holmes, you interest me very much.

UTT. 252: HOLMES (*easily*): Ah!

UTT. 253: LARRABEE: Upon my word, yes! We've all heard of your wonderful methods. (*Coming towards HOLMES.*) Your marvellous insight — your ingenuity in picking up and following clues — and the astonishing manner in which you gain information from the most trifling details ... Now, I dare say — in this brief moment or two, you've discovered any number of things about me.

UTT. 254: HOLMES: Nothing of consequence, Mr. Chetwood — I have scarcely more than asked myself why you rushed off and sent that telegram in such a frightened hurry — what possible excuse you could have had for gulping down that tumbler of raw brandy at the "Lion's Head" on the way back — why your friend with the auburn hair left so suddenly by the terrace window — and what there can possibly be about the safe in the lower part of that desk to cause you such painful anxiety. (*Pause. LARRABEE standing motionless looking at HOLMES. HOLMES picks up paper and reads.*)

UTT. 255: LARRABEE: Ha! ha! very good! Very good indeed! If those things were only true now, I'd be wonderfully impressed. It would absolutely — (*He breaks off as FORMAN enters — coming down stairs. He quietly crosses to LARRABEE, who is watching him, and extends salver with a note upon*

it. HOLMES is looking over paper languidly. LARRABEE takes note. FORMAN retires.) You'll excuse me, I trust. (*HOLMES remains silent, glancing over paper and looking quietly at FORMAN. LARRABEE reads the note hastily.*) (*First a second's thought after reading, as he sees that HOLMES is not observing him — then speaking.*) Ah — it's from — er — Faulkner! Well really! She begs to be allowed to see — Mr. Holmes. She absolutely implores it! (*HOLMES looks slowly up as though scarcely interested.*) Well, I suppose I shall have to give way. (*Turns to FORMAN.*) Judson!

UTT. 256: FORMAN: Sir.

UTT. 257: LARRABEE (*emphasizing words in italics*): *Ask Miss Faulkner* to come down to the drawing-room. Say that Mr. Holmes is waiting to see her.

UTT. 258: FORMAN: Yes, sir. (*Bows and goes out upstairs.*)

UTT. 259: LARRABEE (*trying to get on the free and easy style again*): It's quite remarkable, upon my soul! May I ask — (*turns toward HOLMES*) — if it's not an impertinent question, what message you sent up that could have so aroused Miss Faulkner's desire to come down?

UTT. 260: HOLMES (*looking up at LARRABEE innocently*): Merely that if she wasn't down here in five minutes I'd go up.

UTT. 261: LARRABEE (*slightly knocked*): Oh, that was it!

UTT. 262: HOLMES: Quite so. (*Rises and takes his watch out.*) And unless I am greatly mistaken I hear the young lady on the stairs. In which case she has a minute and a half to spare. (*Moving by piano — taking opportunity to look at keys, music, etc.*)

(*Enter MADGE LARRABEE downstairs as if not quite strong. She has made her face pale, and steadies herself a little by columns, side of arch, furniture, etc., as she comes on, but not overdoing this. She gives the impression of a person a little weak, but endeavouring not to let it be seen.*)

UTT. 263: LARRABEE (*advancing to MADGE*): Alice — or — that is, Miss Faulkner, let me introduce Mr. Sherlock Holmes. (*HOLMES is near piano. MADGE goes a step to him with extended hand. HOLMES meets MADGE and takes her hand in the utmost confidence.*)

UTT. 264: MADGE: Mr. Holmes! (*Coming toward him with extended hand.*)

UTT. 265: HOLMES (*meeting MADGE*): Miss Faulkner!

UTT. 266: MADGE: I'm really most charmed to meet you — although it does look as if you had made me come down in spite of myself, doesn't it? But it isn't so at all, Mr. Holmes. I was more than anxious to come, only the doctor has forbidden me seeing anyone — but when Cousin Freddie said I might come, of course that fixed the responsibility on him, so I have a perfectly clear conscience.

UTT. 267: HOLMES: I thank you very much for consenting to see me, Miss Faulkner, but regret that you were put to the trouble of making such a very rapid change of dress. (**MADGE** *slightest possible start, and recover at once.*)

UTT. 268: MADGE: Ye — yes! I did hurry a trifle, I confess. (*Crosses toward LARRABEE.*) Mr. Holmes is quite living up to his reputation, isn't he, Freddie?

UTT. 269: LARRABEE: Yes ... But he didn't quite live up to it a moment ago.

UTT. 270: MADGE: Oh, didn't he! I'm so sorry. (*Sits on seat at foot of piano.*)

UTT. 271: LARRABEE: No. He's been telling me the most astonishing things.

UTT. 272: MADGE: And they weren't true?

UTT. 273: LARRABEE: Well hardly! (**HOLMES** *sits in arm-chair.*) He wanted to know what there was about the safe in the lower part that desk that caused me such horrible anxiety! Ha! ha! ha!

UTT. 274: MADGE (*above LARRABEE'S laugh — to HOLMES*): Why, this isn't anything. (*To LARRABEE.*) Is there?

UTT. 275: LARRABEE: That's just it! Ha! ha! ha! (*With a quick motion swings back the doors.*) There's a safe there, but nothing in it. (**MADGE** *joins him in laughter.*)

UTT. 276: MADGE (*as she laughs*): Really Mr. Holmes, that's too grotesque, ha! ha! (**HOLMES**, *seated in arm-chair among the cushions, regards MADGE and LARRABEE with a peculiar whimsical look.*)

UTT. 277: LARRABEE (*laughing*): Perhaps you'll do better next time! (*Closes safe door.*)

UTT. 278: MADGE: Yes, next time — (**HOLMES** *is looking at them.*) You might try on me, Mr. Holmes. (*Looking playfully at HOLMES, greatly enjoying the lark.*)

UTT. 279: LARRABEE: Yes, what do you think of her?

UTT. 280: HOLMES: It is very easy to discern one thing about Miss Faulkner — and that is, that she is particularly fond of the piano that her touch is exquisite, her expression wonderful, and her technique extraordinary. While she likes light music very well, she is extremely fond of some of the great masters, among whom are Chopin, Liszt. She plays a great deal indeed; I see it is her chief diversion — which makes it all the more remarkable that she has not touched the piano for three days. (*Pause.*)

UTT. 281: MADGE (*turning to LARRABEE — a trifle disconcerted by HOLMES's last words, but nearly hiding it with success*): Why that's quite surprising, isn't it?

UTT. 282: LARRABEE: Certainly better than he did for me.

UTT. 283: HOLMES (*rising..*): I am glad to somewhat repair my shattered reputation, and as a reward, will Miss Faulkner be so good as to play me something of which I am particularly fond?

UTT. 284: MADGE: I shall be delighted — if I can. (*Looks questioningly at HOLMES.*)

UTT. 285: HOLMES: If you can! Something tells me that Chopin's Prelude Number Fifteen is at your finger ends.

UTT. 286: MADGE: Oh yes! (*Rising and forgetting her illness, and going to keyboard — crossing in front of piano.*) I can give you that.

UTT. 287: HOLMES: It will please me so much.

UTT. 288: MADGE (*stopping suddenly as she is about to sit at piano*): But tell me, Mr. Holmes, how did you know so much about my playing — my expression — technique?

UTT. 289: HOLMES: Your hands.

UTT. 290: MADGE: And my preference for the composers you mentioned?

UTT. 291: HOLMES: Your music-rack.

UTT. 292: MADGE: How simple! But you said I hadn't played for three days. How did—

UTT. 293: HOLMES: The keys.

UTT. 294: MADGE: The keys?

UTT. 295: HOLMES: A light layer of dust.

UTT. 296: MADGE: Dust! Oh dear! (*Quick business with handkerchief on keyboard.*) I never knew Tèrese to forget before. (*To HOLMES.*) You must think us very untidy, I'm sure.

UTT. 297: HOLMES: Quite the reverse. I see from many things that you are not untidy in the least, and therefore I am compelled to conclude that the failure of Tèrese is due to something else.

UTT. 298: MADGE (*a little under breath — and hesitatingly —yet compelled by HOLMES's pointed statement to ask*): Wh—what?

UTT. 299: HOLMES: To some unusual excitement or disturbance that has recently taken place in this house.

UTT. 300: MADGE (*after an instant's pause*): You're doing very well, Mr. Holmes, and you deserve your Chopin. (*Sits, makes preparation to play rather hurriedly in order to change the subject.*)

UTT. 301: HOLMES: Thanks.

(**LARRABEE** looks toward safe, far from easy in his mind, and leans on piano, giving **HOLMES** a glance as he turns to **MADGE**. **MADGE** strikes a few preliminary chords during above business and soon begins to play the composition spoken of. Shortly after the music begins, and while **LARRABEE** is looking to front or elsewhere, **HOLMES** reaches quietly back and pulls the bell crank. No sound of bell heard, the music supposed to make it inaudible. He then sinks into seat just at bell. After a short time **FORMAN** enters and stands waiting just in the archway. **LARRABEE** does not see **FORMAN** at first, but happening to turn discovers him standing there and speaks a warning word to **MADGE** under his breath. **MADGE**, hearing **LARRABEE** speak, looks up and sees **FORMAN**. She stops playing in the midst of a bar — a hesitating stop. Looks at **FORMAN** a moment.)

UTT. 302: MADGE: What are you doing here, Judson? (*Brief pause because FORMAN seems surprised.*)

UTT. 303: FORMAN: I came to see what was wanted, ma'am. (*Brief pause.*)

UTT. 304: MADGE: What was wanted? (*Brief pause.*)

UTT. 305: LARRABEE: Nobody asked you to come here.

UTT. 306: FORMAN: I beg pardon, sir. I answered the bell.

UTT. 307: LARRABEE (*becoming savage*): What bell?

UTT. 308: FORMAN: The drawing-room bell, sir.

UTT. 309: LARRABEE (*threateningly*): What do you mean, you blockhead!

UTT. 310: FORMAN: I'm quite sure it rang, sir.

UTT. 311: LARRABEE (*loud voice*): Well, I tell you it did not ring! (*Pause. The LARRABEES look angrily at FORMAN.*)

UTT. 312: HOLMES (*quietly — after slight pause — clear incisive voice*): Your butler is right Mr. Chetwood — the bell did ring. (*Brief pause. LARRABEE and MADGE looking at HOLMES.*)

UTT. 313: LARRABEE: How do you know?

UTT. 314: HOLMES: I rang it. (*MADGE rises.*)

UTT. 315: LARRABEE (*roughly*): What do you want? (*HOLMES rises, takes card from case or pocket.*)

UTT. 316: HOLMES: I want to send my card to Miss Faulkner. (*Gives card to FORMAN.*) (*FORMAN stands apparently paralysed.*)

UTT. 317: LARRABEE (*angrily — approaching HOLMES*): What right have you to ring for servants and give orders in my house?

UTT. 318: HOLMES (*turning on LARRABEE*): What right have you to prevent my cards from reaching their destination — and how does it happen that you and this woman are resorting to trickery and deceit to prevent me from seeing Alice Faulkner? (*The situation is held an instant and then he turns quietly to FORMAN.*) Through some trifling oversight, Judson, neither of the

cards I handed you have been delivered. See that this error — does not occur again. (**FORMAN** *stands, apparently uncertain what to do.*)

UTT. 319: FORMAN: My orders, sir —

UTT. 320: HOLMES (*quick — sharp*): Ah! you have orders! (*A sudden sharp glance at LARRABEE and back in an instant.*)

UTT. 321: FORMAN: I can't say, sir, as I —

UTT. 322: HOLMES (*quickly breaking in*): You were told not to deliver my card!

UTT. 323: LARRABEE (*step or two up*): What business is this of yours, I'd like to know?

UTT. 324: HOLMES: I shall satisfy your curiosity on that point in a very short time.

UTT. 325: LARRABEE: Yes — and you'll find out in a very short time that it isn't safe to meddle with me! It wouldn't be any trouble at all for me to throw you out into the street.

UTT. 326: HOLMES (*sauntering easily towards him—shaking finger ominously*): Possibly not — but trouble would swiftly follow such an experiment on your part.

UTT. 327: LARRABEE: It's a cursed lucky thing for you I'm not armed.

UTT. 328: HOLMES: Yes — well, when Miss Faulkner comes down you can go and arm yourself.

UTT. 329: LARRABEE: Arm myself! I'll call the police! And what's more, I'll do it now. (**HOLMES** *steps down and faces LARRABEE*)

UTT. 330: HOLMES: You will not do it now. You will remain where you are until the lady I came here to see has entered this room.

UTT. 331: LARRABEE: What makes you so sure of that?

UTT. 332: HOLMES (*in his face*): Because you will infinitely prefer to avoid an investigation of your very suspicious conduct Mr. James Larrabee — (*A sharp start from both LARRABEE and MADGE on hearing HOLMES address the*

former by his proper name.) — an investigation that shall certainly take place if you or your wife presume further to interfere with my business (Turns to FORMAN.) As for you, my man—it gives me great pleasure to recall the features of an old acquaintance. Your recent connection with the signing of another man’s name to a small piece of paper has made your presence at Bow Street much desired. You either deliver that card to Miss Faulkner at once — or you sleep in the police station to-night. It is a matter of small consequence to me which you do. (Turns and strolls near fire, picking book from mantelpiece—and sits.) (FORMAN stands motionless but torn with conflicting fears.)

UTT. 333: FORMAN (*finally in a low painful voice—whispers hoarse*): Shall I go sir? (**MADGE** moves to near **LARRABEE**, at piano.)

UTT. 334: LARRABEE: Go on. Take up the card — it makes no difference to me.

UTT. 335: MADGE (*quick, sharp, aside to LARRABEE*): If she comes down can’t he get them away from her?

UTT. 336: LARRABEE (*to MADGE*) If he does, Sid Prince is waiting for him outside.

(**FORMAN** appearing to be greatly relieved, turns and goes out up stairs with **HOLMES’s** card.) (*Pathetic music, very pp.*) (*A pause—no one moves.*) (*Enter ALICE FAULKNER. She comes down a little — very weak — looking at LARRABEE, then seeing HOLMES for first time.*) (*Stop music.*)

UTT. 337: HOLMES (*on seeing ALICE, rises and puts book on mantel. After a brief pause, turns and comes down to LARRABEE*): A short time since you displayed an acute anxiety to leave the room. Pray do not let me detain you or your wife — any longer. (*The LARRABEES do not move. After a brief pause, HOLMES shrugs shoulders slightly and goes over to ALICE. HOLMES and ALICE regard each other a moment.*)

UTT. 338: ALICE: This is Mr. Holmes?

UTT. 339: HOLMES: Yes.

UTT. 340: ALICE: You wished to see me?

UTT. 341: HOLMES: Very much indeed, Miss Faulkner, but I am sorry to see — (*placing chair near her*) — you are far from well.

UTT. 342: ALICE (*a step. LARRABEE gives a quick glance across at her, threateningly, and a gesture of warning, but keeping it down*): Oh no — (*Stops as she catches LARRABEE'S angry glance.*)

UTT. 343: HOLMES (*pausing as he is about to place chair, and looking at her*): No? (*Lets go of his chair.*) I beg your pardon — but — (*Goes to her and takes her hand delicately — looks at red marks on her wrist. Looking up at her.*) What does this mean?

UTT. 344: ALICE (*shrinking a little. Sees LARRABEE'S cruel glance*): Oh— nothing. (*HOLMES looks steadily at her an instant.*)

UTT. 345: HOLMES: Nothing?

UTT. 346: ALICE (*shaking head*): No!

UTT. 347: HOLMES: And the — (*pointing lightly*) — mark here on your neck plainly showing the clutch of a man's fingers? (*Indicating a place on her neck where more marks appear.*) Does that mean nothing also? (*Pause. ALICE turns slightly away without answering.*) (*Looking straight before him to front.*) It occurs to me that I would like to have an explanation of this ... Possibly — (*turns slowly towards LARRABEE*) — you can furnish one, Mr. Larrabee? (*Pause.*)

UTT. 348: LARRABEE (*doggedly*): How should I know?

UTT. 349: HOLMES: It seems to have occurred in your house.

UTT. 350: LARRABEE (*advancing a little, becoming violently angry*): What if it did? You'd better understand that it isn't healthy for you or anyone else to interfere with my business.

UTT. 351: HOLMES (*quickly—incisively*): Ah! Then it is your business. We have that much at least. (*LARRABEE stops suddenly and holds himself in.*) (*Turning to ALICE.*) Pray be seated, Miss Faulkner. (*Placing chair as if not near enough.*) (*ALICE hesitates an instant — then decides to remain standing for the present. LARRABEE stands watching and listening to interview between HOLMES and ALICE.*)

UTT. 352: ALICE: I don't know who you are, Mr. Holmes, or why you are here.

UTT. 353: HOLMES: I shall be very glad to explain. So far as the question of my identity is concerned, you have my name and address as well as the

announcement of my profession upon the card, which I observe you still hold clasped tightly in the fingers of your left hand. (**ALICE** *at once looks at the card in her hand.*)

UTT. 354: ALICE (*a look at him*): A — detective! (*Sits on ottoman, looking at HOLMES.*)

UTT. 355: HOLMES (*draws near her and sits*): Quite so. And my business is this. I have been consulted as to the possibility of obtaining from you certain letters and other things which are supposed to be in your possession, and which — I need not tell you — are the source of the greatest anxiety.

UTT. 356: ALICE (*her manner changing and no longer timid and shrinking*): It is quite true I have such letters, Mr. Holmes, but it will be impossible to get them from me; others — have tried — and failed.

UTT. 357: HOLMES: What others have or have not done, while possibly instructive in certain directions, can in no way affect my conduct, Miss Faulkner. I have come to you frankly and directly, to beg you to pity and forgive.

UTT. 358: ALICE: There are some things, Mr. Holmes, beyond pity — beyond forgiveness.

UTT. 359: HOLMES: But there are other things that are not. (**ALICE** *looks at him.*) I am able to assure you of the sincere penitence — the deep regret — of the one who inflicted the injury, and of his earnest desire to make — any reparation in his power.

UTT. 360: ALICE: How can reparation be made to the dead?

UTT. 361: HOLMES: How indeed! And for that very reason, whatever injury you yourself may be able to inflict by means of these things can be no reparation — no satisfaction — no indemnity to the one no longer here. You will be acting for the living — not the dead. For your own satisfaction, Miss Faulkner, your own gratification, your own revenge! (**ALICE** *starts slightly at the idea suggested and rises. Pause. HOLMES rises, moves his chair back a little, standing with his hand on it.*)

UTT. 362: ALICE (*stands a moment, very quiet low voice*): I know — from this and from other things that have happened — that a — a marriage is — contemplated.

UTT. 363: HOLMES: It is quite true.

UTT. 364: ALICE: I cannot give up what I intend to do, Mr. Holmes. There are other things beside revenge — there is punishment. If I am not able to communicate with the family — to which this man proposes to ally himself — in time to prevent such a thing — the punishment will come later — but you may be perfectly sure it will come. (**HOLMES** is about to speak. She motions him not to speak.) There is nothing more to say! (**HOLMES** gives a signal.) (She looks at **HOLMES** an instant.) Good night, Mr. Holmes. (She turns and starts to go.)

UTT. 365: HOLMES: But my dear Miss Faulkner, before you — (A confused noise of shouting and terrified screams from below followed by sounds of people running up a stairway and through the halls.)

UTT. 366: HOLMES: What's that? (All stop and listen. Noise louder. Enter **FORMAN**, breathless and white. At same time smoke pours in through archway.)

UTT. 367: FORMAN (gasping): Mr. Chetwood! Mr. Chetwood!

UTT. 368: MADGE and **LARRABEE:** What is it? (**HOLMES** keeps his eyes sharply on **ALICE**. **ALICE** stands back alarmed.)

UTT. 369: FORMAN: The lamp — in the kitchen, sir! It fell off the table — an' everything down there is blazin', sir.

UTT. 370: MADGE: The house — is on fire! (She gives a glance towards safe, forgetting that the package is gone — but instantly recovers.)

(**LARRABEE** hurriedly goes out, **MADGE** after him. **FORMAN** disappears. Noise of people running downstairs, etc. **ALICE**, on cue "Blazin', sir," gives a scream and looks quickly at chair, at the same time making an involuntary start toward it. She stops upon seeing **HOLMES** and stands. Noises grow less and die away outside and below.)

UTT. 371: HOLMES: Don't alarm yourself, Miss Faulkner — (slight shake of head) —there is no fire.

UTT. 372: ALICE (shows by tone that she fears something): No fire! (Stands, dreading what may come.)

UTT. 373: HOLMES: The smoke was all arranged for by me. (Slight pause.)

UTT. 374: ALICE: Arranged for? (*Looks at HOLMES.*) (*HOLMES quickly moves to large upholstered chair which ALICE glanced at and made start towards a moment since.*) What does it mean, Mr. Holmes?

(*HOLMES feels rapidly over chair. Rips away upholstery. ALICE attempts to stop him — but is too late, and backs to piano almost in a fainting condition. HOLMES stands erect with a package in hand.*)

UTT. 375: HOLMES: That I wanted this package of letters, Miss Faulkner. (*ALICE stands looking at HOLMES speechless — motionless — meets HOLMES's gaze for a moment, and then covers her face with her hands, and very slight motion of convulsive sob or two. HOLMES with a quick motion steps quickly in a business-like way to the seat where his coat, hat and cane are, and picks up coat, throwing it over his arm as if to go at once. As he is about to take his hat, he catches sight of ALICE'S face and stops dead where he is.*) (*Music. Very pp. Scarcely audible.*)

(*HOLMES stands looking at her, motionless. She soon looks up at him again, brushing hand across face as if to clear away any sign of crying. The tableau of the two looking at one another is held a moment or two. HOLMES's eyes leave her face and he looks down an instant. After a moment he lays his coat, hat and cane back on seat. Pauses an instant. Turns toward her.*)

UTT. 376: HOLMES (*low voice. Brief pause*): I won't take them, Miss Faulkner. (*He looks down an instant. Her eyes are upon his face steadily.*) As you— (*still looking down*) — as you —very likely conjecture, the alarm of fire was only to make you betray their hiding-place — which you did ... and I — availed myself of that betrayal — as you see. But now that I witness your great distress — I find that I cannot keep them — unless — (*looking up at her*)— you can possibly — change your mind and let me have them — of your own free will ... (*He looks at her a moment. She shakes her head very slightly.*) I hardly supposed you could. (*Looks down a moment. Looks up.*) I will therefore — return it to you. (*Very slight pause, and he is about to start toward her as if to hand her the package.*) (*Sound of quick footsteps outside. Enter LARRABEE, with a revolver in his hand, followed by MADGE.*) (*Stop music.*)

UTT. 377: LARRABEE: So! You've got them, have you? And now, I suppose we're going to see you walk out of the house with them. (*Handles revolver with meaning.*) (*HOLMES looks quietly at LARRABEE an instant.*)

UTT. 378: HOLMES: On the contrary, you're going to see me return them to their rightful owner.

UTT. 379: LARRABEE *(with revolver)* Yes — I think that'll be the safest thing for Mr. Sherlock Holmes to do. (**HOLMES** stops dead and looks at **LARRABEE** and walks quietly down facing him.)

UTT. 380: HOLMES: You flatter yourself Mr. Larrabee. The reason I did not leave the house with this package of papers is not because of you, or what you may do — or say — or think — or feel! It is on account of this young lady! I care that for your cheap bravado. *(Looks at revolver and smiles.)* Really? *(He looks quietly in LARRABEE'S eyes an instant, then turns and goes to ALICE.)* Miss Faulkner permit me to place this in your hands. *(Gives her the package.)* *(ALICE takes the package with sudden eagerness—then turns and keeps her eyes steadily on HOLMES.)* Should you ever change your mind and be so generous, forgiving as to wish to return these letters to the one who wrote them, you have my address. In any event, rest assured there will be no more cruelty, no more persecution in this house. You are perfectly safe with your property now — for I shall so arrange that your faintest cry of distress will be heard! And if that cry is heard — it will be a very unfortunate thing for those who are responsible. Good night, Miss Faulkner *(Pause—turns to LARRABEE and MADGE. Coming to them.)* As for you, sir, and you, madam, I beg you to understand that you continue your persecution of that young lady at your peril.

(ALICE looks at HOLMES an instant, uncertain what to do. He makes a slight motion indicating her to go. ALICE, after slight pause crosses in front of HOLMES and goes out. LARRABEE makes slight move towards ALICE, but is checked by a look from HOLMES. HOLMES waits motionless eyes on ALICE until exit. Then he looks after her for a moment. Then turns and takes his coat and hat. Looks at them an instant.) Good evening— *(Walks out and the sound of heavy door closing is heard outside.)* *(Pause. LARRABEE and MADGE stand where HOLMES left them. Sound of window opening. SID PRINCE hurries in at window.)*

UTT. 381: PRINCE *(sharp but subdued):* Well! 'E didn't get it, did 'e? *(LARRABEE shakes head. PRINCE looks at him, puzzled, and then turns towards MADGE.)* Well — wot is it? Wot's the pay if 'e didn't?

UTT. 382: MADGE: He gave it to her.

UTT. 383: PRINCE: What! — 'e found it? *(MADGE indicates "Yes" by slight movement.)* An' gave it to the girl? *(MADGE repeats slight affirmative motion.)* Well 'ere — I say! Wot are you waiting for? Now's the chance — before she 'ides it again! *(Starting as if to go.)*

UTT. 384: MADGE (*stopping PRINCE*): No! Wait! (*Glances round nervously.*)

UTT. 385: PRINCE: Wot's the matter! (*Going to LARRABEE.*) Do you want to lose it?

UTT. 386: LARRABEE: No! you're right! It's all a cursed bluff! (*Starting as if to go.*)

UTT. 387: MADGE (*meeting them, as if to stop them*): No, no, Jim!

UTT. 388: LARRABEE: I tell you we will! Now's our chance to get a hold of it! (*Pushing her aside.*)

UTT. 389: PRINCE: Well, I should say so! (*Three knocks are heard just as PRINCE and LARRABEE reach archway. A distant sound of three heavy blows, as if struck from underneath up against the floor, reverberates through the house. All stop motionless.*) (*Pause.*) (*Music, melodramatic agitato, very pp. till Curtain.*)

UTT. 390: LARRABEE (*in a low voice*): What's that?

UTT. 391: MADGE: Someone at the door.

UTT. 392: LARRABEE (*low voice*): No — it was on that side! (*PRINCE glances round alarmed. MADGE rings bell. Enter FORMAN. All stand easily as if nothing out of the usual.*)

UTT. 393: MADGE: I think someone knocked, Judson. (*FORMAN at once goes out quietly but quickly. Sound of door outside closing again. FORMAN re-enters.*)

UTT. 394: FORMAN: I beg pardon, ma'am, there's no one at the door.

UTT. 395: MADGE: That's all. (*FORMAN goes.*)

UTT. 396: PRINCE (*speaks almost in a whisper from above the piano*): 'E's got us watched! Wot we want to do is to leave it alone an' the Hemperor 'ave it!

UTT. 397: MADGE (*low voice — taking a step or two toward PRINCE*): Do you mean — Professor Moriarty?

UTT. 398: PRINCE: That's 'oo I mean. Once let 'im get at it and 'e'll settle it with 'Olmes pretty quick (*Turns to LARRABEE*). Meet me at Leary's — nine

sharp — in the morning. Don't you worry a minute. I tell you the Professor'll get at 'im before to-morrow night! 'E don't wait long either! An' w'en he strikes — it means death. *(He goes out at window.)*

*(Brief pause. After **PRINCE** goes, **MADGE** looks after him. **LARRABEE**, with a despairing look on his face, leans on chair — looks round puzzled. His eyes meet **MADGE'S** as lights fade away.)*

CURTAIN

Sherlock Holmes

A Drama in Four Acts

ACT II

In two scenes with a Dark Change.

Scene 1

PROFESSOR MORIARTY's Underground Office. Morning.

*SCENE 1.—This scene is built inside the Second. **PROFESSOR MORIARTY's** underground office. A large vault-like room, with rough masonry walls and vaulted ceiling. The general idea of this place is that it has been converted from a cellar room of a warehouse into a fairly comfortable office or headquarters. There are no windows.*

The colour or tone of this set must not be similar to the third act set, which is a gloomy and dark bluish-brown. The effect in this set should be of masonry that has long ago been whitewashed and is now old, stained and grimy. Maps on wall of England, France, Germany, Russia, etc. Also a marked map of London — heavy spots upon certain localities. Many charts of buildings, plans of floors—possible tunnellings, etc. Many books about — on impoverished shelves, etc.

PROFESSOR ROBERT MORIARTY is seated at a large circular desk facing the front. He is looking over letters, telegrams, papers, etc., as if morning mail. He is a middle-aged man, with massive head and grey hair, and a face full of character, overhanging brow, heavy jaw. A man of great intellectual force, extremely tall and thin. His forehead domes out in a white curve, and his two eyes are deeply sunken in his head. Clean-shaven, pale, ascetic-looking. Shoulders rounded, and face protruding forward, and forever oscillating from side to side in a curiously reptilian fashion. Deep hollow voice.

The room is dark, with light showing on his face, as if from lamp. Pause.

MORIARTY rings a gong at desk, which has a peculiar sound. In a second, buzzer outside door replies twice. He picks up a speaking tube and puts it to his mouth.

UTT. 1: MORIARTY (speaking into tube in a low voice): Number. (He places tube to his ear and listens, then speaks into it again.) Correct. (Drops tube. He

moves a lever up against wall and the bolt of the door slides back with a solid heavy sound.) (Enter JOHN noiselessly. No sound of steps. He stands just within the door in the half darkness.) Has any report come in from Chibley?

UTT. 2: JOHN: Nothing yet sir.

UTT. 3: MORIARTY: All the others are heard from?

UTT. 4: JOHN: Yes, sir.

UTT. 5: MORIARTY: I was afraid we'd have trouble there. If anything happened we lose Hickson — one of our best men. Send Bassick. (*JOHN goes out. Bolt slides back. Buzzer outside door rings twice. MORIARTY picks up tube and speaks into it.*) (*Speaking into tube.*) Number. (*Listens. Speaks into tube again.*) Correct. (*He slides back bolt of door.*) (*Enter BASSICK noiselessly. Bolt of door slides back. BASSICK goes to MORIARTY'S desk at once and stands. MORIARTY motions to sit. He does so.*) Before we go into anything else, I want to refer to Davidson.

UTT. 6: BASSICK: I've made a note of him myself, sir; he's holding bad money.

UTT. 7: MORIARTY: Something like six hundred short on that last haul, isn't it?

UTT. 8: BASSICK: Certainly as much as that.

UTT. 9: MORIARTY: Have him attended to. Craigin is the one to do it. (*BASSICK writes a memo quickly.*) And see that his disappearance is noticed. Have it spoken of. That finishes Davidson ... Now as to this Blaisdell matter — did you learn anything more?

UTT. 10: BASSICK: The whole thing was a trap.

UTT. 11: MORIARTY: What do you mean?

UTT. 12: BASSICK: Set and baited by an expert.

UTT. 13: MORIARTY: But those letters and papers of instructions—you brought them back, or destroyed them, I trust?

UTT. 14: BASSICK: I could not do it, sir — Manning has disappeared and the papers are gone! (*Music melodramatic. Cue, as MORIARTY looks at BASSICK.*)

UTT. 15: MORIARTY: Gone! Sherlock Holmes again. That's bad for the Underwood trial.

UTT. 16: BASSICK: I thought Shackleford was going to get a postponement.

UTT. 17: MORIARTY: He tried to — and found he was blocked.

UTT. 18: BASSICK: Who could have done it? (**MORIARTY** turns and looks at **BASSICK** almost hypnotically — his head vibrating from side to side as if making him speak the name.) Sherlock Holmes?

UTT. 19: MORIARTY: Sherlock Holmes again. (*His eyes still on BASSICK.*) (**BASSICK** as if fascinated by **MORIARTY**. Slight affirmative motion.) He's got hold of between twenty and thirty papers and instructions in as many different jobs, and some as to putting a man or two out of the way — and he's gradually completing chains of evidence which, if we let him go on, will reach to me as sure as the sun will rise. Reach to me! —Ha! (*Sneer.*) He's playing rather a dangerous game! Inspector Wilson tried it seven years ago. Wilson is dead. Two years later Henderson took it up. We haven't heard anything of Henderson lately, eh?

UTT. 20: BASSICK (*shaking head*): Not a thing, sir.

UTT. 21: MORIARTY: Ha! (*Sneer.*) This Holmes is rather a talented man. He hopes to drag me in at the Underwood trial, but he doesn't realize what can happen between now and Monday. He doesn't know that there isn't a street in London that'll be safe for him if I whisper his name to Craigin — I might even make him a little call myself — just for the satisfaction of it — (*business of head swaying, etc.*) — just for the satisfaction of it. (**BASSICK** watches **MORIARTY** with some anxiety.) Baker Street, isn't it? His place — Baker Street — eh?

UTT. 22: BASSICK: Baker Street, sir.

UTT. 23: MORIARTY: We could make it safe. We could make it absolutely secure for three streets each way.

UTT. 24: BASSICK: Yes, sir, but—

UTT. 25: MORIARTY: We could. We've done it over and over again elsewhere — Police decoyed. Men in every doorway. (*Sudden turn to him.*) Do this to-night — in Baker Street! At nine o'clock call his attendants out on one pretext and another, and keep them out — you understand! I'll see this Sherlock

Holmes myself — I'll give him a chance for his life. If he declines to treat with me —

(He takes a savage-looking bulldog revolver from under desk and examines it carefully, slowly placing it in breast pocket. Ring of telephone bell is heard, but not until the revolver business is finished.) (The music stops.)

(MORIARTY gives a nod to BASSICK, indicating him to attend to phone.

BASSICK rises and goes to and picks up telephone. MORIARTY resumes resumes business of examining papers on his desk.)

UTT. 26: BASSICK *(speaks into receiver and listens as indicated):* Yes — yes— Bassick—What name did you say? Oh, Prince, yes. He'll have to wait — Yes — I got his telegram last night — Well, tell him to come and speak to me at the phone. *(Longer wait.)* Yes— I got your telegram, Prince, but I have an important matter on. You'll have to wait—Who? *(Suddenly becomes very interested.)* What sort of a game is it? — Where is he now? — Wait a moment. *(To MORIARTY.)* Here's something, sir. Sid Prince has come here over some job, and he says he's got Holmes fighting against him.

UTT. 27: MORIARTY *(quickly turning to BASSICK):* Eh? Ask him what it is. Ask him what it is. *(BASSICK is about to speak through the telephone. Quickly.)* Wait! *(BASSICK stops.)* Let him come here. *(BASSICK turns in surprise.)*

UTT. 28: BASSICK: No one sees you — no one knows you. That has meant safety for years.

UTT. 29: MORIARTY: No one sees me now. You talk with him — I'll listen from the next room. *(BASSICK looks at him hesitatingly an instant.)* This is your office — you understand — your office — I'll be there. *(BASSICK turns to telephone.)*

UTT. 30: BASSICK *(speaking into telephone):* Is that you, Prince? — Yes, I find I can't come out — but I'll see you here — What interest have they got? What's the name? *(Listening a moment. Looks round to MORIARTY.)* He says there's two with him — a man and a woman named Larrabee. They won't consent to any interview unless they're present.

UTT. 31: MORIARTY: Send them in.

UTT. 32: BASSICK *(speaking into telephone):* Eh, Prince — ask Beads to come to the telephone — Beads —eh — ? *(Lower voice.)* Those people with Prince, do they seem to be all right? Look close, yes? — Well — take them out

through the warehouse and down by the circular stairway and then bring them up here by the long tunnel — Yes, here — Look them over as you go along to see they're not carrying anything — and watch that no one sees you come down — Yes — (*Hangs up ear-piece, turns and looks at MORIARTY.*) I don't like this, sir!

UTT. 33: MORIARTY (*rises*): You don't like this! You don't like this! I tell you it's certain death unless we can settle with this man Holmes. (*The buzzer rings three times.*) (*Moves towards opening.*) Your office, you understand — your office.

(**BASSICK** looks at **MORIARTY**. **MORIARTY** goes out. **BASSICK**, after **MORIARTY** is well off, goes and takes **MORIARTY'S** place at the back of the desk. Rings gong at desk. Buzzer replies twice from outside.)

UTT. 34: BASSICK (*speaking into tube*): Send John here. (**BASSICK** pushes back bolt. Enter **JOHN** noiselessly. He stands just within door. Bolt of door slides back when door shuts.) There are some people coming in here; you stand over there, and keep your eye on them from behind. If you see anything suspicious, drop your handkerchief. If it's the woman, pick it up — if it's the man, leave it on the floor. (*Three knocks are distinctly heard on door from outside. On last knock JOHN goes near wall.*) (*Picks up tube and speaks into it.*) Number. (*Listens—speaking into tube.*) Are the three waiting with you? (*Listens—drops tube and pushes lever back, and the bolt slides back from the door. The door slowly swings open.*)

(Enter **SID PRINCE**, followed by **MADGE** and **LARRABEE**. The door Closes and the bolts slide back with a clang. At the sound of the bolts **LARRABEE** looks round at door very sharply, realizing that they are all locked in. **BASSICK** motions **MADGE** to chair. **MADGE** sits. **LARRABEE** is suspicious, and does not like the look of the place. **PRINCE** remains standing. **BASSICK** sits behind desk. **JOHN** is in the dark, watching **LARRABEE** and **MADGE**, with a handkerchief in hand.)

I understand you to say — through our private telephone — that you've got something with Sherlock Holmes against you.

UTT. 35: PRINCE: Yes, sir — we 'ave.

UTT. 36: BASSICK: Kindly let me have the particulars. (**LARRABEE** gives "H'm," indicating that he wants to hear.)

UTT. 37: PRINCE: Jim and Madge Larrabee here, which you used to know in early days, they have picked up a girl at 'Omburg, where her sister had been havin' a strong affair of the 'eart with a very 'igh young foreign nob who promised to marry 'er — but the family stepped in and threw the whole thing down. 'E be'aved very bad to 'er an had let 'imself out an written her letters an given her rings and tokens, yer see — and there was photographs too. Now as these various things showed how 'e'd deceived and betrayed 'er, they wouldn't look nice at all considerin' who the young man was, an' wot 'igh titles he was comin' into. So when this girl up an' dies of it all, these letters and things all fall into the 'ands of the sister — which is the one my friends 'ere has been nursin' all along — together with 'er mother.

UTT. 38: BASSICK (to **LARRABEE**): Where have you had these people?

UTT. 39: LARRABEE: We took a house up the Norrington Road.

UTT. 40: BASSICK: How long have you been there?

UTT. 41: LARRABEE: Two years, the fourteenth of next month.

UTT. 42: BASSICK: And those letters and — other evidences of the young man's misconduct — when will they reach their full value? (**LARRABEE** is about to answer, but **PRINCE** jumps in quickly.)

UTT. 43: PRINCE: It's now, don't you see. It's now — There's a marriage comin' on, an' there's been offers, an' the problem is to get the papers in our 'ands.

UTT. 44: BASSICK: Where are they?

UTT. 45: PRINCE: Why, the girl's got 'old of 'em, sir! (**BASSICK** turns for explanation of this to **LARRABEE**.)

UTT. 46: LARRABEE: We had a safe for her to keep them in, supposing that when the time came we could open it, but the lock was out of order and we got Prince in to help us. He opened it last night, and the package containing the things was gone — she had taken them out herself.

UTT. 47: BASSICK: What did you do when you discovered this?

UTT. 48: PRINCE: Do — I 'adn't any more than got the box open, sir, an' given one look at it, when Sherlock 'Olmes rings the front door bell.

UTT. 49: BASSICK (*intent*): There — at your house?

UTT. 50: LARRABEE: At my house.

UTT. 51: BASSICK: He didn't get those letters?

UTT. 52: LARRABEE: Well, he did get them, but he passed them back to the Faulkner girl.

UTT. 53: BASSICK (*rises—in surprise*): Passed them back, eh? What did that mean? (*Goes down a little, thinking.*)

UTT. 54: LARRABEE (*slight shrug of shoulders*): There's another thing that puzzles me. There was an accident below in the kitchen — a lamp fell off the table and scattered burning oil about, the butler came running up, yelling fire. We ran down there, and a few buckets of water put it out. (**MORIARTY** suddenly appears at his desk. Lights on his face.)

UTT. 55: MORIARTY: I have a suggestion to make. (*All turn in surprise and look at MORIARTY.*) The first thing we must do is to get rid of your butler — not discharge him — get rid of him. (*To BASSICK.*) Craigin for that! To-day! As soon as it's dark. Give him two others to help —Mr. Larrabee will send the man into the cellar for something —they'll be ready for him there. Doulton's van will get the body to the river. (**MADGE** shudders slightly.) It need not inconvenience you at all, Madam, we do these things quietly. (**BASSICK** is writing orders.) (*To BASSICK.*) What's the Seraph doing?

UTT. 56: BASSICK: He's on the Reading job to-morrow night.

UTT. 57: MORIARTY: Put him with Craigin to-day to help with that butler. But there's something else we want. Have you seen those letters, the photographs, and whatever else there may be? Have you seen them? Do you know what they're like?

UTT. 58: MADGE: I have, sir. I've looked them through carefully several times

UTT. 59: MORIARTY: Could you make me a counterfeit set of these things and tie them up so that they will look exactly like the package Sherlock Holmes held in his hand last night?

UTT. 60: MADGE: I could manage the letters—but —

UTT. 61: MORIARTY: If you manage the letters, I'll send someone who can manage the rest — from your description. Bassick — that old German artist —eh —

UTT. 62: BASSICK: Leuftner.

UTT. 63: MORIARTY: Precisely! Send Leuftner to Mrs. Larrabee at eleven. (*Looks at watch.*) Quarter past ten — that gives you three quarters of an hour to reach home. I shall want that counterfeit packet at eleven to-night — twelve hours to make it.

UTT. 64: MADGE: It will be ready, sir.

UTT. 65: MORIARTY: Good! Bassick — notify the Lascar that I may require the Gas Chamber at Stepney to-night.

UTT. 66: BASSICK: The Gas Chamber?

UTT. 67: MORIARTY: Yes. The one backing over the river — and have Craigin there a quarter before twelve with two others. Mr. Larrabee — (*turning slightly to him*) — I shall want you to write a letter to Mr. Sherlock Holmes which I shall dictate — and to-night I may require a little assistance from you both. (*Taking in PRINCE with his glance.*) Meet me here at eleven.

UTT. 68: LARRABEE: This is all very well, sir, but you have said nothing about — the business arrangements. I'm not sure that! —

UTT. 69: MORIARTY (*turning front*): You have no choice.

UTT. 70: LARRABEE: No choice. (*Looks fiercely to MORIARTY.*) (**MADGE** *risés to quiet him. JOHN drops handkerchief. Pause.*)

UTT. 71: MORIARTY (*looking at him*): No choice. (**PRINCE aghast.**) I do what I please. It pleases me to take hold of this case.

UTT. 72: LARRABEE (*angry—crossing to desk*): Well, what about pleasing me? (**BASSICK** *looks across at LARRABEE.*)

UTT. 73: MORIARTY (*perfectly quiet—looks at LARRABEE an instant*): I am not so sure but I shall be able to do that as well. I will obtain the original letters from Miss Faulkner and negotiate them for much more than you could possibly obtain. In addition — you will have an opportunity to sell the counterfeit package to Holmes to-night, for a good round sum. And the

money obtained from both these sources shall be divided as follows: you will take one hundred per cent, and I — nothing. (*Brief pause of astonishment.*)

UTT. 74: LARRABEE: Nothing!

UTT. 75: MORIARTY: Nothing! (**LARRABEE** moves to **PRINCE**.)

UTT. 76: BASSICK: But we cannot negotiate those letters until we know who they incriminate. Mr. Larrabee has not yet informed us.

UTT. 77: MORIARTY: Mr. Larrabee — (**LARRABEE** looks round to **MORIARTY**) — is wise in exercising caution. He values the keystone to his arch. But he will consent to let me know. (**LARRABEE** goes to **MADGE**.)

UTT. 78: MADGE (*going across to MORIARTY*): Professor Moriarty, that information we would like to give — only to you. (*Looking toward BASSICK*.)

(**MORIARTY** motions **BASSICK** away. **BASSICK** moves a little. **MORIARTY** hands a card and pencil to **MADGE** from desk. **MADGE** writes a name and hands it to **MORIARTY**. He glances at name on card, then looks more closely. Looks up at **MADGE** astonished.)

UTT. 79: MORIARTY: This is an absolute certainty.

UTT. 80: LARRABEE: Absolute.

UTT. 81: MORIARTY: It means that you have a fortune. (**PRINCE** drinks in every word and look.) Had I known this, you should hardly have had such terms.

UTT. 82: LARRABEE: Oh well — we don't object to a —

UTT. 83: MORIARTY (*interrupting*): The arrangement is made, Mr. Larrabee — I bid you good morning. (*Bowing with dignity and pulling lever back.*)

(**LARRABEE**, **PRINCE** and **MADGE** move toward door. Bolts, etc., slide back on door. **BASSICK** motions **JOHN**, who stands ready to conduct the party. **BASSICK** crosses to door. All bow a little and go out, followed by **JOHN** — business of door closing, bolts, etc. **BASSICK** turns at door and looks at **MORIARTY**.)

Bassick, place your men at nine to-night for Sherlock Holmes house in Baker Street.

UTT. 84: BASSICK: You will go there yourself, sir!

UTT. 85: MORIARTY: I will go there myself — myself (*Revolver out*) I am the one to attend to this.

UTT. 86: BASSICK: But this meeting to-night at twelve, to trap Holmes in the Gas Chamber in Swandem Lane...

UTT. 87: MORIARTY: If I fail to kill him in Baker Street, we'll trap him to-night in Swandem Lane. Either way I have him, Bassick. I have him. I have him.

(Lights off gradually but not too slow on this act, and leave light on MORIARTY'S face last.) (Music. Swell out forte for change.)

DARK CHANGE

Scene 2

SHERLOCK HOLMES'S Apartments in Baker Street. Evening

*SCENE II. — In **SHERLOCK HOLMES'S** rooms in Baker Street — the large drawing-room of his apartments. An open, cheerful room, but not too much decorated. Rather plain. The walls are a plain tint, the ceiling ditto. The furniture is comfortable and goody but not elegant. Books, music, violins, tobacco pouches, pipes, tobacco, etc., are scattered in places about the room with some disorder. Various odd things are hung about. Some very choice pictures and etchings hang on the walls here and there, but the pictures do not have heavy gilt frames. All rather simple. The room gives more an impression of an artist's studio. A wide door up right side to hall (and thus by stairway to street door). Door communicating with bedroom or dining-room. A fireplace with cheerful grate fire burning, throwing a red glow into room. Through a large arch can be seen a laboratory and a table with chemicals and various knick-knacks. The lighting should be arranged so that after the dark change the first thing that becomes visible — even before the rest of the room — is the glow of the fire, the blue flame of the spirit lamp — and **SHERLOCK HOLMES** seated among cushions on the floor before the fire. Light gradually on, but still leaving the effect of only firelight.*

*Music stops, just as lights up. **SHERLOCK HOLMES** is discovered on the floor before the fire. He is in a dressing-gown and slippers and has his pipe. **HOLMES** leans against the chesterfield. A violin is upon the chesterfield, and the bow near it, as if recently laid down. Other things scattered about him. He*

sits smoking awhile in deep thought. Enter BILLY, the boy page, or buttons. He comes down to back of table.

UTT. 88: BILLY: Mrs. 'Udson's compliments, sir, an' she wants to know if she can see you?

UTT. 89: HOLMES (*without moving, looking into fire thoughtfully*): Where is Mrs. Hudson?

UTT. 90: BILLY: Downstairs in the back kitchen, sir.

UTT. 91: HOLMES: My compliments and I don't think she can — from where she is.

UTT. 92: BILLY: She'll be very sorry, sir.

UTT. 93: HOLMES: Our regret will be mutual. (**BILLY** *hesitates*.)

UTT. 94: BILLY: She says it was terribly important, sir, as she wants to know what you'll have for your breakfast in the mornin'.

UTT. 95: HOLMES: Same. (*Slight pause*.)

UTT. 96: BILLY: Same as when, sir?

UTT. 97: HOLMES: This morning.

UTT. 98: BILLY: You didn't 'ave nothing, sir — you wasn't 'ere.

UTT. 99: HOLMES: Quite so — I won't be here to-morrow.

UTT. 100: BILLY: Yes, sir. Was that all, sir?

UTT. 101: HOLMES: Quite so.

UTT. 102: BILLY: Thank you, sir. (**BILLY** *goes out. After long pause bell rings off. Enter BILLY.*) It's Doctor Watson, sir. You told me as I could always show 'im up.

UTT. 103: HOLMES: Well! I should think so. (*Rises and meets WATSON.*)

UTT. 104: BILLY: Yes, sir, thank you, sir. Dr. Watson, sir! (*Enter DR. WATSON. BILLY, grinning with pleasure as he passes in, goes out at once.*)

UTT. 105: HOLMES (*extending left hand to WATSON*): Ah, Watson, dear fellow.

UTT. 106: WATSON (*going to HOLMES and taking his hand*): How are you, Holmes?

UTT. 107: HOLMES: I'm delighted to see you, my dear fellow, perfectly delighted, upon my word — but — I'm sorry to observe that your wife has left you in this way.

UTT. 108: WATSON (*laughing*): She has gone on a little visit. (*Puts hat on chair between bookcases.*) But how did you know?

UTT. 109: HOLMES (*goes to laboratory table and puts spirit lamp out, then turns up lamp on table. All lights up*): How do I know? Now, Watson, how absurd for you to ask me such a question as that. How do I know anything? (*Comes down a little way. Gives a very little sniff an instant, smelling something.*) How do I know that you've opened a consulting room and resumed the practice of medicine without letting me hear a word about it? How do I know that you've been getting yourself very wet lately? That you have an extremely careless servant girl — and that you've moved your dressing-table to the other side of your room?

UTT. 110: WATSON (*turning and looking at HOLMES in astonishment*): Holmes, if you'd lived a few centuries ago, they'd have burned you alive. (*Sits.*)

UTT. 111: HOLMES: Such a conflagration would have saved me considerable trouble and expense. (*Strolls over to near fire.*)

UTT. 112: WATSON: Tell me, how did you know all that?

UTT. 113: HOLMES (*pointing*): Too simple to talk about. (*Pointing at WATSON'S shoe.*) Scratches and clumsy cuts — on the side of shoe there just where the fire strikes it, somebody scraped away crusted mud — and did it badly — badly. There's your wet feet and careless servant all on one foot. Face badly shaved on one side — used to be on left — light must have come from other side — couldn't well move your window — must have moved your dressing-table. (*Goes to mantel and gets cocaine, etc.*)

UTT. 114: WATSON: Yes, by Jove! But my medical practice — I don't see how you —

UTT. 115: HOLMES (*glancing up grieved*): Now, Watson! How perfectly absurd of you to come marching in here, fairly reeking with the odour of iodoform, and with the black mark of nitrate of silver on the inner side of your right forefinger and ask me how I know —

UTT. 116: WATSON (*interrupting with a laugh*): Ha! Ha! Of course. But how the deuce did you know my wife was away and —

UTT. 117: HOLMES (*breaking in*): Where the deuce is your second waistcoat button, and what the deuce is yesterday's boutonniere doing in to-day's lapel — and why the deuce do you wear the expression of a —

UTT. 118: WATSON (*toying with a cigarette and laughing*): Ha, ha, ha!

UTT. 119: HOLMES: Ho! (*Sneer.*) Elementary! The child's play of deduction!

(**HOLMES** has a neat morocco case and a phial in hand, which he brings to the table and lays carefully upon it. As **WATSON** sees **HOLMES** with the open case he looks restless and apparently annoyed at what **HOLMES** is about to do, throwing cigarette on table. **HOLMES** opens the case and takes therefrom a hypodermic syringe, carefully adjusting the needle. Fills from phial. Then back left cuff of shirt a little. Pauses, looks at arm or wrist a moment. Inserts needle. Presses piston home.) (*Music. A weird bar or two — keeping on a strange pulsation on one note for cocaine business. Begin as **HOLMES** fills syringe.*) (**WATSON** has watched him with an expression of deep anxiety but with effort to restrain himself from speaking.)

UTT. 120: WATSON (*as **HOLMES** puts needle in case again. Finally speaks*): Which is it to-day? Cocaine or morphine or —

UTT. 121: HOLMES: Cocaine, my dear fellow. I'm back to my old love. A seven per cent. solution. (*Offering syringe and phial.*) Would you like to try some?

UTT. 122: WATSON (*emphatically — rise*): Certainly not.

UTT. 123: HOLMES (*as if surprised*): Oh! I'm sorry!

UTT. 124: WATSON: I have no wish to break my system down before time. (*Pause.*)

UTT. 125: HOLMES: Quite right, my dear Watson — quite right — but, see, my time has come. (*Goes to mantel and replaces case thereon. Throws*

himself languidly into chesterfield and leans back in luxurious enjoyment of the drug.)

UTT. 126: WATSON (*goes to table, resting hand on upper corner, looking at HOLMES seriously*): Holmes, for months I have seen you use these deadly drugs — in ever-increasing doses. When they lay hold of you there is no end. It must go on, and on — until the finish.

UTT. 127: HOLMES (*lying back dreamily*): So must you go on and on eating your breakfast — until the finish.

UTT. 128: WATSON (*approaches HOLMES*): Breakfast is food. These are poisons — slow but certain. They involve tissue changes of a most serious nature.

UTT. 129: HOLMES: Just what I want. I'm bored to death with my present tissues, and I'm trying to get a brand-new lot.

UTT. 130: WATSON (*going near HOLMES — putting hand on HOLMES's shoulder*): Ah, Holmes — I am trying to save you.

UTT. 131: HOLMES (*earnest at once — places right hand on WATSON'S arm*): You can't do it, old fellow — so don't waste your time. (*Music stops.*) (*They look at one another an instant. WATSON sees cigarette on table—picks it up and sits.*) Watson, to change the subject a little. In the enthusiasm which has prompted you to chronicle and — if you will excuse my saying so, to somewhat embellish — a few of my little — adventures, you have occasionally committed the error — or indiscretion — of giving them a certain tinge of romance which struck me as being a trifle out of place. Something like working an elopement into the fifth proposition of Euclid. I merely refer to this in case you should see fit at some future time — to chronicle the most important and far-reaching case in my career — one upon which I have laboured for nearly fourteen months, and which is now rapidly approaching a singularly diverting climax — the case of Professor Robert Moriarty.

UTT. 132: WATSON: Moriarty! I don't remember ever having heard of the fellow.

UTT. 133: HOLMES: The Napoleon of crime. The Napoleon! Sitting motionless like an ugly venomous spider in the centre of his web — but that web having

a thousand radiations and the spider knowing every quiver of every one of them.

UTT. 134: WATSON: Really! This is very interesting. (*Turns chair facing HOLMES.*)

UTT. 135: HOLMES: Ah — but the real interest will come when the Professor begins to realize his position — which he cannot fail to do shortly. By ten o'clock to-morrow night the time will be ripe for the arrests. Then the greatest criminal trial of the century ... the clearing up of over forty mysteries ... and the rope for every one.

UTT. 136: WATSON: Good! What will he do when he sees that you have him?

UTT. 137: HOLMES: Do? He will do me the honour, my dear Watson, of turning every resource of his wonderful organization of criminals to the one purpose of my destruction.

UTT. 138: WATSON: Why, Holmes, this is a dangerous thing. (*Rises.*)

UTT. 139: HOLMES: Dear Watson, it's perfectly delightful! It saves me any number of doses of those deadly drugs upon which you occasionally favour me with your medical views! My whole life is spent in a series of frantic endeavours to escape from the dreary common places of existence! For a brief period I escape! You should congratulate me!

UTT. 140: WATSON: But you could escape them without such serious risks! Your other cases have not been so dangerous, and they were even more interesting. Now, the one you spoke of — the last time I saw you — the recovery of those damaging letters and gifts from a young girl who — (*HOLMES suddenly rises — stands motionless. WATSON looks at him surprised. Brief pause. Then WATSON sits in arm-chair.*) A most peculiar affair as I remember it. You were going to try an experiment of making her betray their hiding-place by an alarm of fire in her own house — and after that —

UTT. 141: HOLMES: Precisely — after that. (*Pause.*)

UTT. 142: WATSON: Didn't the plan succeed?

UTT. 143: HOLMES: Yes — as far as I've gone.

UTT. 144: WATSON: You got Forman into the house as butler?

UTT. 145: HOLMES (*nods*): Forman was in as butler.

UTT. 146: WATSON: And upon your signal he overturned a lamp in the kitchen— (**HOLMES** *moves up and down*) —scattered the smoke balls and gave an alarm of fire? (**HOLMES** *nods and mutters “Yes” under his breath*) And the young lady — did she —

UTT. 147: HOLMES (*turning and interrupting*): Yes, she did, Watson. (*Going down near him as if he had recovered himself.*) The young lady did. It all transpired precisely as planned. I took the packet of papers from its hiding-place — and, as I told you I would, handed it back to Miss Faulkner.

UTT. 148: WATSON: But you never told me why you proposed to hand it back.

UTT. 149: HOLMES: For a very simple reason, my dear, Watson. That would have been theft for me to take it. The contents of the packet were the absolute property of the young lady.

UTT. 150: WATSON: What did you gain by this?

UTT. 151: HOLMES: Her confidence, and so far as I was able to secure it, her regard. As it was impossible for me to take possession of the letters, photographs and jewellery in that packet without her consent, my only alternative is to obtain that consent — to induce her to give it to me of her own free will. Its return to her after I had laid hands on it was the first move in this direction. The second will depend entirely upon what transpires to-day. I expect Forman here to report in half an hour.

(Light hurried footsteps outside. Short quick knock at door and enter TÈRÈSE in great haste and excitement. WATSON rises and turns and faces her near table. HOLMES turns towards fire-place.)

UTT. 152: TÈRÈSE: I beg you to pardon me, sir, ze boy he say to come right up as soon as I come.

UTT. 153: HOLMES: Quite right! quite right!

UTT. 154: TÈRÈSE: Ah! I fear me zere is trouble — Messieurs — ze butlair— you assesstant — ze one who sent me to you —

UTT. 155: HOLMES: Forman? (*Turning to her.*)

UTT. 156: TÉRÈSE: Heem! Forman. Zere ees somesing done to heem! I fear to go down to see.

UTT. 157: HOLMES: Down where? (**WATSON** watches.)

UTT. 158: TÉRÈSE: Ze down. (*Gesture.*) Ze cellaire of zat house. Eet ees a dreadful place. He deed not come back. He went down — he deed not return. (*Business of anguish.*) (**HOLMES** goes to table — rings bell and takes revolver from drawer and slides it into his hip pocket, at same time unfastening dressing-gown.)

UTT. 159: HOLMES (*during business*): Who sent him down?

UTT. 160: TÉRÈSE: M'sjeur of ze house, M'sieur Chetwood.

UTT. 161: HOLMES: Larrabee?

UTT. 162: TÉRÈSE: Yes.

UTT. 163: HOLMES (*during business*): Has he been down there long?

UTT. 164: TÉRÈSE: No — for I soon suspect — ze dreadful noise was heard. Oh — (*covers face*) — ze noise! Ze noise!

UTT. 165: HOLMES: What noise? (*Goes to her and seizes her arm.*)

UTT. 166: TÉRÈSE: Ze noise!

UTT. 167: HOLMES: Try to be calm and answer me. What did it sound like?

UTT. 168: TÉRÈSE: Ze dreadful cry of a man who eez struck down by a deadly seeng. (*Enter BILLY.*)

UTT. 169: HOLMES: Billy! Coat — boots, and order a cab — quick! (*Back again to table, takes a second revolver out.*)

UTT. 170: BILLY (*darting off at door*): Yes, sir.

UTT. 171: HOLMES (*to TÉRÈSE*): Did anyone follow him down? (**BILLY** is back in a second.)

UTT. 172: TÉRÈSE: I did not see.

UTT. 173: HOLMES: Don't wait. The cab. (*BILLY shoots off having placed coat over chesterfield and boots on floor.*) Take this, Watson, and come with me. (*Handing WATSON a revolver. WATSON advances a step to meet HOLMES and takes revolver.*)

UTT. 174: TÉRÈSE: I had not better go also?

UTT. 175: HOLMES: No ... Wait here! (*Ready to go. About to take off dressing gown.*) (*Hurried footsteps heard outside.*) (*Pause.*) Ha! I hear Forman coming now. (*Enter FORMAN.*)

UTT. 176: TÉRÈSE (*seeing FORMAN — under her breath*): Ah! (*Backing a little.*)

(*FORMAN coming rapidly on is covered with black coal stains, and his clothing otherwise stained. He has a bad bruise on forehead. But he must not be made to look grotesque. There must be no suspicion of comedy about his entrance. Also, he must not be torn, as BILLY is later in the scene. HOLMES, just above table, stops taking off his dressing gown, slips it back on shoulders again.*)

UTT. 177: FORMAN (*to HOLMES in an entirely matter of fact tone*): Nothing more last night, sir. After you left, Prince came in, they made a start for her room to get the package away, but I gave the three knocks with an axe on the floor beams as you directed, and they didn't go any farther. This morning, a little after nine—

UTT. 178: HOLMES: One moment.

UTT. 179: FORMAN: Yes, sir?

UTT. 180: HOLMES (*quietly turns to TÉRÈSE*): Mademoiselle — step into that room and rest yourself. (*Indicating bedroom door.*)

UTT. 181: TÉRÈSE (*who has been deeply interested in FORMAN'S report*): Ah! (*Shaking head.*) I am not tired, Monsieur.

UTT. 182: HOLMES: Step in and walk about, then. I'll let you know when you are required.

UTT. 183: TÉRÈSE (*after an instant's pause sees it*): Oui, Monsieur. (*Goes out.*) (*HOLMES goes over and quickly closes the door after her — he then turns*

to **WATSON**, but remains at the door with right ear alert to catch any sound from within.)

UTT. 184: HOLMES: Take a look at his head, Watson. (*Listens at door.*)

UTT. 185: FORMAN: It's nothing at all.

UTT. 186: WATSON (*goes quickly and stands near end of chesterfield facing around to FORMAN.*): An ugly bruise, but not dangerous. (*Examining head.*)

UTT. 187: HOLMES: Very well ... At a little after nine, you say — (*HOLMES has attention on door, where TÉRÈSE went off while listening to FORMAN —but not in such a marked way as to take the attention off from what he says, and after a few seconds sits on chesterfield.*)

UTT. 188: FORMAN: Yes, sir! (*Coming down a little.*) This morning a little after nine, Larrabee and his wife drove away and she returned about eleven without him. A little later, old Leuftner came and the two went to work in the library. I got a look at them from the outside and found they were making up a counterfeit of the package we're working for! You'll have to watch for some sharp trick, sir.

UTT. 189: HOLMES: They'll have to watch for the trick, my dear Forman. And Larrabee, what of him?

UTT. 190: FORMAN: He came back a little after three.

UTT. 191: HOLMES: How did he seem?

UTT. 192: FORMAN: Under great excitement, sir.

UTT. 193: HOLMES: Any marked resentment towards you?

UTT. 194: FORMAN: I think there was, sir — though he tried not to show it.

UTT. 195: HOLMES: He has consulted someone outside. Was the Larrabee woman's behaviour different also?

UTT. 196: FORMAN: Now I come to think of it, she gave me an ugly look as she came in.

UTT. 197: HOLMES: Ah, an ugly look. She was present at the consultation. They were advised to get you out of the way. He sent you into the cellar on

some pretext. You were attacked in the dark by two men — possibly three — and received a bad blow from a sand club. You managed to strike down one of your assailants with a stone or piece of timber and escaped from the others in the dark crawling out through a coal grating.

UTT. 198: FORMAN: That's what took place sir.

UTT. 199: HOLMES: They've taken in a partner, and a dangerous one at that. He not only directed this conspiracy against you, but he advised the making of the counterfeit package as well. Within a very short time I shall receive an offer from Larrabee to sell the package of letters. He will indicate that Miss Faulkner changed her mind, and has concluded to get what she can for them. He will desire to meet me on the subject — and will then endeavour to sell me his bogus package for a large sum of money. After that —
(Enter **BILLY** with a letter)

UTT. 200: BILLY: Letter, sir! Most important letter, sir! (After giving **HOLMES** letter, he stands waiting.)

UTT. 201: HOLMES: Unless I am greatly mistaken — the said communication is at hand. (*Lightly waves letter across before face once getting the scent.*) It is. Read it, Watson, there's a good fellow, my eyes — (*With a motion across eyes. Half smile.*) You know, cocaine — and all those things you like so much. (*BILLY goes with letter to WATSON. WATSON takes letter and up to lamp.*)

UTT. 202: WATSON (*opens letter and reads*): "Dear Sir." (After **WATSON** is at lamp, **FORMAN** waits.)

UTT. 203: HOLMES: Who — thus — addresses me? (*Slides further on to chesterfield, supporting head on pillows.*)

UTT. 204: WATSON (*glances at signature*): "James Larrabee."

UTT. 205: HOLMES (*whimsically*): What a surprise! And what has James to say this evening?

UTT. 206: WATSON: "Dear Sir."

UTT. 207: HOLMES: I hope he won't say that again.

UTT. 208: WATSON: "I have the honour to inform you that Miss Faulkner has changed her mind regarding the letters, etc., which you wish to obtain, and has decided to dispose of them for a monetary consideration. She has placed

them in my hands for this purpose, and if you are in a position to offer a good round sum, and to pay it down at once in cash, the entire lot is yours. If you wish to negotiate, however, it must be to-night, at the house of a friend of mine, in the city. At eleven o'clock you will be at the Guards' Monument at the foot of Waterloo Place. You will see a cab with wooden shutters to the windows. Enter it and the driver will bring you to my friend's house. If you have the cab followed, or try any other underhand trick, you won't get what you want. Let me know your decision. Yours truly, James Larrabee."

(HOLMES during the reading of the letter begins to write something in a perfectly leisurely way. The light of the fire is upon him, shining across the room — on his left — as he writes.)

UTT. 209: HOLMES: Now see if I have the points. To-night, eleven o'clock — Guards' Monument — cab with wooden shutters. No one to come with me. No one to follow cab — or I don't get what I want.

UTT. 210: WATSON: Quite right.

UTT. 211: HOLMES: Ah!

UTT. 212: WATSON: But this cab with the wooden shutters. *(Coming down and placing letter on table.)*

UTT. 213: HOLMES: A little device to keep me from seeing where I am driven. Billy!

UTT. 214: BILLY *(going to HOLMES at once):* Yes, sir.

UTT. 215: HOLMES *(reaching out letter to BILLY back of him without looking):* Who brought it?

UTT. 216: BILLY: It was a woman, sir.

UTT. 217: HOLMES *(slight dead stop as he is handing letter):* Ah — old or young? *(He does not look round for these questions, but faces as he was, front, or nearly so.)*

UTT. 218: BILLY: Werry old, sir.

UTT. 219: HOLMES: In a cab?

UTT. 220: BILLY: Yes, sir.

UTT. 221: HOLMES: Seen the driver before?

UTT. 222: BILLY: Yes, sir — but I can't think where.

UTT. 223: HOLMES (*rising*): Hand this over to the old lady — apologize for the delay and look at the driver again.

UTT. 224: BILLY (*takes letter*): Yes, sir. (*Goes out.*)

UTT. 225: WATSON: My dear Holmes — you did not say you would go?

UTT. 226: HOLMES Certainly I did.

UTT. 227: WATSON But it is the counterfeit.

UTT. 228: HOLMES (*moves towards bedroom door*): The counterfeit is what I want.

UTT. 229: WATSON: Why so?

UTT. 230: HOLMES (*turning to WATSON an instant*): Because with it I shall obtain the original. (*Turns and speaks off at door.*) Mademoiselle! (*Turns back.*)

UTT. 231: WATSON: But this fellow means mischief.

(*Enter TÉRÈSE. She comes into and stands a little way inside the room.*)

UTT. 232: HOLMES (*facing WATSON — touching himself lightly*): This fellow means the same. (*As HOLMES turns away to TÉRÈSE, WATSON crosses and stands with back to fire.*) (*To TÉRÈSE.*) Be so good, Mademoiselle, as to listen to every word. To-night at twelve o'clock I meet Mr. Larrabee and purchase from him the false bundle of letters to which you just now heard us refer, as you were listening at the keyhole of the door.

UTT. 233: TÉRÈSE (*slightly confused but staring blankly*): Oui, Monsieur.

UTT. 234: HOLMES: I wish Miss Faulkner to know at once that I propose to buy this package to-night.

UTT. 235: TÉRÈSE: I will tell her, Monsieur.

UTT. 236: HOLMES: That is my wish. But do not tell her that I know this packet and its contents to be counterfeit. She is to suppose that I think I am buying the genuine.

UTT. 237: TÉRÈSE: Oui, Monsieur, je comprends. When you purchase you think you have the real.

UTT. 238: HOLMES: Precisely. (*Motions her up to door and moving towards door with her.*) One thing more. To-morrow evening I shall want you to accompany her to this place, here. Sir Edward Leighton and Count von Stalburg will be here to receive the package from me. However, you will receive further instructions as to this in the morning.

UTT. 239: TÉRÈSE: Oui, Monsieur. (*Turns and goes out at once.*)

UTT. 240: HOLMES: Forman.

UTT. 241: FORMAN: Yes, sir.

UTT. 242: HOLMES: Change to your beggar disguise No. 14 and go through every place in the Riverside District. Don't stop till you get a clue to this new partner of the Larrabees. I must have that. (*Turns away towards WATSON.*) I must have that.

UTT. 243: FORMAN: Very well, sir. (*Just about to go.*) (*Enter BILLY.*)

UTT. 244: BILLY: If you please, sir, there's a man a-waitin' at the street door — and 'e says 'e must speak to Mr. Forman, sir, as quick as 'e can. (**HOLMES** — *who was moving — stops suddenly and stands motionless — eyes front. Pause.*) (*Music. Danger. Melodramatic. Very low. Agitato. B String.*)

UTT. 245: HOLMES (*after a pause*): We'd better have a look at that man, Billy, show him up.

UTT. 246: BILLY: 'E can't come up, sir — 'e's a-watchin' a man in the street. 'E says 'e's from Scotland Yard.

UTT. 247: FORMAN (*going toward door*): I'd better see what it is, sir.

UTT. 248: HOLMES: No! (**FORMAN** stops. *Pause. Music heard throughout this pause, but without swelling forte in the least.* **HOLMES** stands motionless a

moment.) Well — (*a motion indicating FORMAN to go*) — take a look at first. Be ready for anything.

UTT. 249: FORMAN: Trust me for that, sir. (*Goes out.*)

UTT. 250: HOLMES: Billy, see what he does.

UTT. 251: BILLY: Yes, sir. (*HOLMES stands an instant thinking.*)

UTT. 252: WATSON: This is becoming interesting. (*HOLMES does not reply. He goes up to near door and listens, then moves to window and glances down to street, then turns and goes down to table.*) Look here Holmes you've been so kind as to give me a half look into this case —

UTT. 253: HOLMES (*looking up at him*): What case?

UTT. 254: WATSON: This strange case of — Miss —

UTT. 255: HOLMES: Quite so. One moment, my dear fellow. (*Rings bell.*) (*After slight wait enter BILLY.*) Mr. Forman—is he there still?

UTT. 256: BILLY: No, sir — 'e's gone. (*Second's pause.*)

UTT. 257: HOLMES: That's all.

UTT. 258: BILLY: Yes sir. Thank you, sir. (*Goes out.*) (*Music stops.*)

UTT. 259: HOLMES: As you were saying, Watson. (*Eyes front.*) The strange case — of — (*Stops but does not change position. As if listening or thinking.*)

UTT. 260: WATSON: Of Miss Faulkner.

UTT. 261: HOLMES (*abandoning further anxiety and giving attention to WATSON*): Precisely. This strange case of Miss Faulkner. (*Eyes down an instant as he recalls it.*)

UTT. 262: WATSON: You've given me some idea of it. Now don't you think it would be only fair to let me have the rest? (*HOLMES looks at him.*)

UTT. 263: HOLMES: What shall I tell you?

UTT. 264: WATSON: Tell me what you propose to do with that counterfeit package — which you are going to risk your life to obtain. (*HOLMES looks at WATSON an instant before speaking.*)

UTT. 265: HOLMES: I intend, with the aid of the counterfeit, to make her willingly hand me the genuine. I shall accomplish this by a piece of trickery and deceit of which I am heartily ashamed — and which I would never have undertaken if I — if I had known her — as I do now. (*Looks to the front absently.*) It's too bad. She's — she's rather a nice girl, Watson. (*Goes over to mantel and gets a pipe.*)

UTT. 266: WATSON (*following HOLMES with his eyes*): Nice girl, is she? (*HOLMES nods "Yes" to WATSON. Brief pause. He turns with pipe in hands and glances towards WATSON, then down.*) Then you think that possibly — (*Enter BILLY quickly.*)

UTT. 267: BILLY: I beg pardon, sir, Mr. Forman's just sent over from the chemist's on the corner to say 'is 'ead is a-painin' 'im a bit, an' would Dr. Watson — (*WATSON, on hearing his name, turns and looks in direction of BILLY*) — kindly step over and get 'im something to put on it.

UTT. 268: WATSON (*moving at once towards door*): Yes — certainly — I'll go at once. (*Picking up hat off chair.*) That's singular. (*Stands puzzled.*) It didn't look like anything serious. (*At door.*) I'll be back in a minute, Holmes. (*Goes out.*) (*HOLMES says nothing.*)

UTT. 269: HOLMES: Billy.

UTT. 270: BILLY: Yes, sir.

UTT. 271: HOLMES: Who brought that message from Forman?

UTT. 272: BILLY: Boy from the chemist's, sir.

UTT. 273: HOLMES: Yes, of course, but which boy?

UTT. 274: BILLY: Must-a-bin a new one, sir — I ain't never seen 'im before. (*Music. Danger. Melodramatic. Very low. Agitato.*)

UTT. 275: HOLMES: Quick, Billy, run down and look after the doctor. If the boy's gone and there's a man with him, it means mischief. Let me know, quick. Don't stop to come up, ring the door bell. I'll hear it. Ring it loud. Quick now.

UTT. 276: BILLY: Yes, sir. (*Goes out quickly.*) (*HOLMES waits motionless a moment, listening.*) (*Music heard very faintly.*)

(HOLMES moves quickly towards door. When half-way to the door he stops suddenly, listening; then begins to glide backward toward table, stops and listens — eyes to the front; turns towards door listening. Pipe in left hand — waits — sees pipe in hand — picks up match — lights pipe, listening, and suddenly shouts of warning from BILLY — turns — at the same time picking up revolver from off table and puts in pocket of dressing-gown, with his hand clasping it. HOLMES at once assumes easy attitude, but keeps eyes on door. Enter MORIARTY. He walks in at door very quietly and deliberately. Stops just within doorway, and looks fixedly at HOLMES, then moves forward a little way. His right hand behind his back. As MORIARTY moves forward, HOLMES makes slight motion for the purpose of keeping him covered with revolver in his pocket. MORIARTY, seeing what HOLMES is doing, stops.)

UTT. 277: MORIARTY *(very quiet low voice):* It is a dangerous habit to finger loaded firearms in the pocket of one's dressing-gown.

UTT. 278: HOLMES: You'll be taken from here to the hospital if you keep that hand behind you. *(After slight pause MORIARTY slowly takes his hand from behind his back and holds it with the other in front of him.)* In that case, the table will do quite as well. *(Places his revolver on the table.)*

UTT. 279: MORIARTY: You evidently don't know me.

UTT. 280: HOLMES *(takes pipe out of mouth, holding it. With very slight motion toward revolver):* I think it quite evident that I do. Please take a chair, Professor. *(Indicating arm-chair.)* I can spare five minutes — if you have anything to say. *(Very slight pause—then MORIARTY moves his right hand as if to take something from inside his coat. Stops instantly on HOLMES covering him with revolver, keeping hand exactly where it was stopping.)* What were you about to do?

UTT. 281: MORIARTY: Look at my watch.

UTT. 282: HOLMES: I'll tell you when the five minutes is up.

(Slight pause. MORIARTY comes slowly forward. He advances to back of arm-chair. Stands motionless there an instant, his eyes on HOLMES. He then takes off his hat, and stoops slowly, putting it on floor, eyeing HOLMES all the while. He then moves down a little to right of chair, by its side. HOLMES now places revolver on table, but before he has quite let go of it, MORIARTY raises his right hand, whereupon HOLMES quietly takes the revolver back and holds it at his side. MORIARTY has stopped with right hand near his throat, seeing

HOLMES's business with revolver. He now slowly pulls away a woolen muffler from his throat and stands again with hands down before him. **HOLMES's** forefinger motionless on table. **MORIARTY** moves a little in front of chair. This movement is only a step or two. As he makes it, **HOLMES** moves simultaneously on the other side of the table so that he keeps the revolver between them on the table. That is the object of this business.)

UTT. 283: MORIARTY: All that I have to say has already crossed your mind.

UTT. 284: HOLMES: My answer thereto has already crossed yours.

UTT. 285: MORIARTY: It is your intention to pursue this case against me?

UTT. 286: HOLMES: That is my intention to the very end.

UTT. 287: MORIARTY: I regret this — not so much on my own account — but on yours.

UTT. 288: HOLMES: I share your regrets, Professor, but solely because of the rather uncomfortable position it will cause you to occupy.

UTT. 289: MORIARTY: May I inquire to what position you are pleased to allude, Mr. Holmes? (**HOLMES** motions a man being hanged with his left hand — slight pause. A tremor of passion. **MORIARTY** slowly advances towards **HOLMES**. He stops instantly as **HOLMES's** hand goes to his revolver, having only approached him a step or two.) And have you the faintest idea that you would be permitted to live to see the day?

UTT. 290: HOLMES: As to that, I do not particularly care, so that I might bring you to see it. (**MORIARTY** makes a sudden impulsive start towards **HOLMES**, but stops on being covered with revolver. He has now come close to the table on the other side of **HOLMES**. This tableau is held briefly.)

UTT. 291: MORIARTY (passionately but in a low tone): You will never bring me to see it. You will find — (He stops, recollecting himself as **HOLMES** looks at him — changes to quieter tone.) Ah! you are a bold man, Mr. Holmes, to insinuate such a thing to my face — (turning towards front) — but it is the boldness born of ignorance. (Turning still further away from **HOLMES** in order to get his back to him and after doing so suddenly raising his right hand to breast he is again stopped with hand close to pocket by hearing the noise of **HOLMES's** revolver behind him. He holds that position for a moment then passes the matter off by feeling muffler as if adjusting it. He mutters to himself.) You'll never bring me to see it, you'll never bring me to see it. (Then

begins to move in front of table still keeping his back towards HOLMES. Business as he moves forward of stopping suddenly on hearing the noise of revolver sliding along table then, when in front of table, slowly turns so that he brings his hands into view of HOLMES, then a slight salute with hand and bow, and back slowly with dignity into chair.) (Business of HOLMES seating himself on stool opposite MORIARTY, revolver business and coming motionless.) (After HOLMES's business.) I tell you it is the boldness born of ignorance. Do you think that I would be here if I had not made the streets quite safe in every respect?

UTT. 292: HOLMES (*shaking head*): Oh no! I could never so grossly overestimate your courage as that.

UTT. 293: MORIARTY: Do you imagine that your friend, the doctor, and your man, Forman, will soon return?

UTT. 294: HOLMES: Possibly not.

UTT. 295: MORIARTY: So it leaves us quite alone — doesn't it, Mr. Holmes — quite alone — so that we can talk the matter over quietly and not be disturbed. In the first place I wish to call your attention to a few memoranda which I have jotted down — (*suddenly put both hands to breast pocket*) — which you will find —

UTT. 296: HOLMES: Look out! Take your hands away. (*Music: Danger pp*) (*MORIARTY again stopped with his hands at breast pocket.*) Get your hands down. (*MORIARTY does not lower his hands at first request.*) A little further away from the memorandum book you are talking about.

UTT. 297: MORIARTY (*lowers hands to his lap. Slight pause, raising hands again slowly as he speaks*): Why, I was merely about to —

UTT. 298: HOLMES: Well, merely don't do it.

UTT. 299: MORIARTY (*remonstratingly—his hands still up near breast*): But I would like to show you a —

UTT. 300: HOLMES: I don't want to see it.

UTT. 301: MORIARTY: But if you will allow me —

UTT. 302: HOLMES: I don't care for it at all. I don't require any notebooks. If you want it so badly we'll have someone get it for you. (*MORIARTY slowly*

lowers hands again.) (Rings bell on table with left hand.) I always like to save my guests unnecessary trouble.

UTT. 303: MORIARTY *(after quite a pause)*: I observe that your boy does not answer the bell.

UTT. 304: HOLMES: No. But I have an idea that he will before long.

UTT. 305: MORIARTY *(leaning towards HOLMES and speaking with subdued rage and significance)*: It may possibly be longer than you think, Mr. Holmes.

UTT. 306: HOLMES *(intensely)*: What! That boy!

UTT. 307: MORIARTY *(hissing at HOLMES)*: Yes, your boy.

(Hold the tableau for a moment, the two men scowling at each other. HOLMES slowly reaching left hand out to ring bell again. MORIARTY begins to raise right hand slowly towards breast pocket, keeping it concealed beneath his muffler as far as possible. On slight motion of HOLMES's left hand, he lowers it again, giving up the attempt this time.)

UTT. 308: HOLMES: At least we will try the bell once more, Professor. *(Rings bell.) (Short wait.)*

UTT. 309: MORIARTY *(after pause)*: Doesn't it occur to you that he may possibly have been detained, Mr. Holmes?

UTT. 310: HOLMES: It does. But I also observe that you are in very much the same predicament. *(Pause.)*

(HOLMES rings bell for the third time. Noise on stairway outside. Enter BILLY with part of his coat, and with sleeves of shirt and waistcoat badly torn.) (Music stops.)

UTT. 311: BILLY *(up near door)*: I beg pardon, sir—someone tried to 'old me sir! *(Panting for breath.)*

UTT. 312: HOLMES: It is quite evident however that he failed to do so.

UTT. 313: BILLY: Yes, sir — 'e's got my coat, sir, but 'e 'asn't got me!

UTT. 314: HOLMES: Billy!

UTT. 315: BILLY *(cheerfully)*: Yes, sir *(Still out of breath.)*

UTT. 316: HOLMES: The gentleman I am pointing out to you with this six-shooter desires to have us get something out of his left hand coat pocket. (**MORIARTY** gives a very slight start or movement of right hand to breast pocket, getting it almost to his pocket, then recollecting himself, seeing that **HOLMES** has got him covered.) Ah, I thought so. Left-hand coat pocket. As he is not feeling quite himself to-day, and the exertion might prove injurious, suppose you attend to it.

UTT. 317: BILLY: Yes, sir. (*He goes quickly to* **MORIARTY** *puts hand in his pocket and draws out a bull dog revolver*) Is this it, sir?

UTT. 318: HOLMES: It has the general outline of being it. Quite so. Put it on the table. (**MORIARTY** makes a grab for it.) Not there, Billy. Look out. Push it a little further this way. (**BILLY** does so placing it so that it is within easy reach of **HOLMES**.)

UTT. 319: HOLMES: That's more like it.

UTT. 320: BILLY: Shall I see if he's got another, sir?

UTT. 321: HOLMES: Why, Billy, you surprise me, after the gentleman has taken the trouble to inform you that he hasn't.

UTT. 322: BILLY: When, sir?

UTT. 323: HOLMES: When he made a snatch for this one. Now that we have your little memorandum book, Professor, do you think of anything else you'd like before Billy goes? (**MORIARTY** does not reply.) Any little thing that you've got, that you want? No! Ah, I am sorry that's all, Billy.

(Pause. **MORIARTY** motionless, eyes on **HOLMES**. **HOLMES** puts his own revolver in his pocket quietly. **MORIARTY** remains motionless, his eyes on **HOLMES**, waiting for a chance.)

UTT. 324: BILLY: Thank you, sir. (*Goes out.*)

(**HOLMES** carelessly picks up **MORIARTY'S** weapon, turns it over in his hands a little below table for a moment, then tosses it back on table again—during which business **MORIARTY** looks front savagely.)

UTT. 325: HOLMES (*tapping revolver with pipe*): Rather a rash project of yours, Moriarty— even though you have made the street quite safe in every

respect — to make use of that thing — so early in the evening and in this part of the town.

UTT. 326: MORIARTY: Listen to me. On the 4th of January you crossed my path — on the 23rd you incommoded me. And now, at the close of April, I find myself placed in such a position through your continual interference that I am in positive danger of losing my liberty.

UTT. 327: HOLMES: Have you any suggestion to make?

UTT. 328: MORIARTY (*head swaying from side to side*): No! (*Pause and look fiercely at HOLMES.*) I have no suggestion to make. I have a fact to state. If you do not drop it at once your life is not worth that. (*Snap of finger.*)

UTT. 329: HOLMES: I shall be pleased to drop it — at ten o'clock to-morrow night.

UTT. 330: MORIARTY: Why then?

UTT. 331: HOLMES: Because at that hour, Moriarty ... your life will not be worth that, (*A snap of finger.*) You will be under arrest.

UTT. 332: MORIARTY: At that hour, Sherlock Holmes, your eyes will be closed in death. (*Both look at one another motionless an instant.*)

UTT. 333: HOLMES (*rising as if rather bored*): I am afraid, Professor, that in the pleasure of this conversation I am neglecting more important business. (*Turns away to mantel and business of looking for match, etc.*)

(**MORIARTY** *risés slowly, picks up hat, keeping his eyes on HOLMES. Suddenly catches sight of revolver on table — pause — and putting hat on table.*)

UTT. 334: MORIARTY (*nearing HOLMES and looking towards door*): I came here this evening to see if peace could not be arranged between us.

UTT. 335: HOLMES: Ah, yes. (*Smiling pleasantly and pressing tobacco in pipe.*) I saw that. That's rather good.

UTT. 336: MORIARTY (*passionately*): You have seen fit not only to reject my proposals, but to make insulting references coupled with threats of arrest.

UTT. 337: HOLMES: Quite so! Quite so! (*Lights match and holds it to pipe.*)

UTT. 338: MORIARTY (*moving a little so as to be nearer table*): Well, (*slyly picking up revolver*) —you have been warned of your danger — you do not heed that warning—perhaps you will heed this! (*Making a sudden plunge and aiming at HOLMES's head rapidly snaps the revolver in quick attempt to fire.*)

(**HOLMES** turns quietly toward him still holding match to pipe so that the last snap of hammer is directly in his face. Very slight pause on **MORIARTY** being unable to fire — and back up at same time boiling with rage.)

UTT. 339: HOLMES: Oh! Ha! — here! (*As if recollecting something. Tosses away match and feeling quickly in left pocket of dressing gown brings out some cartridges and tosses them carelessly on table towards MORIARTY.*) I didn't suppose you'd want to use that thing again, so I took all your cartridges out and put them in my pocket. You'll find them all there, Professor. (*Reaches over and rings bell on table with right hand.*) (*Enter BILLY.*) Billy!

UTT. 340: BILLY: Yes, sir!

UTT. 341: HOLMES: Show this gentleman nicely to the door.

UTT. 342: BILLY: Yes, sir! This way, sir! (*Standing within door.*)

(**PROFESSOR MORIARTY** looks at **HOLMES** a moment, then flings revolver down and across the table, clenches fist in **HOLMES's** face, turns boiling with rage, picks hat up, and exits quickly at door, muttering aloud as he goes.)

UTT. 343: HOLMES (*after exit of MORIARTY*): Billy! Come here!

UTT. 344: BILLY: Yes, sir! (*BILLY comes quickly down.*)

UTT. 345: HOLMES: Billy! You're a good boy!

UTT. 346: BILLY: Yes, sir! Thank you, sir! (*Stands grinning up at HOLMES.*)

(*The lights go out suddenly.*) (*No music at end of this Act.*)

CURTAIN

Sherlock Holmes

A Drama in Four Acts

ACT III

The Stepney Gas Chamber. Midnight.

*SCENE. — The Gas Chamber at Stepney. A large, dark, grimy room on an upper floor of an old building backing on wharves etc. Plaster cracking off, masonry piers or chimney showing. As uncanny and gruesome appearance as possible. Heavy beams and timbers showing. Door leads to the landing and then to the entrance. Another door leads to a small cupboard. The walls of the cupboard can be seen when the door is opened. Large window, closed. Grimy and dirty glass so nothing can be seen through it. The window is nailed with spike nails securely shut. Black backing — no light behind. Strong bars outside back of windows, to show when window is broken. These bars must not be seen through the glass. Trash all over the room. The only light in the room on the rise of the curtain is from a dim lantern — carried on by **McTAGUE**.*

Characteristic Music for Curtain.

CRAIGIN and **LEARY** are discovered. **CRAIGIN** is sitting on a box. He sits glum and motionless, waiting. **LEARY** is sitting on table his feet on the chair in front of it. **McTAGUE** enters with safety lamp. He stops just within a moment, glancing around in the dimness. Soon moves up near a masonry pier, a little above the door, and leans against it, waiting. **CRAIGIN**, **LEARY** and **McTAGUE** are dressed in dark clothes and wear felt-soled shoes.

UTT. 1: LEARY: What's McTague doing 'ere?

UTT. 2: McTAGUE: I was sent 'ere.

(All dialogue in this part of Act in low tones, but distinct, to give a weird effect, echoing through the large grimy room among the deep shadows.)

UTT. 3: LEARY: I thought the Seraph was with us in this job.

UTT. 4: CRAIGIN: 'E ain't.

UTT. 5: LEARY: Who was the last you put the gas on? *(Pause.)*

UTT. 6: CRAIGIN: I didn't 'ear 'is name. *(Pause.)* 'E'd been 'oldin' back money on a 'aul out some railway place. *(Pause.)*

UTT. 7: McTAGUE: What's this 'ere job he wants done? *(Sits on box, placing lamp on floor by his side.) (Pause.)*

UTT. 8: CRAIGIN: I ain't been told. *(Pause.)*

UTT. 9: LEARY: As long as it's 'ere we know what it's likely to be.

(Door opens slowly and hesitatingly. Enter SID PRINCE. He stands just within door, and looks about a little suspiciously as if uncertain what to do. Pause. He notices that the door is slowly closing behind him and quietly holds it back. But he must not burlesque this movement with funny business. McTAGUE holds lantern up to see who it is, at the same time rising and coming down near PRINCE.)

UTT. 10: PRINCE: Does any one of you blokes know if this is the place where I meet Alf Bassick? *(Pause. Neither of the other men take notice of PRINCE. McTAGUE goes back to where he was sitting before PRINCE'S entrance.) (After waiting a moment.)* From wot you say, I take it you don't.

UTT. 11: CRAIGIN: We ain't knowin' so much, young man. 'E may be 'ere and 'e may not.

UTT. 12: PRINCE: Oh! *(Comes a little farther into room and lets the door close.)* It's quite right then, thank you. *(Pause. No one speaks.)* Nice old place to find, this 'ere is. *(No one answers him.)* And when you do find it — *(looks about)* — I can't say it's any too cheerful. *(He thereupon pulls out a cigarette-case, puts a cigarette in his mouth, and feels in pocket for matches. Finds one. About to light it. Has moved a few steps during this.)*

UTT. 13: CRAIGIN: Here! ... *(PRINCE stops.)* Don't light that! ... It ain't safe!

(PRINCE stops motionless, where above speech caught him, for an instant. Pause. PRINCE begins to turn his head slowly and only a little way, glances carefully about, as if expecting to see tins of nitro-glycerine. He sees nothing on either side, and finally turns towards CRAIGIN.)

UTT. 14: PRINCE: If it ain't askin' too much, wot's the matter with the place? It looks all roight to me.

UTT. 15: CRAIGIN: Well, don't light no matches, and it'll stay lookin' the same. *(Pause. Door opens, and BASSICK enters hurriedly. He looks quickly about.)*

UTT. 16: BASSICK: Oh, Prince, you're here. I was looking for you outside.

UTT. 17: PRINCE: You told me to be 'ere, sir. That was 'ow the last arrangement stood.

UTT. 18: BASSICK: Very well! *(Going across PRINCE and glancing about to see that the other men are present.)* You've got the rope, Craigin? *(Voices are still kept low.)*

UTT. 19: CRAIGIN *(pointing to bunch of loose rope on floor near him):* It's 'ere.

UTT. 20: BASSICK: That you, Leary?

UTT. 21: LEARY: 'Ere, sir!

UTT. 22: BASSICK: And McTague?

UTT. 23: McTAGUE: 'Ere, sir!

UTT. 24: BASSICK: You want to be very careful with it to-night — you've got a tough one.

UTT. 25: CRAIGIN: You ain't said who, as I've 'eard.

UTT. 26: BASSICK *(low voice):* Sherlock Holmes. *(Brief pause.)*

UTT. 27: CRAIGIN *(after the pause):* You mean that, sir?

UTT. 28: BASSICK: Indeed, I do!

UTT. 29: CRAIGIN: We're goin' to count 'im out.

UTT. 30: BASSICK: Well, if you don't and he gets away — I'm sorry for you, that's all.

UTT. 31: CRAIGIN: I'll be cursed glad to put the gas on 'im — I tell you that.

UTT. 32: LEARY: I say the same myself. *(Sound of MORIARTY and LARRABEE coming.)*

UTT. 33: BASSICK: Sh! Professor Moriarty's coming. (**McTAGUE** places lamp on box.)

UTT. 34: LEARY: Not the guv'nor?

UTT. 35: BASSICK: Yes. He wanted to see this.

(The three men retire a little up stage, waiting. BASSICK moves to meet MORIARTY. PRINCE moves up out of way. Door opens. Enter MORIARTY, followed by LARRABEE. Door slowly closes behind them. LARRABEE waits a moment near door and then retires up near PRINCE. They watch the following scene. All speeches low — quiet — in undertone.)

UTT. 36: MORIARTY: Where's Craigin? (**CRAIGIN** steps forward.) Have you got your men?

UTT. 37: CRAIGIN: All 'ere, sir.

UTT. 38: MORIARTY: No mistakes to-night.

UTT. 39: CRAIGIN: I'll be careful o' that.

UTT. 40: MORIARTY (*quick glance about*): That door, Bassick. (*Points up, back to audience.*)

UTT. 41: BASSICK: A small cupboard, sir. (*Goes quickly up and opens the door wide to show it.*) (**LEARY** catches up lantern and swings it near the cupboard door.)

UTT. 42: MORIARTY: No outlet?

UTT. 43: BASSICK: None whatever, sir. (**LEARY** swings lantern almost inside cupboard to let **MORIARTY** see. All this dialogue in very low tones, but distinct and impressive. **BASSICK** closes door after lantern business.)

UTT. 44: MORIARTY (*turns and points*): That window?

UTT. 45: BASSICK (*moving over a little*): Nailed down, sir! (**LEARY** turns and swings the lantern near window so that **MORIARTY** can see.)

UTT. 46: MORIARTY: A man might break the glass.

UTT. 47: BASSICK: If he did that, he'd come against heavy iron bars outside.

UTT. 48: CRAIGIN: We'll 'ave 'im tied down afore 'e could break any glass, sir.

UTT. 49: MORIARTY (*who has turned to CRAIGIN*): Ah! You've used it before. Of course you know if it's airtight?

UTT. 50: BASSICK: Every crevice is caulked, sir.

UTT. 51: MORIARTY (*turns and points as if at something directly over footlights*): And that door? (**LEARY** comes down and gives lantern a quick swing as if lighting place indicated.)

UTT. 52: BASSICK (*from same position*): The opening is planked up solid, sir, as you can see and double thickness.

UTT. 53: MORIARTY: Ah! (*Satisfaction. Glances at door through which he entered.*) When the men turn the gas on him they leave by that door?

UTT. 54: BASSICK: Yes, sir.

UTT. 55: MORIARTY: It can be made quite secure?

UTT. 56: BASSICK: Heavy bolts on the outside, sir, and solid bars over all.

UTT. 57: MORIARTY: Let me see how quick you can operate them.

UTT. 58: BASSICK: They tie the man down, sir — there's no need to hurry.

UTT. 59: MORIARTY (*same voice*): Let me see how quick you can operate them.

UTT. 60: BASSICK (*quick order*): Leary! (*Motions him to door.*)

UTT. 61: LEARY (*handing lamp to CRAIGIN*): Yes, sir! (*He jumps to and goes out closing it at once and immediately the sound of sliding bolts and the dropping of bars are heard from outside.*) (*This is a very important effect as it is repeated at the end of the Act. CRAIGIN places lamp on box.*)

UTT. 62: MORIARTY: That's all. (*Sounds of bolts withdrawn and LEARY enters and waits*) (*Goes to CRAIGIN.*) Craigin — you'll take your men outside that door and wait till Mr. Larrabee has had a little business interview with the gentleman. Take them up the passage to the left so Holmes does not see them as he comes in. (*To BASSICK.*) Who's driving the cab to-night?

UTT. 63: BASSICK: I sent O'Hagan. His orders are to drive him about for an hour so he doesn't know the distance or the direction he's going, and then stop at the small door at Upper Swandem Lane. He's going to get him out there and show him to this door.

UTT. 64: MORIARTY: The cab windows were covered, of course?

UTT. 65: BASSICK: Wooden shutters, sir, bolted and secure. There isn't a place he can see through the size of a pin.

UTT. 66: MORIARTY (*satisfied*): Ah! ... (*Looks about.*) We must have a lamp here.

UTT. 67: BASSICK: Better not, sir — there might be some gas left.

UTT. 68: MORIARTY: You've got a light there. (*Pointing to miner's safety lamp on box.*)

UTT. 69: BASSICK: It's a safety lamp, sir.

UTT. 70: MORIARTY: A safety lamp! You mustn't have that here! The moment he sees that he'll know what you're doing and make trouble. (*Sniffs.*) There's hardly any gas. Go and tell Lascar we must have a good lamp. (*BASSICK goes out.*) (*Looks about.*) Bring that table over here. (*CRAIGIN and McTAGUE bring table.*) Now, Craigin — and the rest of you — One thing remember. No shooting to-night! Not a single shot. It can be heard in the alley below. The first thing is to get his revolver away before he has a chance to use it. Two of you attract his attention in front — the other come up on him from behind and snatch it out of his pocket. Then you have him. Arrange that, Craigin.

UTT. 71: CRAIGIN: I'll attend to it, sir. (*The three men retire. Enter BASSICK with large lamp. Glass shade to lamp of whitish colour. BASSICK crosses to table and places lamp on it.*)

UTT. 72: BASSICK (*to McTAGUE*): Put out that lamp. (*McTAGUE is about to pick up lamp.*)

UTT. 73: CRAIGIN: Stop! (*McTAGUE waits.*) We'll want it when the other's taken away.

UTT. 74: BASSICK: He mustn't see it, understand.

UTT. 75: MORIARTY: Don't put it out — cover it with something.

UTT. 76: CRAIGIN: Here! *(He goes up, takes lantern, and pulling out a large box from several others, places lantern within and pushes the open side against the wall so that no light from lantern can be seen from front.)*

UTT. 77: MORIARTY: That will do.

UTT. 78: BASSICK *(approaching MORIARTY)*: You mustn't stay longer, sir. O'Hagan might be a little early.

UTT. 79: MORIARTY: Mr. Larrabee — *(Moving a step forward.)* You understand! — they wait for you.

UTT. 80: LARRABEE *(low — quiet)*: I understand, sir.

UTT. 81: MORIARTY: I give you this opportunity to get what you can for your trouble. But anything that is found on him after you have finished — is subject — *(glances at CRAIGIN and others)* — to the usual division.

UTT. 82: LARRABEE: That's all I want.

UTT. 83: MORIARTY: When you have quite finished and got your money, suppose you blow that little whistle which I observe hanging from your watch chain — and these gentlemen will take their turn. *(BASSICK holds door open for MORIARTY. LARRABEE moves up out of way as MORIARTY crosses.)* *(Crosses to door. At door, turning to CRAIGIN.)* And, Craigin — *(CRAIGIN crosses to MORIARTY.)* At the proper moment, present my compliments to Mr. Sherlock Holmes, and say that I wish him a pleasant journey to the other side. *(Goes out, followed by BASSICK.)*

(LARRABEE glances about critically. As MORIARTY goes, PRINCE throws cigarette on floor in disgust, which LEARY picks up as he goes later, putting it in his pocket.)

UTT. 84: LARRABEE: You'd better put that rope out of sight.

(CRAIGIN picks up rope, which he carries with him until he goes out later. LEARY and McTAGUE move across noiselessly at back. CRAIGIN stops an instant up stage to examine the window, looking at the caulking, etc., and shaking the frames to see that they are securely spiked. Others wait near door. He finishes at window. LARRABEE is examining package near lamp, which he has taken from his pocket. As LEARY crosses, he picks up rope which

was lying up centre and hides it in barrel. McTAGUE, in crossing, bumps up against PRINCE, and both look momentarily at each other very much annoyed.)

UTT. 85: CRAIGIN (*joins LEARY and McTAGUE at door. Speaks to LARRABEE from door*): You understand, sir, we're on this floor just around the far turn of the passage — so 'e won't see us as 'e's commin' up.

UTT. 86: LARRABEE: I understand. (*Turning to CRAIGIN.*)

UTT. 87: CRAIGIN: An' it's w'en we 'ears that whistle, eh?

UTT. 88: LARRABEE: When you hear this whistle.

(CRAIGIN, LEARY and McTAGUE go out noiselessly. Pause. Door remains open. PRINCE, who has been very quiet during foregoing scene, begins to move a little nervously and looks about. He looks at his watch and then glances about again. LARRABEE is still near lamp, looking at package of papers which he took from his pocket.)

UTT. 89: PRINCE (*coming down in a grumpy manner, head down, not looking at LARRABEE*): Look 'ere, Jim, this sort of thing ain't so much in my line.

UTT. 90: LARRABEE (*at table*): I suppose not.

UTT. 91: PRINCE (*still eyes about without looking at LARRABEE*): When it comes to a shy at a safe or drillin' into bank vaults, I feels perfectly at 'ome, but I don't care so much to see a man — (*Stops — hesitates.*) Well, it ain't my line!

UTT. 92: LARRABEE (*turning*): Here! (*Going to him and urging him toward door and putting package away.*) All I want of you is to go down on the corner below and let me know when he comes.

UTT. 93: PRINCE (*stops and turns to LARRABEE*): 'Ow will I let you know?

UTT. 94: LARRABEE: Have you got a whistle?

UTT. 95: PRINCE (*pulls one out of pocket*): Cert'nly.

UTT. 96: LARRABEE: Well, when you see O'Hagan driving with him, come down the alley there and blow it twice. (*Urging PRINCE a little nearer door.*)

UTT. 97: PRINCE: Yes—but ain't it quite loikely to call a cab at the same time?

UTT. 98: LARRABEE: What more do you want — take the cab and go home.

UTT. 99: PRINCE: Oh, then you won't need me 'ere again.

UTT. 100: LARRABEE: No. (**PRINCE** turns to go.)

UTT. 101: PRINCE (*going to door — very much relieved*): Oh, very well — then I'll tear myself away. (*Goes out.*) (*Music. Pathetic, melodramatic, agitato, pp.*)

(**LARRABEE** crosses to table and looks at lamp, gets two chairs and places them on either side of table; as he places second chair he stops dead as if having heard a noise outside, listens, and is satisfied all is well. Then thinking of the best way to conduct negotiations with **HOLMES**, takes out cigar, and holds it a moment unlighted as he thinks. Then takes out match and is about to light it when **ALICE FAULKNER** enters. He starts up and looks at her. She stands looking at him, frightened and excited.) (*Music stops.*)

UTT. 102: LARRABEE: What do you want?

UTT. 103: ALICE: It's true, then?

UTT. 104: LARRABEE: How did you get to this place?

UTT. 105: ALICE: I followed you — in a cab.

UTT. 106: LARRABEE: What have you been doing since I came up here? Informing the police, perhaps.

UTT. 107: ALICE: No — I was afraid he'd come — so I waited.

UTT. 108: LARRABEE: Oh — to warn him very likely?

UTT. 109: ALICE: Yes. (*Pause.*) To warn him. (*Looks about room.*)

UTT. 110: LARRABEE: Then it's just as well you came up.

UTT. 111: ALICE: I came to make sure — (*Glances about.*)

UTT. 112: LARRABEE: Of what?

UTT. 113: ALICE: That something else — is not going to be done besides — what they told me.

UTT. 114: LARRABEE: Ah — somebody told you that something else was going to be done?

UTT. 115: ALICE: Yes.

UTT. 116: LARRABEE: So! We've got another spy in the house.

UTT. 117: ALICE: You're going to swindle and deceive him — I know that. Is there anything more? (*Advancing to him a little.*)

UTT. 118: LARRABEE: What could you do if there was?

UTT. 119: ALICE: I could buy you off. Such men as you are always open to sale.

UTT. 120: LARABEE: How much would you give?

UTT. 121: ALICE: The genuine package — the real ones. All the proofs — everything.

UTT. 122: LARRABEE (*advancing above table, quietly but with quick interest*): Have you got it with you?

UTT. 123: ALICE: No, but I can get it.

UTT. 124: LARRABEE: Oh — (*Going to table. Slightly disappointed.*) So you'll do all that for this man? You think he's your friend, I suppose?

UTT. 125: ALICE: I haven't thought of it.

UTT. 126: LARRABEE: Look what he's doing now. Coming here to buy those things off me.

UTT. 127: ALICE: They're false. They're counterfeit.

UTT. 128: LARRABEE: He thinks they're genuine, doesn't he? He'd hardly come here to buy them if he didn't.

UTT. 129: ALICE: He may ask my permission still.

UTT. 130: LARRABEE: Ha! (*Sneer—turning away.*) He won't get the chance.

UTT. 131: ALICE (*suspicious again*): Won't get the chance. Then there is something else.

UTT. 132: LARRABEE: Something else! (*Turning to her.*) Why, you see me here myself, don't you? I'm going to talk to him on a little business. How could I do him any harm?

UTT. 133: ALICE (*advancing*): Where are those men who came up here?

UTT. 134: LARRABEE: What men?

UTT. 135: ALICE: Three villainous looking men — I saw them go in at the street door —

UTT. 136: LARRABEE: Oh — those men. They went up the other stairway. (*Pointing over shoulder.*) You can see them in the next building — if you look out of this window. (*Indicating window.*)

(*ALICE at once goes rapidly toward the window and making a hesitating pause near table as she sees LARRABEE crossing above her but moving on again quickly. LARRABEE at same time crosses well up stage, keeping his eye on ALICE as she moves towards the window and tries to look out, but finding she cannot she turns at once to LARRABEE. He is standing near door.*) (*Music. Melodramatic. Danger. Keep down. pp Agitato.*) (*Hold this an instant where they stand looking at one another, ALICE beginning to see she has been trapped.*)

UTT. 137: ALICE (*starting toward door*): I'll look in the passage-way, if you please.

UTT. 138: LARRABEE (*taking one step down before door, quietly*): Yes — but I don't please.

UTT. 139: ALICE (*stops before him*): You wouldn't dare to keep me here.

UTT. 140: LARRABEE: I might dare — but I won't. You'd be in the way.

UTT. 141: ALICE: Where are those men?

UTT. 142: LARRABEE: Stay where you are and you'll see them very soon.

(*LARRABEE goes to door and blows whistle as quietly as possible. Short pause. No footsteps heard, as the men move noiselessly. Enter CRAIGIN, McTAGUE and LEARY, appearing suddenly noiselessly. They stand looking in some astonishment at ALICE.*) (*Music stops.*)

UTT. 143: ALICE: I knew it. (*Moving back a step, seeing from this that they are going to attack HOLMES.*) Ah! (*Under breath. After pause she turns and hurries to window, trying to look out or give an alarm. Then runs to cupboard door. LARRABEE watching her movements. Desperately.*) You're going to do him some harm.

UTT. 144: LARRABEE: Oh no, it's only a little joke — at his expense.

UTT. 145: ALICE (*moving toward him a little*): You wanted the letters, the package I had in the safe! I'll get it for you. Let me go and I'll bring it here — or whatever you tell me — (*LARRABEE sneers meaningly.*) I'll give you my word not to say anything to anyone — not to him — not to the policemen— not anyone!

UTT. 146: LARRABEE (*without moving*): You needn't take the trouble to get it — but you can tell me where it is — and you'll have to be quick about it too—

UTT. 147: ALICE: Yes — if you'll promise not to go on with this.

UTT. 148: LARRABEE: Of course! That's understood.

UTT. 149: ALICE (*excitedly*): You promise!

UTT. 150: LARRABEE: Certainly I promise. Now, where is it?

UTT. 151: ALICE: Just outside my bedroom window — just outside on the left, fastened between the shutter and the wall — you can easily find it.

UTT. 152: LARRABEE: Yes — I can easily find it.

UTT. 153: ALICE: Now tell them — tell them to go.

UTT. 154: LARRABEE (*going down to men*): Tie her up so she can't make a noise. Keep her out there until we have Holmes in here, and then let O'Hagan keep her in his cab. She mustn't get back to the house —not till I've been there. (*ALICE listens dazed, astonished.*)

UTT. 155: CRAIGIN (*speaks low*): Go an' get a hold, Leary. Hand me a piece of that rope.

(*McTAGUE brings rope from under his coat. Business of getting rapidly ready to gag and tie ALICE. Much time must not be spent on this; quick, business-like. McTAGUE takes handkerchief from pocket to use as gag.*)

UTT. 156: LARRABEE (*taking a step or two down before ALICE so as to attract her attention front*): Now then, my pretty bird— (**ALICE** begins to move back in alarm and looking at **LARRABEE**.)

UTT. 157: ALICE: You said — you said, if I told you —

UTT. 158: LARRABEE: Well — we haven't done him any harm yet, have we? (**LEARY** is moving quietly round behind her.)

UTT. 159: ALICE: Then send them away.

UTT. 160: LARRABEE: Certainly. Go away now, boys, there's no more work for you to-night.

UTT. 161: ALICE (*looking at them terrified*): They don't obey you. They are —

(**LEARY** seizes her. She screams and resists, but **CRAIGIN** and **McTAGUE** come at once, so that she is quickly subdued and gagged with handkerchief, etc., and her hands tied. As the struggle takes place, men work up to near cupboard with **ALICE**. **LARRABEE** also eagerly watching them tie **ALICE** up. This is not prolonged more than is absolutely necessary. Just as they finish, a shrill whistle is heard in distance outside at back, as if from street far below. All stop — listening — picture.)

UTT. 162: CRAIGIN: Now out of the door with her — (*Starting to door.*) (*The prolonged shrill whistle is heard again.*)

UTT. 163: LARRABEE: By God, he's here.

UTT. 164: CRAIGIN: What!

UTT. 165: LARRABEE: That's Sid Prince, I put him on the watch.

UTT. 166: CRAIGIN: We won't have time to get her out.

UTT. 167: LARRABEE: Shut her in there. (*Pointing to cupboard.*)

UTT. 168: LEARY: Yes — that'll do.

UTT. 169: CRAIGIN: In with her. (**LEARY** and **CRAIGIN**, almost on the word, take her to cupboard. **McTAGUE** goes and keeps watch at door.) (*As he holds ALICE.*) Open that door! Open that door!

(**LEARY** goes and opens cupboard door. As **LEARY** leaves, she breaks away from **CRAIGIN** and gets almost to right when **CRAIGIN** catches her again. As he takes hold of her, she faints, and he throws her into cupboard in a helpless condition. **LEARY** closes cupboard door and they stand before it.)

UTT. 170: LEARY (still at cupboard door. Others have turned so as to avoid suspicion if **HOLMES** comes in on them): There ain't no lock on this 'ere door.

UTT. 171: LARRABEE: No lock!

UTT. 172: LEARY: No.

UTT. 173: LARRABEE: Drive something in.

UTT. 174: CRAIGIN: Here, this knife. (*Hands LEARY a large clasp-knife, opened, ready.*)

UTT. 175: LARRABEE: A knife won't hold it.

UTT. 176: CRAIGIN: Yes, it will. Drive it in strong. (*LEARY drives blade in door frame with all his force.*)

UTT. 177: LEARY: 'E'll have to find us 'ere.

UTT. 178: CRAIGIN: Yes — and he won't either — we'll go on and do 'im up. (*Going to door.*)

UTT. 179: LARRABEE: No, you won't. (*Men stop. Pause.*) I'll see him first, if you please. (*CRAIGIN and LARRABEE facing each other savagely an instant well down stage.*)

UTT. 180: McTAGUE: Them was orders, Craigin.

UTT. 181: LEARY: So it was.

UTT. 182: McTAGUE: There might be time to get back in the passage. (*He listens at door and cautiously looks off — turns back into room.*) They ain't got up one flight yet.

UTT. 183: LEARY: Quick then. (*Moving toward door.*)

(**McTAGUE**, **LEARY** and **CRAIGIN** go out. Door does not close. **LARRABEE** glances at door anxiously. Makes a quick dash up to it, and forces knife in with all his strength. Quickly pulls off coat and hat, throwing them on boxes,

and sits quietly chewing an end of cigar. Enter SHERLOCK HOLMES at door, walking easily as though on some ordinary business.) (Stop music.)

UTT. 184: HOLMES (*Seeing the apartment with a glance as he enters and pausing, disappointed. He laughs a little, with no smile*): How the devil is it that you crooks always manage to hit on the same places for your scoundrelly business? (*Chuckles of amusement.*) Well! I certainly thought, after all this driving about in a closed cab, you'd show me something new.

UTT. 185: LARRABEE (*looking up nonchalantly*): Seen it before, have you?

UTT. 186: HOLMES (*standing still*): Well, I should think so! (*Moves easily about recalling dear old times.*) I nabbed a friend of yours in this place while he was trying to drop himself out of that window. Ned Colvin, the cracksman.

UTT. 187: LARRABEE: Colvin. I never heard of him before.

UTT. 188: HOLMES: No? Ha! ha! Well, you certainly never heard of him after. A brace of counterfeiterers used these regal chambers in the spring of '90. One of them hid in the cupboard. We pulled him out by the heels.

UTT. 189: LARRABEE (*trying to get in on the nonchalance*): Ah! Did you? And the other?

UTT. 190: HOLMES: The other? He was more fortunate.

UTT. 191: LARRABEE: Ah — he got away, I suppose.

UTT. 192: HOLMES: Yes, he got away. We took his remains out through that door to the street. (*Indicating door.*)

UTT. 193: LARRABEE: Quite interesting. (*Drawled a little — looks at end of his cigar.*) (**HOLMES** *is looking about.*) Times have changed since then. (**HOLMES** *darts a lightning glance at LARRABEE. Instantly easy again and glancing about as before.*)

UTT. 194: HOLMES (*dropping down near LARRABEE*): So they have, Mr. Larrabee — so they have. (*A little confidentially.*) Then it was only cracksmen, counterfeiterers, and petty swindlers of various kinds — Now — (*Pause, looking at LARRABEE.*) (**LARRABEE** *turns and looks at HOLMES.*)

UTT. 195: LARRABEE: Well? What now?

UTT. 196: HOLMES: Well — (*Mysteriously.*) Between you and me, Larrabee — we've heard some not altogether agreeable rumors; rumours of some pretty shady work not far from here — a murder or two of a very peculiar kind — and I've always had a suspicion — (*Stops. Sniffs very delicately. Motionless pause. Nods ominously to LARRABEE, who is looking about, and gets over towards window. When within reach he runs his hand lightly along the frame*) My surmise was correct — it is.

UTT. 197: LARRABEE (*turning to HOLMES*): It is what?

UTT. 198: HOLMES: Caulked.

UTT. 199: LARRABEE: What does that signify to us?

UTT. 200: HOLMES: Nothing to us, Mr. Larrabee, nothing to us, but it might signify a good deal to some poor devil who's been caught in this trap.

UTT. 201: LARRABEE: Well, if it's nothing to us suppose we leave it and get to business. My time is limited.

UTT. 202: HOLMES: Quite so, of course. I should have realised that these reflections could not possibly appeal to you. But it so happens that I take a deep interest in anything that pertains to what are known as the criminal classes, and this same interest makes me rather curious to know — (*looking straight at LARRABEE, who looks up at him*) — how you happened to select such a singularly gruesome place for an ordinary business transaction.

UTT. 203: LARRABEE (*looking at HOLMES across the table*): I selected this place, Mr. Holmes, because I thought you might not be disposed to take such liberties here as you practised in my own house last night.

UTT. 204: HOLMES: Quite so, quite so. (*Looks innocently at LARRABEE.*) But why not? (*They look at one another an instant.*)

UTT. 205: LARRABEE (*significantly*): You might not feel quite so much at home.

UTT. 206: HOLMES: Oh — ha! (*A little laugh.*) You've made a singular miscalculation. I feel perfectly at home, Mr. Larrabee! Perfectly! (*He seats himself at table in languid and leisurely manner, takes cigar from pocket and lights it.*)

UTT. 207: LARRABEE (*looks at him an instant*): Well, I'm very glad to hear it. (**LARRABEE** now takes out the counterfeit package of papers, etc., and tosses it on the table before them. **HOLMES** looks on floor slightly by light of match, unobserved by **LARRABEE**.) Here is the little packet which is the object of this meeting. (*He glances at **HOLMES** to see effect of its production.*) (**HOLMES** looks at it calmly as he smokes.) I haven't opened it yet, but Miss Faulkner tells me everything is there.

UTT. 208: HOLMES: Then there is no need of opening it, Mr. Larrabee.

UTT. 209: LARRABEE: Oh, well — I want to see you satisfied.

UTT. 210: HOLMES: That is precisely the condition in which you now behold me. Miss Faulkner is a truthful young lady. Her word is sufficient.

UTT. 211: LARRABEE: Very well. Now what shall we say, Mr. Holmes? (*Pause.*) Of course, we want a pretty large price for this. Miss Faulkner is giving up everything. She would not be satisfied unless the result justified it.

UTT. 212: HOLMES (*pointedly*): Suppose, Mr. Larrabee, that as Miss Faulkner knows nothing whatever about this affair, we omit her name from the discussion. (*Slight pause of two seconds.*)

UTT. 213: LARRABEE: Who told you she doesn't know?

UTT. 214: HOLMES: You did. Every look, tone, gesture — everything you have said and done since I have been in this room has informed me that she has never consented to this transaction. It is a little speculation of your own. (*Tapping his fingers on end of table.*)

UTT. 215: LARRABEE: Ha! (*Sneer.*) I suppose you think you can read me like a book.

UTT. 216: HOLMES: No — like a Primer.

UTT. 217: LARRABEE: Well, let that pass. How much'll you give?

UTT. 218: HOLMES: A thousand pounds.

UTT. 219: LARRABEE: I couldn't take it.

UTT. 220: HOLMES: What do you ask?

UTT. 221: LARRABEE: Five thousand.

UTT. 222: HOLMES (*shakes head*): I couldn't give it.

UTT. 223: LARRABEE: Very well — (*Rises.*) We've had all this trouble for nothing. (*As if about to pick up the packet.*)

UTT. 224: HOLMES (*leaning back in chair and remonstrating*): Oh — don't say that, Mr. Larrabee! To me the occasion has been doubly interesting. I have not only had the pleasure of meeting you again but I have also availed myself of the opportunity of making observations regarding this place which may not come amiss. (**LARRABEE** *looks at HOLMES contemptuously. He places chair under table.*)

UTT. 225: LARRABEE: Why, I've been offered four thousand for this little—

UTT. 226: HOLMES: Why didn't you take it?

UTT. 227: LARRABEE: Because I intend to get more.

UTT. 228: HOLMES: That's too bad.

UTT. 229: LARRABEE: If they offered four thousand, they'll give five.

UTT. 230: HOLMES: They won't give anything.

UTT. 231: LARRABEE: Why not?

UTT. 232: HOLMES: They've turned the case over to me.

UTT. 233: LARRABEE: Will you give three thousand?

UTT. 234: HOLMES (*rising*): Mr. Larrabee, strange as it may appear, my time is limited as well as yours. I have brought with me the sum of one thousand pounds, which is all that I wish to pay. If it is your desire to sell at this figure, kindly appraise me of the fact at once. If not, permit me to wish you a very good evening. (*Pause. LARRABEE looks at him.*)

UTT. 235: LARRABEE (*after the pause glances nervously round once, fearing he heard something*): Go on! (*Tosses packet on table.*) You can have them. It's too small a matter to haggle over.

(**HOLMES** *reseats himself at once, back of table, and takes wallet from his pocket, from which he produces a bunch of bank notes. LARRABEE stands*

watching him with glittering eye. HOLMES counts out ten one hundred pound notes and lays the remainder of the notes on the table with elbow on them, while he counts the first over again.)

(Sneeringly.) Oh—I thought you said you had brought just a thousand.

UTT. 236: HOLMES *(not looking up; counting the notes)*: I did. This is it.

UTT. 237: LARRABEE: You brought a trifle more, I see.

UTT. 238: HOLMES *(counting notes)*: Quite so. I didn't say I hadn't brought any more.

UTT. 239: LARRABEE: Ha! *(Sneers.)* You can do your little tricks when it comes to it, can't you?

UTT. 240: HOLMES: It depends on who I'm dealing with.
(Hands LARRABEE one thousand pounds in notes.)

(LARRABEE takes money and keeps a close watch at same time on the remaining pile of notes lying at HOLMES's left. HOLMES, after handing the notes to LARRABEE, lays cigar he was smoking on the table, picks up packet which he puts in his pocket with his right hand, and is almost at the same time reaching with his left hand for the notes he placed upon the table when LARRABEE makes a sudden lunge and snatches the pile of bank notes, jumping back on the instant. HOLMES springs to his feet at the same time.)

Now I've got you where I want you, Jim Larrabee! You've been so cunning, and so cautious, and so wise, we couldn't find a thing to hold you for — but this little slip will get you in for robbery —

UTT. 241: LARRABEE: Oh! You'll have me in, will you? *(Short sneering laugh.)* What are your views about being able to get away from here yourself?

UTT. 242: HOLMES: I do not anticipate any particular difficulty.

UTT. 243: LARRABEE *(significantly)*: Perhaps you'll change your mind about that.

UTT. 244: HOLMES: Whether I change my mind or not, I certainly shall leave this place, and your arrest will shortly follow.

UTT. 245: LARRABEE: My arrest? Ha, ha! Robbery, eh — Why, even if you got away from here you haven't got a witness. Not a witness to your name.

UTT. 246: HOLMES *(slowly backing, keeping his eyes sharply on LARRABEE as he does so):* I'm not so sure of that, Mr. Larrabee! — Do you usually fasten that door with a knife? *(Pointing toward door with left arm and hand, but eyes on LARRABEE.)*

(LARRABEE turns front as if bewildered. Tableau an instant. Very faint moan from within cupboard. HOLMES listens motionless an instant, then makes quick dash to door and seizing knife wrenches it out and flings it on the floor. LARRABEE seeing HOLMES start toward door of cupboard sprigs up to head him off.)

UTT. 247: LARRABEE: Come away from that door. *(But HOLMES has the door torn open and ALICE FAULKNER out before LARRABEE gets near.)*

UTT. 248: HOLMES: Stand back! *(Turning to LARRABEE, supporting ALICE at same time.)* You contemptible scoundrel! What does this mean!

UTT. 249: LARRABEE: I'll show you what it means cursed quick. *(Taking a step or two, blows the little silver whistle attached to his watch chain.)*

UTT. 250: HOLMES *(untying ALICE quickly):* I'm afraid you're badly hurt Miss Faulkner.

(Enter CRAIGIN. He stands there a moment near door, watching HOLMES. He makes a signal with hand to others outside door and then moves noiselessly. McTAGUE enters noiselessly, and remains a little behind CRAIGIN below door. ALICE shakes her head quickly, thinking of what she sees, and tries to call HOLMES's attention to CRAIGIN and McTAGUE.)

UTT. 251: ALICE: No! — Mr. Holmes. *(Pointing to CRAIGIN and McTAGUE.)*

UTT. 252: HOLMES *(glances round):* Ah, Craigin — delighted to see you. *(CRAIGIN gives slight start.)* And you too, McTague. I infer from your presence here at this particular juncture that I am not dealing with Mr. Larrabee alone.

UTT. 253: LARRABEE: Your inference is quite correct, Mr. Holmes.

UTT. 254: HOLMES: It is not difficult to imagine who is at the bottom of such a conspiracy as this. *(CRAIGIN begins to steal across*

noiselessly. McTAGUE remains before door, HOLMES turns to ALICE again.) I hope you're beginning to feel a little more yourself, Miss Faulkner—because we shall leave here very soon.

UTT. 255: ALICE *(who has been shrinking from the sight of CRAIGIN and McTAGUE):* Oh yes — do let us go, Mr. Holmes.

UTT. 256: CRAIGIN *(low, deep voice, intense):* You'll 'ave to wait a bit, Mr. 'Olmes. We 'ave a little matter of business we'd like to talk over. *(HOLMES turning to CRAIGIN.)*

(Enter LEARY and glides up side in the shadow and begins to move towards HOLMES. In approaching from corner he glides behind door of cupboard as it stands open and from there down on HOLMES at cue. As HOLMES turns to CRAIGIN, ALICE leans against wall of cupboard.)

UTT. 257: HOLMES: All right, Craigin, I'll see you to-morrow morning in your cell at Bow Street.

UTT. 258: CRAIGIN *(threateningly):* Werry sorry, sir, but I cawn't wait till morning It's got to be settled to-night.

UTT. 259: HOLMES *(looks at CRAIGIN an instant):* All right, Craigin, we'll settle it to-night.

UTT. 260: CRAIGIN: It's so werry himportant, Mr. 'Olmes — so werry important indeed that you'll 'ave to 'tend to it now.

(At this instant ALICE sees LEARY approaching rapidly from behind and screams. HOLMES turns, but LEARY is upon him at the same time. There is a very short struggle and HOLMES throws LEARY violently off, but LEARY has got HOLMES's revolver. As they struggle, ALICE steps back to side of room up stage. A short deadly pause. HOLMES motionless, regarding the men. ALICE'S back against wall. After the pause LEARY begins to revive.)

(Low voice to LEARY.) 'Ave you got his revolver?

UTT. 261: LEARY *(showing revolver):* 'Ere it is. *(Getting slowly to his feet.)*

UTT. 262: HOLMES *(recognizing LEARY in the dim light):* Ah, Leary! It is a pleasure indeed. It needed only your blithe personality to make the party complete. *(Sits and writes rapidly on pocket pad, pushing lamp away a little and picking up cigar which he had left on the table, and which he keeps in his*

mouth as he writes.) There is only one other I could wish to welcome here, and that is the talented author of this midnight carnival. We shall have him however, by to-morrow night.

UTT. 263: CRAIGIN: Though ‘e ain’t ‘ere, Mr. ‘Olmes, ‘e gave me a message for yer. ‘E presented his koindest compliments and wished yer a pleasant trip across.

UTT. 264: HOLMES (*writing — cigar in mouth*): That’s very kind of him, I’m sure. (*Writes.*)

UTT. 265: LARRABEE (*sneeringly*): You’re writing your will, I suppose?

UTT. 266: HOLMES (*writing — with quick glances at the rest.*) No (*Shakes head.*) Only a brief description of one or two of you gentlemen for the police. We know the rest.

UTT. 267: LEARY: And when will you give it ‘em, Mr. ‘Olmes?

UTT. 268: HOLMES (*writes*): In nine or nine and a half minutes, Leary.

UTT. 269: LARRABEE: Oh, you expect to leave here in nine minutes, eh?

UTT. 270: HOLMES: No. (*Writing.*) In one. It will take me eight minutes to find a policeman. This is a dangerous neighbourhood.

UTT. 271: LARRABEE: Well, when you’re ready to start, let us know.

UTT. 272: HOLMES (*rising and putting pad in pocket*): I’m ready (*Buttoning up coat.*)

(**CRAIGIN**, **McTAGUE** and **LEARY** suddenly brace themselves for action, and stand ready to make a run for **HOLMES**. **LARRABEE** also is ready to join in the struggle if necessary. **HOLMES** moves backward from table a little to **ALICE** — she drops down a step towards **HOLMES**.)

UTT. 273: CRAIGIN: Wait a bit. You’d better listen to me, Mr. ‘Olmes. We’re going to tie yer down nice and tight to the top o’ that table.

UTT. 274: HOLMES: Well, by Jove! I don’t think you will. That’s my idea, you know.

UTT. 275: CRAIGIN: An' you'll save yourself a deal of trouble if ye submit quiet and easy like — because if ye don't ye moight get knocked about a bit —

UTT. 276: ALICE (*under her breath*): Oh — Mr. Holmes! (*Coming closer to HOLMES.*)

UTT. 277: LARRABEE (*to ALICE*): Come away from him! Come over here if you don't want to get hurt. (*Love music.*)

UTT. 278: HOLMES (*to ALICE, without looking round, but reaching her with left hand*): My child, if you don't want to get hurt, don't leave me for a second. (*ALICE moves closer to HOLMES.*)

UTT. 279: LARRABEE: Aren't you coming?

UTT. 280: ALICE (*breathlessly*): No!

UTT. 281: CRAIGIN: You'd better look out, Miss — he might get killed.

UTT. 282: ALICE: Then you can kill me too. (*HOLMES makes a quick turn to her, with sudden exclamation under breath. For an instant only he looks in her face — then a quick turn back to CRAIGIN and men.*)

UTT. 283: HOLMES (*low voice — not taking eyes from men before him*): I'm afraid you don't mean that, Miss Faulkner.

UTT. 284: ALICE: Yes, I do.

UTT. 285: HOLMES (*eyes on men — though they shift about rapidly, but never toward ALICE*): No. (*Shakes head a trifle.*) You would not say it — at another time or place.

UTT. 286: ALICE: I would say it anywhere — always.

(*Music stops.*)

UTT. 287: CRAIGIN: So you'll 'ave it out with us, eh?

UTT. 288: HOLMES: Do you imagine for one moment, Craigin, that I won't have it out with you?

UTT. 289: CRAIGIN: Well, then — I'll 'ave to give you one — same as I did yer right-'and man this afternoon. (*Approaching HOLMES.*)

UTT. 290: HOLMES *(to ALICE without turning — intense, rapid)*: Ah!
(**CRAIGIN** stops dead.) You heard him say that. Same as he did my right-hand man this afternoon.

UTT. 291: ALICE *(under breath)*: Yes! yes!

UTT. 292: HOLMES: Don't forget that face. *(Pointing to CRAIGIN.)* In three days I shall ask you to identify it in the prisoner's dock.

UTT. 293: CRAIGIN *(enraged)*: Ha! *(Turning away as if to hide his face.)*

UTT. 294: HOLMES *(very sharp — rapid)*: Yes — and the rest of you with him. You surprise me, gentlemen — thinking you're sure of anybody in this room, and never once taking the trouble to look at that window. If you wanted to make it perfectly safe, you should have had those missing bars put in.
(**HOLMES** whispers something to **ALICE**, indicating her to make for door.)

(Music till end of Act.)

(**CRAIGIN**, **LEARY**, **McTAGUE** and **LARRABEE** make very slight move and say "Eh?" but instantly at tension again, and all motionless, ready to spring on **HOLMES**. **HOLMES** and **ALICE** motionless, facing them. This is held an instant.)

UTT. 295: LARRABEE: Bars or no bars, you're not going to get out of here as easy as you expect. (**HOLMES** moves easily down near table.)

UTT. 296: HOLMES: There are so many ways, Mr. Larrabee, I hardly know which to choose.

UTT. 297: CRAIGIN *(louder — advancing)*: Well, you'd better choose quick — I can tell you that.

UTT. 298: HOLMES *(sudden — strong — sharp)*: I'll choose at once, Mr. Craigin — and my choice — *(quickly seizing chair)* — falls on this. *(On the word he brings the chair down upon the lamp frightful crash, extinguishing light instantly.)*

(Every light out. Only the glow of HOLMES's cigar remains where he stands at the table. He at once begins to move toward window keeping cigar so that it will show to men and to front.)

UTT. 299: CRAIGIN *(loud sharp voice to others)*: Trace 'im by the cigar.
(Moving at once toward window.) Follow the cigar.

UTT. 300: LARRABEE: Look out. He's going for the window.

(LEARY goes quickly to window. McTAGUE goes and is ready by safety lamp. HOLMES quickly fixes cigar in a crack or joint at side of window so that it is still seen — smash of the window glass is heard. Instantly glides across, well up stage, and down side to the door where he finds ALICE. On crash of window, CRAIGIN and LEARY give quick shout of exclamation — they spring up stage toward the light of cigar — sound of quick scuffle and blows in darkness.)

UTT. 301: LARRABEE: Get that light!

UTT. 302: CRAIGIN *(clear and distinct):* The safety lamp! Where is it? *(Make this shout for lantern very strong and audible to front. McTAGUE kicks over box which concealed the safety lamp — lights up. HOLMES and ALICE at door. ALICE just going out.)*

UTT. 303: HOLMES *(turning at door and pointing to window):* You'll find that cigar in a crevice by the window.

(All start towards HOLMES with exclamations, oaths, etc. He makes quick exit with ALICE and slams door after him. Sounds of heavy bolts outside sliding quickly into place, and heavy bars dropping into position. CRAIGIN, McTAGUE and LEARY rush against door and make violent efforts to open it. After the first excited effort they turn quickly back. As McTAGUE crosses he throws safety lamp on table. LARRABEE, who has stopped near when he saw door closed, turns front with a look of hatred on his face and mad with rage.)

CURTAIN

Sherlock Holmes

A Drama in Four Acts

ACT IV

Doctor Watson's Consulting Room, Kensington.

The following evening.

The place is London.

SCENE. — DR. WATSON'S house in Kensington. The consulting room. Oak panelling. Solid furniture. Wide double-doors opening to the hall and street door. Door communicating with doctor's inner medicine room. Another door, center, opens to private hallway of house. The windows are supposed to open at side of house upon an area which faces the street. These windows have shades or blinds on rollers which can quickly be drawn down. At the opening of the Act they are down, so that no one could see into the room from the street. There is a large operating chair with high back, cushions, etc. Music for curtain, which stops an instant before rise. DR. WATSON is seated behind his desk and MRS. SMEEDLEY, a seedy-looking middle-aged woman, is seated in the chair next to the desk with a medicine bottle in her hand.

UTT. 1: WATSON: Be careful to make no mistake about the medicine. If she's no better to-morrow I'll call. You will let me know, of course.

UTT. 2: MRS. SMEEDLEY: Oh yes, indeed I will. Good evening, sir.

UTT. 3: WATSON: Good night, Mrs. Smeedley. (*MRS. SMEEDLEY goes out. Sound of door closing heard after she is off. Pause. The doctor turns to his desk, and ringing bell, busies himself with papers.*) (*Enter PARSONS— a servant.*) Parsons! (*PARSONS comes a little towards WATSON.*) (*Lower voice.*) That woman who just left — do you know her?

UTT. 4: PARSONS (*trying to recollect*): I can't say as I recollect 'avin' seen 'er before. Was there anything—?

UTT. 5: WATSON: Oh no! Acted a little strange, that's all. I thought I saw her looking about the hall before she went out.

UTT. 6: PARSONS: Yes, sir, she did give a look. I saw that myself, sir.

UTT. 7: WATSON *(after an instant's thought)*: Oh, well — I dare say it was nothing. Is there anyone waiting, Parsons?

UTT. 8: PARSONS: There's one person in the waiting-room, sir — a gentleman.

UTT. 9: WATSON *(looks at watch)*: I'll see him, but I've only a short time left. If any more come you must send them over to Doctor Anstruther. I spoke to him this afternoon about taking my cases. I have an important appointment at nine.

UTT. 10: PARSONS: Very well, sir. Then you'll see this gentleman, sir?

UTT. 11: WATSON: Yes.

(PARSONS goes out. Short pause. WATSON busy at desk. PARSONS opens door and shows in SID PRINCE. He comes in a little way and pauses. PARSONS all through this Act closes the door after his exit, or after showing anyone in. WATSON looks up.)

UTT. 12: PRINCE *(speaking in the most dreadful husky whisper)*: Good evenin', sir!

UTT. 13: WATSON: Good evening. *(Indicating chair.)* Pray be seated.

UTT. 14: PRINCE *(same voice all through)*: Thanks, I don't mind if I do. *(Coughs, then sits in chair near desk.)*

UTT. 15: WATSON *(looking at him with professional interest)*: What seems to be the trouble?

UTT. 16: PRINCE: Throat, sir. *(Indicating his throat to assist in making himself understood.)* Most dreadful sore throat.

UTT. 17: WATSON: Sore throat, eh? *(Glancing about for an instrument.)*

UTT. 18: PRINCE: Well, I should think it is. It's the most 'arrowing thing I ever 'ad! It pains me that much to swallow that I —

UTT. 19: WATSON: Hurts you to swallow, does it? (*Finding and picking up an instrument on the desk.*)

UTT. 20: PRINCE: Indeed it does. Why, I can 'ardly get a bit of food down. (**WATSON** *rises and goes to cabinet, pushes gas burner out into position and lights it.*)

UTT. 21: WATSON: Just step this way a moment, please. (**PRINCE** *rises and goes up to WATSON, who adjusts reflector over eye, etc. He has an instrument in his hand which he wipes with a napkin.*) Now, mouth open — wide as possible. (**PRINCE** *opens mouth and WATSON places tongue holder on his tongue.*) That's it. (*Picks up dentist's mirror and warms it over gas burner.*)

UTT. 22: PRINCE (**WATSON** *is about to examine throat when PRINCE sees instrument and is a trifle alarmed*): Eh! (*Business of WATSON putting in tongue holder and looking down PRINCE'S throat — looking carefully this way and that.*)

UTT. 23: WATSON: Say "Ah!"

UTT. 24: PRINCE (*husky voice*): Ah! (*Steps away and places handkerchief to mouth as if the attempt to say Ah! hurt him.*) (**WATSON** *discontinues, and takes instrument out of PRINCE'S mouth.*)

UTT. 25: WATSON (*a slight incredulity in his manner*): Where do you feel this pain?

UTT. 26: PRINCE (*indicating with his finger*): Just about there, doctor. Inside about there.

UTT. 27: WATSON: That's singular. I don't find anything wrong. (*Gas burner back to usual position — and placing instrument on cabinet.*)

UTT. 28: PRINCE: You may not foind anything wrong, but I feel it wrong. If you would only give me something to take away this awful agony.

UTT. 29: WATSON: That's nothing. It'll pass away in a few hours. (*Reflectively.*) Singular thing it would have affected your voice in this way. Well, I'll give you a gargle — it may help you a little.

UTT. 30: PRINCE: Yes — if you only would, doctor.

(WATSON goes into surgery, PRINCE watching him like a cat. Music. Dramatic agitato, very pp. WATSON does not close the door of the room, but pushes it part way so that it is open about a foot. PRINCE moves toward door, watching WATSON through it. Stops near door. Seems to watch for his chance, for he suddenly turns and goes quickly down and runs up blinds of both windows and moves back quickly, watching WATSON through the door again. Seeing that he still has time to spare, he goes to centre door and opens it, looking and listening off. Distant sound of a door when is opened which stops when it is closed. PRINCE quickly turns back and goes off a little way at centre door, leaving it open so that he is seen peering up above and listening. Turns to come back, but just at the door he sees WATSON coming on and stops. WATSON suddenly enters and sees PRINCE in centre door and stops, with a bottle in his hand, and looks at PRINCE.)

(Music stops.)

UTT. 31: WATSON: What are you doing there?

UTT. 32: PRINCE: Why, nothing at all, doctor. I felt such a draught on the back o' my neck, don't yer know, that I opened the door to see where it came from! *(WATSON goes down and rings bell on his desk, placing bottle on papers. Pause. Enter PARSONS.)*

UTT. 33: WATSON: Parsons, show this man the shortest way to the street door and close the door after him.

UTT. 34: PRINCE: But, doctor, ye don't understand.

UTT. 35: WATSON: I understand quite enough. Good evening.

UTT. 36: PRINCE: Yer know, the draught plays hell with my throat, sir — and seems to affect my —

UTT. 37: WATSON: Good evening. *(He sits and pays no further attention to PRINCE.)*

UTT. 38: PARSONS: This way, sir, if you please.

UTT. 39: PRINCE: I consider that you've treated me damned outrageous, that's wot I do, and ye won't hear the last of this very soon.

UTT. 40: PARSONS (*approaching him*): Come, none o' that now.
(*Takes PRINCE by the arm.*)

UTT. 41: PRINCE (*as he walks toward door with PARSONS, turns head back and speaks over his shoulder, shouting out in his natural voice*): Yer call yerself a doctor an' treats sick people as comes to see yer this 'ere way. (*Goes out with PARSONS and continues talking until slam of door outside.*) Yer call yerself a doctor! A bloomin' foine doctor you are! (*Etc.*)

(*PARSONS has forced PRINCE out by the arm during foregoing speech. Door closes after PRINCE. Sound of outside door closing follows shortly. WATSON, after short pause, looks round room, not observing that window shades are up. He rings bell. Enter PARSONS.*)

UTT. 42: WATSON (*rises and gathers up a few things as if to go*): I shall be at Mr. Holmes's in Baker Street. If there's anything special, you'll know where to send for me. The appointment was for nine. (*Looks at watch.*) It's fifteen minutes past eight now —I'm going to walk over.

UTT. 43: PARSONS: Very well, sir. (*Bell of outside door rings. PARSONS looks at WATSON, who shakes his head.*)

UTT. 44: WATSON: No. I won't see any more to-night. They must go to Doctor Anstruther.

UTT. 45: PARSONS: Yes, sir. (*He starts towards door to answer bell.*)
(*WATSON looks and sees blinds up.*)

UTT. 46: WATSON: Parsons! (*PARSONS turns.*) Why aren't those blinds down?

UTT. 47: PARSONS: They was down a few minutes ago, sir!

UTT. 48: WATSON: That's strange! Well, you'd better pull them down now.

UTT. 49: PARSONS: Yes, sir. (*Bell rings twice as PARSONS pulls second blind down. He goes out to answer bell. Pause. Then enter PARSONS in a peculiar manner.*) If you please, sir, it isn't a patient at all, sir.

UTT. 50: WATSON: Well, what is it?

UTT. 51: PARSONS: A lady, sir — (**WATSON looks up**) — and she wants to see you most particular, sir!

UTT. 52: WATSON: What does she want to see me about?

UTT. 53: PARSONS: She didn't say, sir. Only she said it was of the utmost importance to 'er, if you could see 'er, sir.

UTT. 54: WATSON: Is she there in the hall?

UTT. 55: PARSONS: Yes sir.

UTT. 56: WATSON: Very well — I was going to walk for the exercise — I can take a cab.

UTT. 57: PARSONS: Then you'll see the lady, sir.

UTT. 58: WATSON: Yes. (**PARSONS turns to go. WATSON continues his preparations.**) And call a cab for me at the same time — have it wait.

UTT. 59: PARSONS: Yes, sir.

(**PARSONS goes out. Pause. PARSONS appears, ushering in a lady — and goes when she has entered. Enter MADGE LARRABEE. Her manner is entirely different from that of the former scenes. She is an impetuous gushing society lady with trouble on her mind**)

UTT. 60: MADGE (*as she comes in*): Ah! Doctor — it's awfully good of you to see me. I know what a busy man you must be, but I'm in such trouble — oh, it's really too dreadful — You'll excuse my troubling you in this way, won't you?

UTT. 61: WATSON: Don't speak of it, madam.

UTT. 62: MADGE: Oh, thank you so much! For it did look frightful my coming in like this — but I'm not alone — oh no! — I left my maid in the cab — I'm Mrs. H. de Witte Seaton — (*Trying to find card-case.*) Dear me — I didn't bring my card-case — or if I did, I lost it.

UTT. 63: WATSON: Don't trouble about a card, Mrs. Seaton. (*With gesture to indicate chair.*)

UTT. 64: MADGE: Oh, thank you. (*Sitting as she continues to talk.*) You don't know what I've been through this evening — trying to find someone who could tell me what to do. (**WATSON sits in chair at desk.**) It's something that's happened, doctor — it has just simply happened — I know that it wasn't his fault! I know it!

UTT. 65: WATSON: Whose fault?

UTT. 66: MADGE: My brother's — my poor, dear, youngest brother — he couldn't have done such a thing, he simply couldn't and —

UTT. 67: WATSON: Such a thing as what, Mrs. Seaton?

UTT. 68: MADGE: As to take the plans of our defences at Gibraltar from the Admiralty Offices. They think he stole them, doctor — and they've arrested him for it — you see, he works there. He was the only one who knew about them in the whole office — because they trusted him so. He was to make copies and — Oh, doctor, it's really too dreadful! (*Overcome, she takes out her handkerchief and wipes her eyes. This must all be perfectly natural, and not in the least particular overdone.*)

UTT. 69: WATSON: I'm very sorry, Mrs. Seaton —

UTT. 70: MADGE (*mixed up with sobs*): Oh, thank you so much! They said you were Mr. Holmes's friend — several people told me that, several — they advised me to ask you where I could find him — and everything depends on it, doctor — everything.

UTT. 71: WATSON: Holmes, of course. He's just the one you want.

UTT. 72: MADGE: That's it! He's just the one — and there's hardly any time left! They'll take my poor brother away to prison to-morrow! (*Shows signs of breaking down again.*)

UTT. 73: WATSON: There, there, Mrs. Seaton — pray control yourself.

UTT. 74: MADGE (*choking down sobs*): Now what would you advise me to do?

UTT. 75: WATSON: I'd go to Mr. Holmes at once.

UTT. 76: MADGE: But I've been. I've been and he wasn't there!

UTT. 77: WATSON: You went to his house?

UTT. 78: MADGE: Yes — in Baker Street. That's why I came to you! They said he might be here!

UTT. 79: WATSON: No — he isn't here! (*Turns away slightly.*) (**MADGE** looks deeply discouraged.)

UTT. 80: MADGE: But don't you expect him some time this evening?

UTT. 81: WATSON: No. (*Shaking head.*) There's no possibility of his coming — so far as I know.

UTT. 82: MADGE: But couldn't you get him to come? (*Pause.*) It would be such a great favour to me — I'm almost worn out with going about — and with this dreadful anxiety! If you could get word to him — (*sees that WATSON is looking at her strangely and sharply*) — to come. (*Brief pause.*)

UTT. 83: WATSON (*rising — rather hard voice*): I could not get him to come, madam. And I beg you to excuse me. I am going out myself — (*looks at watch*) — on urgent business. (*Rings bell.*)

UTT. 84: MADGE (*rising*) Oh, certainly! Don't let me detain you! And you think I had better call at his house again?

UTT. 85: WATSON (*coldly*): That will be the wisest thing to do.

UTT. 86: MADGE: Oh, thank you so much. (*Extends her hand.*) You don't know how you've encouraged me! (**WATSON** withdraws his hand as he still looks at her. Enter **PARSONS**. He stands at door.) Well — good night doctor.

(**WATSON** simply bows coldly. **MADGE** turns to go. The crash of a capsizing vehicle followed by excited shouts of men is heard. This effect must be as if

outside the house with doors closed and not close at hand. MADGE stops suddenly on hearing the crash and all shouts. WATSON looks at PARSONS.)

UTT. 87: WATSON: What's that, Parsons?

UTT. 88: PARSONS: I really can't say, sir, but it sounded to me like a haccident.

UTT. 89: MADGE (*turning to WATSON*): Oh, dear! I do hope it isn't anything serious! It affects me terribly to know that anyone is hurt.

UTT. 90: WATSON: Probably nothing more than a broken-down cab. See what it is, Parsons. (*Bell and knock. MADGE turns and looks toward door again, anxiously PARSONS turns to go. Sudden vigorous ringing of door bell, followed by the sound of a knocker violently used.*)

UTT. 91: PARSONS: There's the bell, sir! There's somebody 'urt, sir, an' they're a-wantin' you!

UTT. 92: WATSON: Well, don't allow anybody to come in! (*Looks at watch.*) I have no more time. (*Hurriedly gathers papers up.*)

UTT. 93: PARSONS: Very well, sir. (*Goes leaving door open.*) (**MADGE** turns from looking off at door, and looks at **WATSON** anxiously. Looks toward door again.)

UTT. 94: MADGE: But they're coming in, doctor. (*Retreats backward.*)

UTT. 95: WATSON (*moving toward door*): Parsons! Parsons! (*Sound of voices. Following speeches outside are not in rotation, but jumbled together, so that it is all over very quickly.*)

UTT. 96: VOICE (*outside*): We 'ad to bring 'im in, man.

UTT. 97: VOICE (*outside*): There's nowhere else to go!

UTT. 98: PARSONS (*outside*): The doctor can't see anybody.

UTT. 99: VOICE (*outside*): Well, let the old gent lay 'ere awhile can't yer. It's common decency. Wot 'ave yer got a red lamp 'angin' outside yer bloomin' door for?

UTT. 100: VOICE (*outside*): Yes! yes! let him stay. (*Enter PARSONS at door. Door closes and noise stops.*)

UTT. 101: PARSONS: They would bring 'im in, sir. It's an old gentleman as was 'urt a bit w'en the cab upset!

UTT. 102: MADGE: Oh! (*Sound of groans, etc. outside, and the old gentleman whining out complaints and threats.*)

UTT. 103: WATSON: Let them put him here. (*Indicating operating chair.*) And send at once for Doctor Anstruther.

UTT. 104: PARSONS: Yes, sir!

UTT. 105: WATSON: Help him in Parsons. (*PARSONS goes out*)

UTT. 106: MADGE: Oh, doctor, isn't it frightful.

UTT. 107: WATSON (*turning to centre door*): Mrs. Seaton if you will be so good as to step this way, you can reach the hall, by taking the first door to your left.

UTT. 108: MADGE (*hesitating*): But I — I may be of some use doctor.

UTT. 109: WATSON (*with a trifle of impatience*): None whatever. (*Holds door open.*)

UTT. 110: MADGE: But, doctor — I must see the poor fellow — I haven't the power to go!

UTT. 111: WATSON (*facing MADGE*): Madam, I believe you have some ulterior motive in coming here! You will kindly —

(*Enter at door a white-haired old gentleman in black clerical clothes, white tie, etc., assisted by PARSONS and the DRIVER. He limps as though his leg were hurt. His coat is soiled. His hat is soiled as if it had rolled in the street. MADGE has retired above desk and watches old gent closely from there without moving. WATSON turns toward the party as they come in.*)

UTT. 112: HOLMES (*as he comes in*): Oh, oh! (*He limps so that he hardly touches his right foot to floor.*)

UTT. 113: PARSONS (*as he helps HOLMES in*): This way, sir! Be careful of the sill, sir! That's it. (*Etc.*)

UTT. 114: DRIVER (*as he comes in, and also beginning outside before entrance*): Now we'll go in 'ere. You'll see the doctor an' it'll be all right.

UTT. 115: HOLMES: No, it won't be all right.

UTT. 116: DRIVER: It was a haccident. You cawn't 'elp a haccident.

UTT. 117: HOLMES: Yes, you can.

UTT. 118: DRIVER: He was on the wrong side of the street. I turned hup — (*Etc.*)

UTT. 119: PARSONS: Now, over to this chair. (*Indicating operating chair.*)

UTT. 120: HOLMES (*pushing back and trying to stop at the desk chair*): No, I'll sit here.

UTT. 121: PARSONS: No, this is the chair, sir.

UTT. 122: HOLMES: Don't I know where I want to sit?

UTT. 123: DRIVER (*impatiently*): You'll sit 'ere. (*They lead him up to operating chair.*)

UTT. 124: DRIVER (*as they lead him up*): Now, the doctor'll have a look at ye. 'Ere's the doctor.

UTT. 125: HOLMES: That isn't a doctor.

UTT. 126: DRIVER: It is a doctor. (*Seeing WATSON.*) 'Ere, doctor, will you just come and have a look at this old gent? (**HOLMES** *trying to stop him.*) He's hurt 'isself a little, an' — an' —

UTT. 127: HOLMES (*trying to stop DRIVER*): Wait, wait, wait!

UTT. 128: DRIVER: Well, well?

UTT. 129: HOLMES *(still standing back to audience and turned to DRIVER):*
Are you the driver?

UTT. 130: DRIVER: Yes, I'm the driver.

UTT. 131: HOLMES: Well, I'll have you arrested for this.

UTT. 132: DRIVER: Arrested?

UTT. 133: HOLMES: Arrested, arrested, arrested!

UTT. 134: DRIVER: You cawn't arrest me.

UTT. 135: HOLMES: I can't, but somebody else can.

UTT. 136: DRIVER: 'Ere, 'ere. *(Trying to urge HOLMES to chair.)*

UTT. 137: HOLMES: You are a very disagreeable man! You are totally uninformed on every subject! I wonder how you are able to live in the same house with yourself. *(The DRIVER is trying to talk back and make HOLMES sit down. HOLMES turns suddenly on PARSONS. WATSON is trying to attract PARSONS' attention.)* Are you a driver?

UTT. 138: PARSONS: No, sir!

UTT. 139: HOLMES: Well, what are you?

UTT. 140: PARSONS: I'm the butler, sir.

UTT. 141: HOLMES: Butler! Butler!

UTT. 142: DRIVER: He's the doctor's servant.

UTT. 143: HOLMES: Who'd have such an ugly-looking butler as you! What fool would—

UTT. 144: DRIVER *(turning HOLMES toward him roughly):* He is the doctor's servant!

UTT. 145: HOLMES: Who asked you who he was?

UTT. 146: DRIVER: Never mind who asked me—I'm telling you.

UTT. 147: HOLMES: Well, go and tell somebody else.

UTT. 148: DRIVER (*trying to push HOLMES into chair*): Sit down here. Sit down and be quiet.

UTT. 149: WATSON (*to PARSONS*): Have a cab ready for me. I must see if he's badly hurt.

UTT. 150: PARSONS: Yes, sir. (*Goes.*)

UTT. 151: HOLMES (*resisting*): Quiet! quiet! Where's my hat? My hat! My hat!

UTT. 152: DRIVER: Never mind your 'at.

UTT. 153: HOLMES: I will mind my hat! and I hold you responsible—

UTT. 154: DRIVER: There's your hat in your 'and.

UTT. 155: HOLMES (*looks at hat*): That isn't my hat! Here! (**DRIVER** *trying to push him into chair.*) You're responsible. (*In chair.*) I'll have you arrested. (*Clinging to DRIVER'S coat tail as he tries to get away to door.*) Here, come back. (*Choking with rage*).

UTT. 156: DRIVER (*first wrenching away coat from HOLMES's grasp at door*): I cawn't stay around 'ere, you know! Some one'll be pinching my cab. (*Exit.*)

UTT. 157: HOLMES (*screaming after him*): Then bring your cab in here. I want — (*Lapses into groans and remonstrances.*) Why didn't somebody stop him? These cabmen! What did he bring me in for? I know where I am, it's a conspiracy. I won't stay in this place. If I ever get out of here alive — (*Etc.*)

UTT. 158: WATSON (*steps quickly to door, speaking off*): Parsons — that man's number. (*Quickly to old gent.*) Now, sir, if you'll be quiet for one moment, I'll have a look at you! (*Crosses to end of cabinet as if to look for instrument.*)

(**MADGE** advances near to the old gentleman, looking at him closely. She suddenly seems to be satisfied of something, backs away, and reaching out as if to get to the window and give signal, then coming face to face with **WATSON** as he turns, and smiling pleasantly at him. Business with glove. She begins to glide down stage, making a sweep around toward door as if to get out. She shows by her expression that she has recognised **HOLMES**, but is instantly herself again, thinking possibly that **HOLMES** is watching her, and she wishes to evade suspicion regarding her determination to get off at door. Quick as a flash the old gentleman springs to the door and stands facing her. She stops suddenly on finding him facing her, then wheels quickly about and goes rapidly across toward window.)

UTT. 159: HOLMES (sharp): Don't let her get to that window. (**WATSON**, who had moved up a little above windows, instantly springs before the windows. **MADGE** stops on being headed off in that direction.)

UTT. 160: WATSON: Is that you, Holmes? (**MADGE** stands motionless.)

UTT. 161: HOLMES: Quite so. (Takes off his wig, etc.)

UTT. 162: WATSON: What do you want me to do?

UTT. 163: HOLMES (easily): That's all, you've done it. Don't do anything more just now. (**MADGE** gives a sharp look at them, then goes very slowly for a few steps and suddenly turns and makes a dash for centre door.)

UTT. 164: WATSON: Look out, Holmes! She can get out that way. (A step or two up.) (**MADGE** runs off. **HOLMES** is unmoved.)

UTT. 165: HOLMES: I don't think so. (Saunters over to above **WATSON'S** desk.) Well, well, what remarkable weather we're having, doctor, eh? (Suddenly seeing cigarettes on desk.) Ah! I'm glad to see that you keep a few prescriptions carefully done up. (Picks up a cigarette and sits on desk.) Good for the nerves! (**HOLMES** finds matches and lights cigarette.) Have you ever observed, Watson, that those people are always making— (Enter the **DRIVER**.)

UTT. 166: FORMAN (speaking at once — so as to break in on **HOLMES**): I've got her, sir! (Very brief pause.)

UTT. 167: WATSON: Good heavens! Is that Forman? (**HOLMES** nods "Yes.")

UTT. 168: HOLMES: Yes, that's Forman all right. Has Inspector Bradstreet come with his men?

UTT. 169: FORMAN: Yes, sir. One of 'em's in the hall there 'olding her. The others are in the kitchen garden. They came in over the back wall from Mortimer Street.

UTT. 170: HOLMES: One moment. (*Sits in thought.*) Watson, my dear fellow — (**WATSON** moves toward **HOLMES** at desk.) As you doubtless gather from the little episode that has just taken place we are making the arrests. The scoundrels are hot on my track. To get me out of the way is the one chance left to them — and I taking advantage of their mad pursuit to draw them where we quietly lay our hands on them — one by one. We've made a pretty good haul already — four last night in the gas chamber — seven this afternoon in various places, and one more just now, but I regret to say that up to this time the Professor himself has so far not risen to the bait.

UTT. 171: WATSON: Where do you think he is now?

UTT. 172: HOLMES: In the open streets — under some clever disguise — watching for a chance to get at me.

UTT. 173: WATSON: And was this woman sent in here to—

UTT. 174: HOLMES: Quite so. A spy — to let them know by some signal, probably at that window — (*pointing*) — if she found me in the house. And it has just occurred to me that it might not be such a bad idea to try the Professor with that bait. Forman! (*Motions him to come down.*)

UTT. 175: FORMAN: Yes, sir!

UTT. 176: HOLMES (*voice lower*): One moment. (*Business.*) Bring that Larrabee woman back here for a moment, and when I light a fresh cigarette — let go your hold on her — carelessly — as if your attention was attracted to something else. Get hold of her again when I tell you.

UTT. 177: FORMAN: Very well, sir. (*Goes quickly to re-enter bringing in MADGE LARRABEE. They stop. MADGE calm, but looks at HOLMES with the utmost hatred. Brief pause.*)

UTT. 178: HOLMES: My dear Mrs. Larrabee — (**MADGE**, who has looked away, turns to him angrily) — I took the liberty of having you brought in for a moment — (*puffs cigarette, which he has nearly finished*) — in order to convey to you in a few fitting words — my sincere sympathy in your rather — unpleasant — predicament.

UTT. 179: MADGE (*hissing it out angrily between her teeth*): It's a lie! It's a lie! There's no predicament.

UTT. 180: HOLMES: Ah — I'm charmed to gather — from your rather forcible observation — that you do not regard it as such. Quite right, too. Our prisons are so well conducted now. Many consider them quite as comfortable as most of the hotels. Quieter and more orderly.

UTT. 181: MADGE: How the prisons are conducted is no concern of mine! There is nothing they can hold me for—nothing.

UTT. 182: HOLMES: Oh — to be sure. (*Putting fresh cigarette in mouth.*) There may be something in that. Still — it occurred to me that you might prefer to be near your unfortunate husband — eh? (*Rises from table and goes to gas burner. Slight good-natured chuckle.*) We hear a great deal about the heroic devotion of wives, and all that — (*lights cigarette at gas*) — rubbish. You know, Mrs. Larrabee, when we come right down to it — (**FORMAN** carelessly relinquishes his hold on **MADGE'S** arm, and seems to have his attention called to door. Stands as if listening to something outside. **MADGE** gives a quick glance about and at **HOLMES** who is lighting a cigarette at the gas, and apparently not noticing anything. She makes a sudden dash for the window, quickly snaps up blind and makes a rapid motion up and down before window with right hand — then turns quickly, facing **HOLMES** with triumphant defiance. **HOLMES** is still lighting cigarette.) Many thanks. (*To FORMAN.*) That's all, Forman. Pick her up again. (**FORMAN** at once goes to **MADGE** and turns her and waits in front of window — holding her right wrist.) Doctor, would you kindly pull the blind down once more. I don't care to be shot from the street. (**WATSON** instantly pulls down blind.)

(**NOTE** — Special care must be exercised regarding these window blinds. They must be made specially strong and solid, so that no failure to operate is possible.)

UTT. 183: MADGE (*in triumph*): Ah! It's too late.

UTT. 184: HOLMES: Too late, eh? (*Strolling a little.*)

UTT. 185: MADGE: The signal is given. You will hear from him soon.

UTT. 186: HOLMES: It wouldn't surprise me at all. (*Door bell rings.*)

(*Voices of BILLY and PARSONS outside. Door at once opened, BILLY on a little way, but held back by PARSONS for an instant. He breaks away from PARSONS. All very quick, BILLY dressed as a street gamin and carrying a bunch of evening papers*)

(*As BILLY comes.*) I think I shall hear from him now. (*Shout.*) Let — (*BILLY stands panting*) — him go, Parsons. Quick, Billy. (*BILLY comes close to HOLMES.*)

UTT. 187: BILLY: He's just come sir.

UTT. 188: HOLMES: From where?

UTT. 189: BILLY: The house across the street; he was in there a-watchin' these windows. He must 'ave seen something for he's just come out— (*Breathlessly.*) There was a cab waitin' in the street for the doctor — and he's changed places with the driver.

UTT. 190: HOLMES: Where did the driver go?

UTT. 191: BILLY: He slunk away in the dark, sir, but he ain't gone far, there's two or three more 'angin' about.

UTT. 192: HOLMES (*slight motion of the head towards FORMAN*): another driver to-night.

UTT. 193: BILLY: They're all in it, sir, an' they're a-layin' to get you in that cab w'en you come out, sir! But don't you do it, sir!

UTT. 194: HOLMES: On the contrary, sir, I'll have that new driver in here, sir! Get out again quick, Billy, and keep your eyes on him!

UTT. 195: BILLY: Yes, sir — thank you, sir! (*Goes.*)

UTT. 196: HOLMES: Yes, sir! Watson, can you let me have a heavy portmanteau for a few moments—? (**MADGE** *now watching for another chance to get at the window.*)

UTT. 197: WATSON: Parsons — my large Gladstone — bring it here!

UTT. 198: PARSONS: Yes, sir. (*Goes out.*)

UTT. 199: WATSON: I'm afraid it's a pretty shabby looking— (**MADGE** *suddenly tries to break loose from FORMAN and attempt to make a dash for window. FORMAN turns and pulls her a step or two away. Slight pause.*)

UTT. 200: HOLMES: Many thanks, Mrs. Larrabee, but your first signal is all that we require. By it you informed your friend Moriarty that I was here in the house. You are now aware of the fact that he is impersonating a driver, and that it is my intention to have him in here. You wish to signal that there is danger. There is danger, Mrs. Larrabee, but we don't care to have you let him know it. Take her out, Forman, and make her comfortable and happy. (**FORMAN** *leads MADGE up to centre door as if to take her out. She pulls him to a stop and gives HOLMES a look of the most violent hatred.*) And by the way, you might tell the inspector to wait a few moments. I may send him another lot. You can't tell!

UTT. 201: FORMAN: Come along now! (*Takes her off.*) (*As MADGE is pulled up, she snaps her fingers in HOLMES's face and goes off laughing hysterically.*)

UTT. 202: HOLMES: Fine woman! (*Enter PARSONS, carrying a large portmanteau or Gladstone valise.*) Put it down there. (*Pointing down before him at floor.*) Thank you so much. (**PARSONS** *puts portmanteau down as indicated.*) Parsons, you ordered a cab for the doctor a short time ago. It has been waiting, I believe.

UTT. 203: PARSONS: Yes, sir, I think it 'as.

UTT. 204: HOLMES: Be so good as to tell the driver, the one you'll now find there, to come in here and get a valise. See that he comes in himself. When he comes tell him that's the one. (**PARSONS** *goes.*)

UTT. 205: WATSON: But surely he won't come in.

UTT. 206: HOLMES: Surely he will! It's his only chance to get me into that cab! He'll take almost any risk for that. (Goes to above desk.) In times like this you should tell your man never to take the first cab that comes on a call — (*smokes*) — nor yet the second — the third may be safe!

UTT. 207: WATSON: But in this case—

UTT. 208: HOLMES: My dear fellow, I admit that in this case I have it to my advantage, but I speak for your future guidance.

(Music Melodramatic danger agitato very subdued)

(Door opens. PARSONS enters, pointing the portmanteau out to someone who is following.)

UTT. 209: PARSONS: 'Ere it is — right in, this way.

UTT. 210: HOLMES (*goes to WATSON above table. In rather a loud voice to WATSON*): Well, good-bye, old fellow! (*Shakes hands with him warmly and bringing him down left a little.*) I'll write you from Paris—and I hope you'll keep me fully informed of the progress of events. (**MORIARTY enters in the disguise of a cabman and goes at once to valise which PARSONS points out, trying to hurry it through and keeping face away from HOLMES but fidgeting about, not touching valise. PARSONS goes out.) (*Speaks right on, apparently paying no attention to MORIARTY*) As for these papers I'll attend to them personally. Here my man — (*to MORIARTY*) — just help me to tighten up these straps a bit — (*He slides over to valise and kneels, pulling at strap, and MORIARTY bending over and doing same.*) There are a few little things in this bag — (*business*) — that I wouldn't like to lose — (*business*) — and it's just as well to — Eh — (*looking round for instant*) — who's that at the window?**

(MORIARTY quickly looks up without lifting hands from valise and at the same instant the snap of handcuffs is heard, and he springs up with the irons on his wrists, making two or three violent efforts to break loose. He then stands motionless. HOLMES drops into chair, a cigarette in his mouth. MORIARTY in rising knocks his hat off and stands facing audience.)

(Music stops.)

(In a very quiet tone.) Doctor, will you kindly strike the bell two or three times in rapid succession. (**WATSON** steps to desk and gives several rapid strokes of the bell.) Thanks!

(Enter FORMAN. FORMAN goes down to MORIARTY and fastens handcuffs which he has on his own wrists to chain attached to that of MORIARTY'S. This is held an instant — the two men looking at each other.)

Forman!

UTT. 211: FORMAN: Yes, sir.

UTT. 212: HOLMES: Got a man there with you?

UTT. 213: FORMAN: Yes, sir, the inspector came in himself.

UTT. 214: HOLMES: Ah — the inspector himself. We shall read graphic accounts in to-morrow's papers of a very difficult arrest he succeeded in making at Dr. Watson's house in Kensington. Take him out, Forman, and introduce him to the inspector — they'll be pleased to meet. (**FORMAN** starts to force **MORIARTY** off. **MORIARTY** hangs back and endeavours to get at **HOLMES** — a very slight struggle.) Here! Wait! Let's see what he wants!

UTT. 215: MORIARTY *(low voice to HOLMES)*: Do you imagine, Sherlock Holmes, that this is the end?

UTT. 216: HOLMES: I ventured to dream that it might be.

UTT. 217: MORIARTY: Are you quite sure the police will be able to hold me?

UTT. 218: HOLMES: I am quite sure of nothing.

UTT. 219: MORIARTY: Ah! *(Slight pause.)* I have heard that you are planning to take a little trip — you and your friend here — a little trip on the Continent.

UTT. 220: HOLMES: And if I do?

UTT. 221: MORIARTY *(a step to HOLMES)*: I shall meet you there. *(Slight pause.)*

UTT. 222: HOLMES: That's all, Forman. (**FORMAN** moves up to door, quietly with **MORIARTY**.)

UTT. 223: MORIARTY (*stopping at door*): I shall meet you there. You will change your course — you will try to elude me — but whichever way you turn— there will be eyes that see and wires that tell. I shall meet you there — and you know it. You know it! — and you know it. (*Goes with FORMAN.*) (*Pause.*)

UTT. 224: HOLMES: Did you hear that, Watson?

UTT. 225: WATSON: Yes—but surely you don't place any importance on such—

UTT. 226: HOLMES (*stopping him with wave of hand*): Oh! no importance. But I have a fancy that he spoke the truth.

UTT. 227: WATSON: We'll give up the trip.

UTT. 228: HOLMES (*a negative wave of the hand at WATSON*): It would be quite the same. What matters if here or there—if it must come. (*Sits meditative.*)

UTT. 229: WATSON (*calling*): Parsons! (**PARSONS** comes in. **WATSON** points to the valise. **PARSONS** removes it and goes.)

UTT. 230: HOLMES: Watson, my dear fellow— (*smokes*)— it's too bad. Now that this is all over, I suppose you imagine that your room will no longer be required. Let me assure — let me assure you (*voice trembles*) — that the worst is yet to come.

UTT. 231: WATSON (*stands in front of desk*): The worst to — (*Suddenly thinks of something. Pulls out watch hurriedly.*) Why, heavens, Holmes, we have barely five minutes.

UTT. 232: HOLMES (*looks up innocently at him*): For what?

UTT. 233: WATSON: To get to Baker Street — your rooms! (**HOLMES** still looks at him.) Your appointment with Sir Edward and the Count! They were to receive that packet of letters from you.

UTT. 234: HOLMES (*nods assent*): They're coming here.
(*Pause. WATSON looking at HOLMES.*)

UTT. 235: WATSON: Here!

UTT. 236: HOLMES: That is — if you will be so good as to permit it.

UTT. 237: WATSON Certainly — but why not there?

UTT. 238: HOLMES: The police wouldn't allow us inside the ropes.

UTT. 239: WATSON: Police! Ropes!

UTT. 240: HOLMES: Police — ropes — ladders — hose — crowds — engines
—

UTT. 241: WATSON: Why, you don't mean that —

UTT. 242: HOLMES (*nods*): Quite so — the devils have burned me out.

UTT. 243: WATSON: Good heavens — burned you — (*Pause. HOLMES nods.*)
Oh, that's too bad. What did you lose?

UTT. 244: HOLMES: Everything! — everything! I'm so glad of it! I've had
enough. This one thing — (*right hand strong gesture of emphasis — he stops
in midst of sentence — a frown upon his face as he thinks — then in a lower
voice*) — ends it! This one thing — that I shall do — here in a few moments —
is the finish. (*HOLMES rises.*)

UTT. 245: WATSON: You mean—Miss Faulkner? (*HOLMES nods slightly in
affirmative without turning to WATSON.*)

(*Love music. Very pp.*)

UTT. 246: HOLMES (*turning suddenly to WATSON*): Watson — she trusted
me! She — clung to me! There were four to one against me! They said "Come
here," I said "Stay close to me," and she did! She clung to me — I could feel
her heart beating against mine — and I was playing a game! — (*lower —
parenthetical*) — a dangerous game — but I was playing it! — It will be the
same to-night! She'll be there — I'll be here! She'll listen — she'll believe —
and she'll trust me — and I'll—be playing — a game. No more — I've had

enough! It's my last case! (**WATSON** *has been watching him narrowly.*) Oh, well! What does it matter? Life is a small affair at the most — a little while — a few sunrises and sunsets — the warm breath of a few summers — the cold chill of a few winters — (*Looking down on floor a little way before him in meditation.*) And then — (*Pause.*)

UTT. 247: WATSON: And then —? (**HOLMES** *glances up at him. Upward toss of hand before speaking.*)

UTT. 248: HOLMES: And then.

(*The music stops.*)

UTT. 249: WATSON (*going to HOLMES*): My dear Holmes — I'm afraid that plan of — gaining her confidence and regard went a little further than you intended. (**HOLMES** *nods assent slightly.*)

UTT. 250: HOLMES (*mutters after nodding*): A trifle!

UTT. 251: WATSON: For — her — or for you?

UTT. 252: HOLMES: For her — (*looks up at WATSON slowly*) — and for me.

UTT. 253: WATSON (*astonished. After an instant's pause*): But — if you both love each other —

UTT. 254: HOLMES (*putting hand on WATSON to stop him sharply*): Sh — ! Don't say it! (*Pause.*) You mustn't tempt me — with such a thought. That girl! — young — exquisite — just beginning her sweet life — I — seared, drugged, poisoned, almost at an end! No! no! I must cure her! I must stop it, now — while there's time! (*Pause.*) She's coming here.

UTT. 255: WATSON: She won't come alone?

UTT. 256: HOLMES: No, Tèrese will be with her. (**HOLMES** *turns and goes to door to surgery, getting a book on the way, and placing it in the way of door closing. Turns to WATSON.*) When she comes let her wait in that room. You can manage that, I'm quite sure.

UTT. 257: WATSON: Certainly — Do you intend to leave that book there?

UTT. 258: HOLMES (*nods "Yes"*): To keep that door from closing. She is to overhear.

UTT. 259: WATSON: I see.

UTT. 260: HOLMES: Sir Edward and the Count are very likely to become excited. I shall endeavour to make them so. You must not be alarmed, old fellow. (*Bell of outside door rings off HOLMES and WATSON look at one another.*) (*Going to centre door.*) She may be there now. I'll go to your dressing-room, if you'll allow me, and brush away some of this dust.

UTT. 261: WATSON: By all means! (*Goes to door.*) My wife is in the drawing-room. Do look in on her a moment — it will please her so much.

UTT. 262: HOLMES (*at door*): My dear fellow, it will more than please me! (*Opens door. Piano heard off when the door is opened.*) Mrs. Watson! Home! Love! Life! Ah, Watson! (*Eyes glance about thinking. He sighs a little absently, suddenly turns and goes out.*) (**WATSON** turns and goes to his desk — not to sit. Enter **PARSONS**.)

UTT. 263: PARSONS: A lady, sir, wants to know if she can speak to you. If there's anyone 'ere she won't come in.

UTT. 264: WATSON: Any-name?

UTT. 265: PARSONS: No, sir. I asked her and she said it was unnecessary — as you wouldn't know 'er. She 'as 'er maid with 'er, sir.

UTT. 266: WATSON: Then it must be — Show her in. (**PARSONS** turns to go.) And Parsons — (**PARSONS** stops and turns.) (*Lower voice.*) Two gentlemen, Count von Stalburg and Sir Edward Leighton will call. Bring them here to this room at once, and then tell Mr. Holmes. You'll find him in my dressing-room.

UTT. 267: PARSONS: Yes, sir.

UTT. 268: WATSON: Send everybody else away — I'll see that lady.

UTT. 269: PARSONS: Yes, sir.

(*He goes, leaving door open. Brief pause. PARSONS appears outside door, showing some one to the room. Enter ALICE FAULKNER. ALICE glances*

apprehensively about, fearing she will see HOLMES. Seeing that WATSON is alone, she is much relieved and goes towards him. PARSONS closes door from outside.)

UTT. 270: ALICE (*with some timidity*): Is this — is this Doctor Watson's room?

UTT. 271: WATSON (*encouragingly — and advancing a step or two*): Yes, and I am Doctor Watson.

UTT. 272: ALICE: Is — would you mind telling me if Mr. Holmes — Mr. — Sherlock Holmes — is here?

UTT. 273: WATSON: He will be before long, Miss — er —

UTT. 274: ALICE: My name is Alice Faulkner.

UTT. 275: WATSON: Miss Faulkner. He came a short time ago, but has gone upstairs for a few moments.

UTT. 276: ALICE: Oh! — (*with an apprehensive look*) — and is he coming down — soon?

UTT. 277: WATSON: Well, the fact is, Miss Faulkner, he has an appointment with two gentlemen here, and I was to let him know as soon as they arrived.

UTT. 278: ALICE: Do you suppose I could wait — without troubling you too much — and see him — afterwards?

UTT. 279: WATSON: Why, certainly.

UTT. 280: ALICE: Thank you — and I — I don't want him to know —that — I —that I came.

UTT. 281: WATSON: Of course, if you wish, there's no need of my telling him.

UTT. 282: ALICE: It's — very important indeed that you don't, Dr Watson. I can explain it all to you afterwards.

UTT. 283: WATSON: No explanation is necessary, Miss Faulkner.

UTT. 284: ALICE: Thank you. (*Glances about.*) I suppose there is a waiting room for patients?

UTT. 285: WATSON: Yes, or you could sit in there. (*Indicating surgery door.*) You'll be less likely to be disturbed.

UTT. 286: ALICE: Yes, thank you. (*ALICE glances toward door.*) I think I would rather be — where it's entirely quiet. (*Bell of front door outside rings.*)

UTT. 287: WATSON (*going to surgery door*): Then step this way. I think the gentlemen have arrived.

UTT. 288: ALICE (*goes to door and turns*): And when the business between the gentlemen is over would you please have someone tell me?

UTT. 289: WATSON: I'll tell you myself, Miss Faulkner.

UTT. 290: ALICE: Thank you. (*She goes.*) (**PARSONS enters.**)

UTT. 291: PARSONS: Count von Stalburg. Sir Edward Leighton. (*Enter SIR EDWARD and COUNT VON STALBURG. PARSONS goes, closing door after him.*)

UTT. 292: WATSON: Count — Sir Edward — (*Bowing and coming forward.*)

UTT. 293: SIR EDWARD: Dr. Watson. (*Bows.*) Good evening. (*Placing hat on pedestal.*) (**VON STALBURG bows slightly and stands.**) Our appointment with Mr. Holmes was changed to your house, I believe.

UTT. 294: WATSON: Quite right, Sir Edward. Pray be seated, gentlemen. (**SIR EDWARD and WATSON sit.**)

UTT. 295: VON STALBURG: Mr. Holmes is a trifle late. (*Sits.*)

UTT. 296: WATSON: He has already arrived, Count. I have sent for him.

UTT. 297: VON STALBURG: Ugh! (*Slight pause.*)

UTT. 298: SIR EDWARD: It was quite a surprise to receive his message an hour ago changing the place of meeting. We should otherwise have gone to his house in Baker Street.

UTT. 299: WATSON: You would have found it in ashes, Sir Edward.

UTT. 300: SIR EDWARD: What! Really!

UTT. 301: VON STALBURG: Ugh! (*Both looking at WATSON.*)

UTT. 302: SIR EDWARD: The — the house burnt!

UTT. 303: WATSON: Burning now, probably.

UTT. 304: SIR EDWARD: I'm very sorry to hear this. It must be a severe blow to him.

UTT. 305: WATSON: No, he minds it very little.

UTT. 306: SIR EDWARD (*surprised*): Really! I should hardly have thought it.

UTT. 307: VON STALBURG: Did I understand you to say, doctor, that you had sent for Mr. Holmes?

UTT. 308: WATSON: Yes, Count, and he'll be here shortly. Indeed, I think I hear him on the stairs now.

(Pause. Enter HOLMES at centre door. He is very pale. His clothing is re-arranged and cleansed, though he still, of course, wears the clerical suit, white tie, etc. He stands near door a moment. SIR EDWARD and COUNT rise and turn to him. WATSON rises and goes to desk, where he soon seats himself in chair behind desk. SIR EDWARD and the COUNT stand looking at HOLMES. Brief Pause.)

UTT. 309: HOLMES (*coming forward and speaking in a low clear voice, entirely calm, but showing some suppressed feeling or anxiety at the back of it*): Gentlemen, be seated again, I beg. (*Brief pause. SIR EDWARD and the COUNT reseate themselves. HOLMES remains standing. He stands looking down before him for quite a while, others looking at him. He finally begins to speak in a low voice without first looking up.*) Our business to-night can be quickly disposed of. I need not tell you, gentlemen — for I have already told you — that the part I play in it is more than painful to me. But business is business — and the sooner it is over the better. You were notified to come here this evening in order that I might — (*pause*) — deliver into your hands

the packet which you engaged me — on behalf of your exalted client — (**COUNT** and **SIR EDWARD** bow slightly at “exalted client.”) — to recover. Let me say, in justice to myself, that but for that agreement on my part, and the consequent steps which you took upon the basis of it, I would never have continued with the work. As it was, however, I felt bound to do so, and therefore pursued the matter — to the very end — and I now have the honor to deliver it into your hands.

(**HOLMES** goes toward **SIR EDWARD** with the packet. **SIR EDWARD** rises and meets him. **HOLMES** places the packet in his hands, **COUNT VON STALBURG** rises and stands at his chair.)

UTT. 310: SIR EDWARD (formally): Permit me to congratulate you, Holmes, upon the marvellous skill you have displayed, and the promptness with which you have fulfilled your agreement.

(**HOLMES** bows slightly and turns away. **SIR EDWARD** at once breaks the seals of the packet and looks at the contents. He begins to show some surprise as he glances at one or two letters or papers and at once looks closer. He quickly motions to **COUNT**, who goes at once to him. He whispers something to him, and they both look at two or three things together.)

UTT. 311: VON STALBURG: Oh! No! No!

UTT. 312: SIR EDWARD (stopping examination and looking across to **HOLMES**): What does this mean? (Pause.) (**HOLMES** turns to **SIR EDWARD** in apparent surprise.) These letters! And these — other things. Where did you get them?

UTT. 313: HOLMES: I purchased them — last night.

UTT. 314: SIR EDWARD: Purchased them?

UTT. 315: HOLMES: Quite so — quite so.

UTT. 316: VON STALBURG: From whom — if I may ask?

UTT. 317: HOLMES: From whom? From the parties interested — by consent of Miss Faulkner.

UTT. 318: SIR EDWARD: You have been deceived.

UTT. 319: HOLMES: What! (**WATSON** rises and stands at his desk.)

UTT. 320: SIR EDWARD (*excitedly*): This packet contains nothing — not a single letter or paper that we wanted. All clever imitations! The photographs are of another person! You have been duped. With all your supposed cleverness, they have tricked you! Ha! ha! ha!

UTT. 321: VON STALBURG: Most decidedly duped, Mr. Holmes!
(**HOLMES** turns quickly to **SIR EDWARD**.)

UTT. 322: HOLMES: Why, this is terrible! (*Turns back to WATSON. Stands looking in his face.*)

UTT. 323: SIR EDWARD (*astonished*): Terrible! Surely, sir, you do not mean by that, that there is a possibility you may not be able to recover them!
(*Enter ALICE and stands listening.*)

UTT. 324: HOLMES: It's quite true!

UTT. 325: SIR EDWARD: After your positive assurance! After the steps we have taken in the matter by your advice! Why — why, this is — (*Turns to COUNT, too indignant to speak.*)

UTT. 326: VON STALBURG (*indignantly*): Surely, sir, you don't mean there is no hope of it?

UTT. 327: HOLMES: None whatever, Count. It is too late now! I can't begin all over again!

UTT. 328: SIR EDWARD: Why, this is scandalous! It is criminal, sir! You had no right to mislead us in this way, and you shall certainly suffer the consequences. I shall see that you are brought into court to answer for it, Mr. Holmes. It will be such a blow to your reputation that you —

UTT. 329: HOLMES: There is nothing to do, Sir Edward — I am ruined — ruined —

UTT. 330: ALICE (*coming forward*): He is not ruined, Sir Edward. (*quiet voice, perfectly calm and self-possessed; she draws the genuine packet from her dress.*) It is entirely owing to him and what he said to me that I now wish to

give you the — (*Starting toward **SIR EDWARD** as if to hand him the packet.*)
(**HOLMES** steps forward and intercepts her with left hand extended. She stops surprised.)

UTT. 331: HOLMES: One moment — (*Pause.*) Allow me. (*He takes packet from her hand.*)

(**WATSON** stands looking at the scene. *Pause.* **HOLMES** stands with the package in his hand looking down for a moment. He raises his head, as if he overcame weakness — glances at his watch, and turns to **SIR EDWARD** and the **COUNT**. He speaks quietly as if the climax of the tragedy were passed — the deed done. **ALICE'S** questioning gaze he plainly avoids.)

Gentlemen— (*putting watch back in pocket*) — I notified you in my letter of this morning that the package should be produced at a quarter-past nine. It is barely fourteen past — and this is it. The one you have there, as you have already discovered, is a counterfeit.

(*Love music.*)

(**HOLMES** turns a little, sees **ALICE**, stands looking at her. **ALICE** is looking at **HOLMES** with astonishment and horror. She moves back a little involuntarily.)

UTT. 332: SIR EDWARD and VON STALBURG (*staring up with admiration and delight as they perceive the trick*): Ah! excellent! Admirable, Mr. Holmes! It is all clear now! Really marvellous! (*To one another, etc.*) Yes—upon my word!

(*On **SIR EDWARD** and **COUNT** breaking into expressions of admiration, **WATSON** quickly moves up to them, and stops them with a quick "Sh!" All stand motionless. **HOLMES** and **ALICE** looking at one another. **HOLMES** goes quickly to **ALICE** and puts the package into her hands.*)

UTT. 333: HOLMES (*as he does this*): Take this, Miss Faulkner. Take it away from me, quick! It is yours. Never give it up. Use it only for what you wish!

(*Stop music.*)

UTT. 334: SIR EDWARD (*springing forward with a mild exclamation*): What! We are not to have it? (*Throwing other package up stage.*) (**VON STALBURG** gives an exclamation or look with foregoing.)

UTT. 335: HOLMES (*turning from ALICE —but keeping left hand back upon her hands into which he put the package —as if to make her keep it. Strong — breathless — not loud — with emphatic shake of head*): No, you are not to have it.

UTT. 336: SIR EDWARD: After all this?

UTT. 337: HOLMES: After all this.

UTT. 338: VON STALBURG: But, my dear sir—

UTT. 339: SIR EDWARD: This is outrageous! Your agreement?

UTT. 340: HOLMES: I break it! Do what you please — warrants — summons — arrests — will find me here! (*Turns up and says under his breath to WATSON.*) Get them out! Get them away! (*Stands by WATSON'S desk, his back to the audience.*) (*Brief pause. WATSON moves toward SIR EDWARD and the COUNT at the back of HOLMES.*)

UTT. 341: WATSON: I'm sure, gentlemen, that you will appreciate the fact —

UTT. 342: ALICE (*stepping forward — interrupting*): Wait a moment, Doctor Watson! (*Going to SIR EDWARD.*) Here is the package, Sir Edward! (*Hands it to SIR EDWARD at once.*) (*WATSON motions to PARSONS, off to come on.*)

UTT. 343: HOLMES (*turning to ALICE*): No!

UTT. 344: ALICE (*to HOLMES*): Yes — (*Turning to HOLMES. Pause.*) I much prefer that he should have them. Since you last came that night and asked me to give them to you, I have thought of what you said. You were right — it was revenge. (*She looks down a moment, then suddenly turns away.*) (*HOLMES stands motionless, near corner of desk, his eyes down. PARSONS enters and stands waiting with SIR EDWARD'S hat in his hand, which he took from off pedestal.*)

UTT. 345: SIR EDWARD: We are greatly indebted to you, Miss Faulkner— (*Looks at VON STALBURG.*)

UTT. 346: VON STALBURG: To be sure!

UTT. 347: SIR EDWARD: And to you, too, Mr. Holmes — if this was a part of the game. (*Motionless pause all round. Examining papers carefully. COUNT looking at them also.*) It was certainly an extraordinary method of obtaining possession of valuable papers — but we won't quarrel with the method as long as it accomplished the desired result! Eh, Count? (*Placing package in breast pocket and buttoning coat.*)

UTT. 348: VON STALBURG: Certainly not, Sir Edward.

UTT. 349: SIR EDWARD (*turning to HOLMES*): You have only to notify me of the charge for your services — (*ALICE gives a little look of bitterness at the word "charge"*) — Mr. Holmes, and you will receive a cheque. I have the honour to wish you — good night. (*Bowing punctiliously.*) Dr. Watson. (*Bowing at WATSON.*) This way, Count.

(*Music till end of Act*)

(*WATSON bows and follows them to door. HOLMES does not move. COUNT VON STALBURG bows to HOLMES and to WATSON and goes, followed by SIR EDWARD. PARSONS exits after giving SIR EDWARD his hat. WATSON quietly turns and sees HOLMES beckoning to him. WATSON goes to HOLMES, who whispers to him after which he quietly goes. HOLMES after a moment's pause, looks at ALICE.*)

UTT. 350: HOLMES (*speaks hurriedly*): Now that you think it over, Miss Faulkner, you are doubtless beginning to realise the series of tricks by which I sought to deprive you of your property. I couldn't take it out of the house that night like a straightforward thief — because it could have been recovered at law, and for that reason I resorted to a cruel and cowardly device which should induce you to relinquish it.

UTT. 351: ALICE (*not looking at him*): But you — you did not give it to them — (*Pause.*)

UTT. 352: HOLMES (*in a forced cynical hard voice*): No — I preferred that you should do, as you did. (*ALICE looks suddenly up at him in surprise and pain, with a breathless "What?" scarcely audible. HOLMES meets her look without a tremor.*) (*Slowly, distinctly.*) You see, Miss Faulkner, it was a trick — a deception — to the very — end. (*ALICE looks in his face a moment longer and then down.*) Your maid is waiting.

UTT. 353: ALICE (*stopping him by speech — no action*): And was it — a trick last night — when they tried to kill you?

UTT. 354: HOLMES (*hearing ALICE, stops dead*): I went there to purchase the counterfeit package — to use as you have seen.

UTT. 355: ALICE: And — did you know I would come? (*Pause.*)

UTT. 356: HOLMES: No. (*ALICE gives a subdued breath of relief.*) But it fell in with my plans notwithstanding. Now that you see me in my true light, Miss Faulkner, we have nothing left to say but good night — and good-bye — which you ought to be very glad to do. Believe me, I meant no harm to you — it was purely business — with me. For that, you see, I would sacrifice everything. Even my supposed — friendship for you — was a pretense — a sham — everything that you — (*She has slowly turned away to the front during his speech. She turns and looks him in the face.*)

UTT. 357: ALICE (*quietly but distinctly*): I don't believe it. (*They look at one another.*)

UTT. 358: HOLMES (*after a while*): Why not?

UTT. 359: ALICE: From the way you speak — from the way you — look — from all sorts of things! — (*With a very slight smile.*) You're not the only one — who can tell things — from small details.

UTT. 360: HOLMES (*coming a step closer to her*): Your faculty — of observation is — is somewhat remarkable, Miss Faulkner — and your deduction is quite correct! I suppose — indeed I know — that I love you. I love you. But I know as well what I am — and what you are — (*ALICE begins to draw nearer to him gradually, but with her face turned front.*) I know that no such person as I should ever dream of being a part of your sweet life! It would be a crime for me to think of such a thing! There is every reason why I should say good-bye and farewell! There is every reason —

(*ALICE gently places her right hand on HOLMES's breast, which stops him from continuing speech. He suddenly stops. After an instant he begins slowly to look down into her face. His left arm gradually steals about her. He presses her head close to him and the lights fade away with ALICE resting in HOLMES's arms, her head on his breast.*)

(*Music swells gradually.*)

CURTAIN

Target Text: *Sherlock Holmes:
Drama en Cuatro Actos
(Spanish, 2014)*

Sir Arthur Conan Doyle and William Gillette

Traducción de Cristina Quintana Blanco

Personajes

MARTHA LARRABEE
ALFRED BRANDON
FORMAN
BILLY
JAMES LARRABEE
DOCTOR WATSON
TÉRÈSE
JIM COLLIN
SRA. FAULKNER
THOMAS LEARY
SIDNEY PRINCE
MCALLISTER
ALICE FAULKNER
SRA. SMEEDLEY
SHERLOCK HOLMES
PARSONS
PROFESOR MORIARTY
CONDE VON STALBURG
JOHN
SIR EDWARD LEIGHTON

ACTOS

PRIMER ACTO

Salón de los **LARRABEE**. Noche.

SEGUNDO ACTO

Dos escenas con un cambio oscuro.

Escena Primera

Oficina secreta del **PROFESOR MORIARTY**. Por la mañana.

Escena Segunda

Estancias de **SHERLOCK HOLMES** en Baker Street. Es de noche.

TERCER ACTO

Déposito de gas de Stepney. Medianoche.

CUARTO ACTO

Consulta médica del **Dr. WATSON**, Kensington. La noche siguiente.

PRIMER ACTO

Salón de los LARRABEE. Noche.

*La escena representa el salón del Edelweiss Lodge, una casa vieja, triste y descuidada, situada en un barrio solitario de una zona poco frecuentada de Londres. El mobiliario es viejo y destartado a excepción del piano – un piano de cola mignon. El escritorio parece muy sólido. El techo deja entrever grandes traviesas de madera. Hay muchos puntos que necesitan reparación en las paredes y los techos. Varios artesonados se han desprendido. La música se detiene un instante antes de la subida del telón, que se realizará a oscuras – las luces se encienden después. Tras dicha subida, breve pausa. Se puede ver a **MARTHA LARRABEE** esperando nerviosa. Una mujer espectacularmente atractiva, pero con un rostro un tanto duro. Pelo oscuro. Atuendo elegante. Entra **FORMAN** con el periódico vespertino. Se trata de un mayordomo silencioso y muy profesional. **MARTHA** le sale al encuentro y le quita el periódico de las manos.*

UTTERANCE 1: FORMAN (*hablando siempre en voz muy baja*): Disculpe, señora, pero una de las sirvientas desea hablar con usted. (**MARTHA** está repasando el periódico con gran interés mientras se deja caer en el asiento al pie del piano.)

UTT. 2: MARTHA (*sin dejar de mirar el periódico*): No tengo tiempo ahora.

UTT. 3: FORMAN: Muy bien, señora. (*Se vuelve para salir.*)

UTT. 4: MARTHA (*sin levantar la vista del periódico*): ¿De qué sirvienta se trata?

UTT. 5: FORMAN (*volviéndose hacia MARTHA de nuevo*): De Térèse, señora.

UTT. 6: MARTHA (*levantando la mirada. Con ligerísima sorpresa en la voz*): ¡Térèse!

UTT. 7: FORMAN: Sí, señora.

UTT. 8: MARTHA: ¿Tienes idea de lo que quiere?

UTT. 9: FORMAN: En absoluto, señora.

UTT. 10: MARTHA: Entonces que te lo cuente a ti. Yo estoy muy ocupada y no puedo verla a menos que sepa de qué se trata.

UTT. 11: FORMAN: Así se hará, señora.

(Se vuelve y sale, cerrando con cuidado y en silencio la puerta tras de él – inmediatamente vuelve a entrar y se queda observando a MARTHA, que sigue con el periódico. Por fin encuentra lo que estaba buscando y comienza a leerlo con atención. Se inclina hacia la luz

como si no viera bien, y retoma la lectura con la máxima avidez.

FORMAN cierra la puerta silenciosamente, observando a **MARTHA** mientras lee el periódico, desde la entrada. Esta situación se alarga para demostrar que no está esperando a que ella termine por simple educación. La observa con mirada intensa e incisiva, pero sin transmitir ninguna otra expresión más. Ella termina de leer y se levanta con rabia, arrojando el periódico violentamente sobre el piano. Se vuelve y se acerca al escritorio. Se detiene allí. Tras un instante se da la vuelta con furia. Ve a **FORMAN** y recupera la compostura inmediatamente. Justo cuando **MARTHA** se vuelve, **FORMAN** finge estar entrando en la habitación.)

No pude sacarle nada, señora. Insiste en hablar con usted personalmente.

UTT. 12: MARTHA: Dile que espere hasta mañana.

UTT. 13: FORMAN: Se lo he dicho, señora, pero dice que no estará aquí mañana. (**MARTHA** se vuelve hacia **FORMAN**, algo sorprendida.)

UTT. 14: MARTHA: ¿Qué quiere decir con eso?

UTT. 15: FORMAN: Perdón que lo diga así, señora, pero tengo entendido que la chica es un tanto peculiar.

UTT. 16: MARTHA: Dile que pase – (**FORMAN** hace una reverencia y se vuelve para salir. **MARTHA** se acerca al piano, donde ha quedado el periódico. Lo ve. Se detiene y coloca la mano sobre el instrumento.) Ah – ¡Sebastian! (**FORMAN** se detiene y regresa. Muy silencioso, sumiso y felino en su forma de comportarse.) ¿Cómo se te ocurrió que yo podría estar interesada en este anuncio de matrimonio? (Recoge el periódico y se sienta en el asiento del piano.)

UTT. 17: FORMAN: No pude evitarlo, señora. (**MARTHA** se vuelve y lo mira con dureza un momento. **FORMAN** sigue de pie, con actitud respetuosa.)

UTT. 18: MARTHA: Imagino que habrás oído algún comentario al respecto entre mi hermano y yo.

UTT. 19: FORMAN: Así es, señora, pero jamás me hubiese permitido referirme a ello si no pensara que se podía tratar de algo importante para usted.

UTT. 20: MARTHA: ¡Ah no, a mí no es que me importe! Conocemos a los contrayentes y, como es normal, nos interesamos por la celebración, nada más. Naturalmente, tú no pensarás que pueda haber algo más. (*No lo mira mientras dice esto.*)

UTT. 21: FORMAN (*sin mirar a MARTHA sino al frente*): Por supuesto que no, señora. Y si lo pensara, estoy seguro que a la señora le convendría tener en cuenta mis leales esfuerzos en mantenerlo oculto.

UTT. 22: MARTHA (*tras una breve pausa, durante la cual mantiene la mirada al frente*): Sebastian, ¿Qué clase de estúpida crees que soy? (**FORMAN** *se vuelve hacia ella con sorpresa fingida.*) (*Hablando en frases cortantes, incisivas, casi entre dientes. Se vuelve hacia él.*) ¿Has creído que iba a ocupar una casa y traer a esta chica y a su madre hasta aquí y mantenerlas durante casi dos años sin protegerme de la posibilidad de que mis propios sirvientes me chantajearan miserablemente?

UTT. 23: FORMAN (*como protestando*): No... señora...no ha entendido bien... Yo...

UTT. 24: MARTHA (*levantándose –arroja el periódico encima del piano*): De eso nada, ¡te he entendido perfectamente! Y ahora te pido que me entiendas tú a mí. Tengo algo de experiencia en la selección de mis sirvientes y sé reconocer las situaciones en cuanto las tengo delante. Desde el primer momento me quedó muy claro por tu comportamiento que habías estado involucrado en algo y no me llevó mucho tiempo sacártelo. Tú mismo me confesaste ser un falsificador.

UTT. 25: FORMAN (*con un movimiento rápido de aprensión*): ¡No! (*Mirando a su alrededor con recelo.*) ¡No hable tan alto! (*Se recupera un poco.*) Fue en confianza... Se lo dije en confianza, señora.

UTT. 26: MARTHA: Muy bien, y yo te digo, en confianza, que a la primera señal de complot por tu parte, yo misma me encargaré de que tu secretito...

UTT. 27: FORMAN: (*rápidamente, para evitar que siga hablando*): ¡Sí, sí!... lo tendré en cuenta, señora. ¡Lo tendré en cuenta!

UTT. 28: MARTHA (*con mirada aviesa, satisfecha tras haberlo puesto en su sitio*): Bien... En cuanto a la sirvienta... Térèse... (**FORMAN** *inclina la cabeza esperando instrucciones.*) ¿Se te ocurre algo que pueda explicar por qué ha dicho que no estará aquí mañana?

UTT. 29: FORMAN (*con los ojos apartados de MARTHA. Hablando en voz baja, sumiso, casi completamente humillado*): Se me ocurre, señora, ya que me lo pregunta, que quizás se haya sentido ofendida por algunos episodios que, en su opinión, están teniendo lugar en esta casa.

UTT. 30: MARTHA: Le subiré el sueldo si lo creo necesario; díselo. Si no es dinero lo que quiere... yo misma la atenderé.

UTT. 31: FORMAN: Muy bien, señora. (*Se vuelve y sale en silencio.*)

(**MARTHA** se queda inmóvil un momento. Se oye una puerta pesada abrirse y cerrarse. **MARTHA** hace ademán de escuchar. Se apresura a mirar. Entra **JIM LARRABEE**, agitado, a través del arco de la entrada. Es un hombre alto, fuerte y de cara adusta. Muy decidido y de fuerte personalidad. Va bien vestido y es hasta cierto punto atractivo. Un hombre elegante. Pelo y ojos oscuros, pero con la siniestra apariencia de un criminal.)

UTT. 32: MARTHA: ¿No lo has encontrado?

UTT. 33: LARRABEE: No. (Se dirige al pesado escritorio y abre de un tirón las puertas de madera de la parte inferior, dejando al descubierto la cerradura de combinación de una caja fuerte. Gira nervioso la rueda un par de veces, tratando de abrirla, en vano.) (**MARTHA** lo sigue, observándolo.) ¡No estaba! (Se incorpora.) Tendremos que llamar a un cerrajero.

UTT. 34: MARTHA (rápidamente): ¡No, no! ¡No podemos hacer eso! ¡No podemos fiarnos!

UTT. 35: LARRABEE: Tenemos que hacer algo, ¿no? (Se agacha de nuevo rápidamente frente a la caja fuerte y, nervioso, intenta abrirla.) Ojalá supiera cómo abrir estos cacharros. (Manipulando la caja fuerte.) Además, no hay tiempo que perder. ¡Han puesto a Holmes en el caso!

UTT. 36: MARTHA: ¿Sherlock Holmes?

UTT. 37: LARRABEE: Sí. (Trabajando en la cerradura de la caja.)

UTT. 38: MARTHA: ¿Cómo lo sabes?

UTT. 39: LARRABEE: Me he enterado en lo de Leary. Allí le siguen la pista, y cada vez que le asignan un caso ellos pasan la información.

UTT. 40: MARTHA: ¿Y qué puede hacer él?

UTT. 41: LARRABEE (se levanta y la mira): No lo sé... pero algo va a hacer... ¡nunca tarda en aparecer! ¡Puede hacerlo en cualquier momento! (Se mueve constantemente pero se detiene cuando **MARTHA** habla.)

UTT. 42: MARTHA: ¿No se te ocurre nadie más... ya que no podemos encontrar a Sid?

UTT. 43: LARRABEE: Todavía puede aparecer. Se lo dejé dicho a Billy Rounds, y él se está encargando de encontrarle. (Entre dientes.) ¡Esto es un desastre! Después de esperar pacientemente durante dos años este momento, ahora resulta que esa muchacha va a dar al traste con todo. (Va hacia la puerta y mira escaleras arriba. Luego observa a **MARTHA**. Se dirige a ella.) ¡Ya está bien! Voy a ver qué puedo sacarle. (Empieza a salir.) Tengo que hacerle cambiar de opinión.

UTT. 44: MARTHA (*rápidamente*): Sí... pero espera, Jim. (**LARRABEE** *se detiene y se vuelve hacia ella.*) (*Ella se acerca a él.*) ¿De qué sirve ahora lastimar a la chica? ¡Ya lo hemos intentado!

UTT. 45: LARRABEE: Vale, ¡pues intentaremos algo nuevo! (*Se vuelve y se dirige a la entrada.*)

UTT. 46: MARTHA (*rápida, medio susurrando*): ¡Jim! (**LARRABEE** *se vuelve, MARTHA se aproxima.*) Recuerda; ¡no hagas nada que deje huellas! ¡Nada de marcas! Podemos meternos en líos.

UTT. 47: LARRABEE (*yéndose, obstinado*): Tendré cuidado.

(**LARRABEE** *sale corriendo escaleras arriba, con urgencia. MARTHA está de pie en la entrada; se queda mirando en esa misma dirección con una pizca de ansiedad cuando entra TÈRESE*¹. *Es una sirvienta francesa de aire tranquilo y rostro agradable. Se queda de pie junto a la puerta. MARTHA vuelve a la habitación y la ve. Se queda de pie un momento. Después se sienta en el sillón.*)

UTT. 48: MARTHA: Ven aquí. (**TÈRESE** *avanza un poquito, vacilando.*) ¿Qué ocurre?

UTT. 49: TÈRESE: El *siñog* Sebastian me dijo que *viniega*.

UTT. 50: MARTHA: Le dije a Sebastian que se encargara de ti personalmente.

UTT. 51: TÈRESE: No *podgía, madame*. No deseo *pegmaneseg* aquí más *tiempoh*.

UTT. 52: MARTHA: Pero, ¿qué ocurre? ¡Debes darme una explicación!

UTT. 53: TÈRESE: Lo que pasa... es que me *quiego ig*.

UTT. 54: MARTHA: Ya llevas aquí meses, y no has tenido ni una queja.

UTT. 55: TÈRESE: Ay, *madame*... ¡antes no! *Pego ahoga*... no me gusta, *ça me plaît pas*.

UTT. 56: MARTHA (*incorporándose*): ¿Qué? ¿Qué es lo que no te gusta?

UTT. 57: TÈRESE (*con ánimo pero en voz baja*): No me gusta, *madame*... esto... este sitio... este *lugag*... lo que usted *hase*... ¡la *señogita* que tienen ahí *agiba*! ¡No puedo *quedagme* a *veglo*! (*Señalando arriba.*) *C'est pas bien*! ¡No puedo *quedagme* a *veglo*!

¹ Nota del Traductor: en la versión original este personaje tiene un fuerte acento francés.

UTT. 58: MARTHA: ¡No te enteras de nada! La señorita está enferma. No está bien de aquí... *(Tocándose la frente.)* Para nosotros es una verdadera molestia, pero nos ocupamos de ella y la tratamos con el mayor cariño y... *(Se escucha un grito desgarrador, como mitigado por algo, en una zona distante del piso superior de la casa.)* *(Música por encima del grito. Pianissimo. Agitato.)*

(Pausa. Ambas permanecen inmóviles. No hay temor ni disgusto en la expresión de TÉRÈSE; simplemente se mantiene inmóvil. Tras una pausa considerable, la SRA. FAULKNER baja la escalera con rapidez; una señora de pelo blanco, con vestido negro y desgastado.)

UTT. 59: SRA. FAULKNER: ¡Mi niña! ¡Mi niña! ¡Están haciéndole daño a mi niña!

(SRA. FAULKNER de pie, justo en la entrada, mirando desvalida, con la mirada perdida a MARTHA. MARTHA se vuelve, la ve y se dirige rápidamente a ella.)

UTT. 60: MARTHA *(entre dientes):* ¿Qué está haciendo aquí? ¿No le tengo dicho que no puede bajar? *(La señora mayor se queda con la mirada vacía, pero con cara de preocupación.)* ¡Venga conmigo! *(Agarrando a la SRA. FAULKNER del brazo y tirando de ella hacia las escaleras.)* *(La anciana se echa hacia atrás asustada.)* ¡Venga, le digo! *(De nuevo se oye un grito -más atenuado- desde arriba. Cambio de registro brusco. Con ternura.)* No se alarme, querida, la cabeza de su pobre hija no se encuentra bien hoy. ¡Ya verá como pronto mejora! *(Se vuelve hacia TÉRÈSE.)* Térèse... vuelve a verme por la mañana. *(A la anciana.)* Vamos, querida. *(Ahora en voz baja amenazante.)* ¿Me oye? ¡Venga!

(Sale forzando a la SRA. FAULKNER para subir las escaleras. TÉRÈSE se queda de pie observándolas. Entra FORMAN en silencio. Mira un momento hacia dónde MARTHA acaba de sacar a la anciana. TÉRÈSE también está mirando en la misma dirección. FORMAN se aproxima a TÉRÈSE. Se miran el uno al otro un instante en silencio. Después, habla él en voz baja. Justo antes de intervenir FORMAN se detiene la música.)

UTT. 61: FORMAN: Bueno, supongo que le habrá convencido a usted. *(TÉRÈSE mira a FORMAN.)* ¿La va a dejar...ahora?

UTT. 62: TÉRÈSE: ¿Que si la voy a dejag? ¡Ahoga sí que estoy convensida! ¿No oye a mademoiselle? Pego, ¿qué es lo que le hasen?

UTT. 63: FORMAN *(en voz baja):* Puede que esté enferma.

UTT. 64: TÉRÈSE: ¡Pues *clago*, yo *cgeo* que son ellos los que la ponen mala!
¡No *segé* yo quién se quede a *veglo*! (*Volviéndose un poco.*) Puedo *encontgag*
otgo sitioh; *c'est pas difficile*.

UTT. 65: FORMAN: ¡No es difícil si se sabe a dónde ir!

UTT. 66: TÉRÈSE: Ay... ¡es *vegdad*!

UTT. 67: FORMAN: Yo tengo una dirección...

UTT. 68: TÉRÈSE (*se vuelve hacia él rápidamente*): ¿Ah sí... sabe usted de
alguien? (**FORMAN asiente.**) ¿Es algo *segioh*? ¿Cómo se suele *desig*... de *fiag*?

UTT. 69: FORMAN (*se dirige hacia ella*): Tome... en esta tarjeta... (*Saca una
tarjeta rápidamente del bolsillo y se la da en la mano.*) ¡Vaya a esa dirección!
¡Que no la vea nadie!

UTT. 70: TÉRÈSE (*mirando rápidamente la tarjeta mientras que FORMAN
desvía la mirada... comienza a leer lentamente*): *Siñog... Sheg... lock...*

UTT. 71: FORMAN (*con una rápida exclamación de alerta y un giro brusco, la
agarra, tapándole la boca con una mano; se quedan de pie un momento, él
mira despacio a su alrededor*): ¡Alguien podría oírle! Vaya a esa dirección por
la mañana.

(*Suena el timbre de la puerta. FORMAN le indica que se vaya con un
gesto breve y rápido. TÉRÈSE sale. FORMAN sale para abrir la puerta
de la casa rápidamente. Se oye la puerta al abrirse; un sonido pesado,
sólido... nada brusco. Entra SID PRINCE², caminando con presteza. Es
un tipo pequeño, fortachón y pulcro. Lleva una pequeña cartera negra,
viste abrigo y sombrero, guantes, etc. Es elegante y gallardo. Lleva un
alfiler de diamantes en la corbata, sortijas, etc., es de movimientos
rápidos y está siempre alerta. FORMAN lo sigue y se queda de pie
cerca de la entrada.*)

UTT. 72: PRINCE (*cruzando hacia el piano*): No pierdas el tiempo, necio; diles
que ya he *llegao*, ¿t'importa?

UTT. 73: FORMAN: ¿Quería usted ver al Sr. Chetwood o a la Srta. Chetwood?

UTT. 74: PRINCE (*deteniéndose y volviéndose hacia FORMAN*): ¡Mal rayo me
parta! ¡Te comportas como si no *fuera estao* aquí nunca! ¡Si *prácticamente*
nací *n'esta* casa! Ves y diles *qu'está* aquí el Señor Don Sidney Prince. (*Coloca
la cartera, de apariencia pesada, encima del asiento del piano.*)

² N. del T.: En la versión original este personaje tiene un marcado estilo lingüístico de bajos
fondos que contrasta altamente con el del resto de personajes, especialmente con el de
Sherlock Holmes. En la traducción se ha tratado de mantener el estilo informal que ha de
tenerse en cuenta en la interpretación.

UTT. 75: FORMAN: Por supuesto, señor... ¡Mis disculpas! Le anunciaré inmediatamente, señor. *(Sale por las escaleras.)*

(PRINCE se quita el sombrero, los guantes, etc., y los pone de tal manera que cubren la cartera. Observa la habitación. Se acerca al escritorio y le echa una ojeada. Abre la puerta del escritorio despreocupadamente.)

UTT. 76: PRINCE: ¡Hombre! *(Como si hubiese encontrado lo que estaba buscando. No es exclamación de sorpresa. Se posiciona sobre una rodilla y gira la rueda una vez. Se levanta y va hacia la cartera; la descubre y la abre. Mete la mano buscando algo.)*

(MARTHA y LARRABEE bajan y entran. PRINCE los ve, pero no deja lo que está haciendo.)

UTT. 77: MARTHA *(acercándose a PRINCE)*: Anda, ¿eres tú, Sid? Me alegra tanto que hayas venido.

UTT. 78: LARRABEE: ¡Hola, Sid!... ¿Recibiste mi aviso?

UTT. 79: PRINCE *(sin parar con lo que está haciendo)*: Güeno, aquí estoy porque he venío, ¿no? *(Sigue con la cartera.)*... Se trata d'eso, supongo. *(Señala con la cabeza el escritorio.)*

UTT. 80: MARTHA: Sí... Qué contentos estamos de que hayas aparecido, Sid. Íbamos a tener que traer algún extraño para hacerlo. *(Dirigiéndose a la otra punta del piano frente a PRINCE.)*

UTT. 81: PRINCE *(levantándose y mirando a LARRABEE y MARTHA)*: Pos estaría bonito, ¿no? Si es *qu'al* final vuestro juegucito va' resultar algo sucio...

UTT. 82: LARRABEE: Bueno, tampoco tanto.

UTT. 83: PRINCE: Ya veo. *(Se dirige al escritorio con unas herramientas de la cartera.)* Oye, Larrabee... *(MARTHA le manda callar rápidamente desde atrás.)*

UTT. 84: LARRABEE *(al mismo tiempo)*: ¡Calla! *(Miran alrededor. PRINCE levanta la vista sorprendido.)* Por Dios, Sid, recuerda... aquí soy Chetwood.

UTT. 85: PRINCE: Mis disculpas. Fue un error. Por los viejos tiempos en los que trapicheamos juntos... ¿eh?

UTT. 86: LARRABEE: Sí, sí.

UTT. 87: PRINCE: Cómo *m'iba'* yo' imaginar que estarías *metío* en asuntillos de alto copete cuando te conocí haciendo tus trabajitos en el vapor de Nueva York.

UTT. 88: LARRABEE: ¡Venga ya! No es necesario hablar de eso ahora.

UTT. 89: PRINCE: Vale, vale... ¡no te pongas tan gallito! Tú no te verías aquí *ora* si no fuera por mí... Y tampoco *fueras* *conocío* a Martha... y podrías estar llevando una vida bien perra.

UTT. 90: LARRABEE: Ya, ya.

UTT. 91: MARTHA: Estamos de acuerdo, Sid... pero, ¿no podrías abrírnos esa caja de una vez? No tenemos tiempo que perder.

UTT. 92: PRINCE: ¿Abrirla? *Ora* mismo. Estos cacharros *s'abren* en un santiamén. No sé *d'aónde* habréis *sacáo* una reliquia como ésta; esto es una antigualla. (*Mira alrededor antes de probar con algunas herramientas en la cerradura.*) *Tó despejao*, supongo, ¿hay moros en la costa?

UTT. 93: LARRABEE (*sacudiendo la cabeza*): En absoluto. (**MARTHA** *se retira un poco, echando miradas cautelosas.* **PRINCE** *prueba con las herramientas.* **LARRABEE** *permanece cerca del piano. Ambos lo observan mientras trabaja.*)

UTT. 94: PRINCE (*hablando a la caja*): ¿No estaréis *mangándosus* a vosotros mismos, ¿no?

UTT. 95: LARRABEE (*cerca de PRINCE*): ¡Pues sí, podría dar esa impresión!

UTT. 96: PRINCE: Supe que estabas *metío* en algo... cuando *ocupastes* este lugar hace más *d'un* año; pero no fui capaz... (*trabajando*) de dar contigo. (*Sigue trabajando un momento y cruza para coger una herramienta de la cartera. Se acerca a la luz del piano y comienza a ajustarla. Aquí debe encontrarse en control del escenario. Se detiene y mira fijamente a MARTHA y LARRABEE.*) ¿Qué tenemos aquí? Parné, ¿verdaz?

UTT. 97: LARRABEE: Lamento decepcionarte, pero no.

UTT. 98: PRINCE: ¡Qué pena!

UTT. 99: MARTHA (*niega con la cabeza*): Sólo un montón de papeles, Sid. (**PRINCE** *sigue con la herramienta un instante antes de hablar.*)

UTT. 100: PRINCE: ¡Papeles!

UTT. 101: LARRABEE: Ajá. (*Gruñido afirmativo.*)

UTT. 102: PRINCE: Algo valdrán, digo yo.

UTT. 103: MARTHA: No lo sabemos... puede que sí... o puede que no.

UTT. 104: PRINCE: Vale, *pos* si sale algo, yo *m'apunto*, ¿eh?

UTT. 105: MARTHA: Por supuesto, Sid... lo que creas conveniente por abrir la caja.

UTT. 106: PRINCE: *Tós d'acuerdo, entonces. (Dispuesto para continuar.) Ora bien, (Echa un vistazo rápido a su alrededor.) antes de ná, ¿me vais a poner al tanto del tema?*

UTT. 107: LARRABEE: *¿Para qué vamos a andar perdiendo el tiempo en...? (Acercándose a PRINCE.)*

UTT. 108: PRINCE *(haciéndole frente):* Si estoy en el ajo, estoy en el ajo, ¿vale? Y quiero saber en qué *m'estoy* metiendo.

UTT. 109: MARTHA: *¿Por qué no se lo dices, Jimmie?*

UTT. 110: PRINCE: Si pasara lo que sea, ¿cómo les digo yo a los míos a quién *tién* que quitarse *d'encima*?

UTT. 111: LARRABEE: Vale... Estoy dispuesto a que se haga una idea de lo que es ésto, pero no le diré el nombre de... *(Dudando.) (MARTHA se dirige a la entrada.)*

UTT. 112: PRINCE: Es *tó* lo que pido... de qué se trata. No *m'hacen* falta nombres.

UTT. 113: LARRABEE *(más cerca de PRINCE y con voz más leve):* Ya sabes que hemos estado por Europa. Lugares turísticos y todo eso.

UTT. 114: PRINCE: Eso tengo *entendío*. *(MARTHA les indica que esperen. Mira hacia afuera en silencio. Les permite proseguir.)*

UTT. 115: LARRABEE: Pasó allí... en un balneario. Nos encontramos con una muchacha que había tenido problemas. Su hermana acababa de morir. La madre parecía no estar bien de aquí. *(Se toca la frente.)*

UTT. 116: PRINCE: Vale, *s'us l'* encontrasteis.

UTT. 117: LARRABEE: Martha se puso al frente y se enteró de que esta hermana fallecida había tenido un lío amoroso con un... en fin... con un caballero extranjero de altísimo rango... o por lo menos... con potencial.

UTT. 118: PRINCE: *¿Un cabayero extranjero?*

UTT. 119: LARRABEE: Eso he dicho.

UTT. 120: PRINCE: Yo no trabajo eso mucho, ya sabes. *M'interesa* más lo nacional.

UTT. 121: LARRABEE: Bueno pues a mí sí que me vale.

UTT. 122: PRINCE: *Güeno*, y *¿qu'había* en juego?

UTT. 123: LARRABEE: Un compromiso de matrimonio.

UTT. 124: PRINCE: Roto, claro.

UTT. 125: LARRABEE: Sí, como su corazón. No sé qué esperanzas tenía ella, pero las tenía. Total, que ella y el bebé murieron a la vez.

UTT. 126: PRINCE: ¿Eh? ¡La palmaron!

UTT. 127: LARRABEE: Sí, pero se abrió el caso; hay pruebas, cartas, fotografías, joyas con inscripciones que él le regaló. La hermana ha estado custodiándolo todo... (*Una ojeada alrededor.*) Y nosotros hemos estado custodiando a la hermana... ¿Entiendes?

UTT. 128: PRINCE (*con un silbido*): ¿Asín que es a la hermana a quien tenéis aquí? ¿Y qué pretende *eya*?

UTT. 129: LARRABEE: Vengarse.

UTT. 130: PRINCE: ¡Ah! Machacarlo por la manera en que trató a su hermana.

UTT. 131: LARRABEE: Eso es.

UTT. 132: PRINCE: ¿Y no *quíé* dineros?

UTT. 133: LARRABEE: No.

UTT. 134: PRINCE: ¿Y *pa'* vosotros?

UTT. 135: LARRABEE (*se encoge de hombros*): Lo que se pueda sacar.

UTT. 136: PRINCE: ¡Tós estos papeles y *ojetos* *tién* que valer bastante!

UTT. 137: LARRABEE: Yo creo que este tipo no va a casarse hasta que se quite de en medio todo esto. Es un peligro y él lo sabe. Lo que es peor, ¡la familia también lo sabe!

UTT. 138: PRINCE: ¡Ah!... ¡la familia!... Ricos, *m'imagino*.

UTT. 139: LARRABEE: Ricos no es la palabra. Son algo más que ricos.

UTT. 140: PRINCE: No querrás decir... (**LARRABEE** *se acerca a PRINCE y le susurra un nombre al oído.*) ¡Carajo! ¿Cuál *d'eyos*?

UTT. 141: LARRABEE (*niega con la cabeza*): Eso no te lo voy a decir.

UTT. 142: PRINCE: Vaya, la flor y nata, seguro. Pero, esta muchacha... la hermana de la que palmó... ¿cómo te las *apañastes pa'* meterla en esto?

UTT. 143: MARTHA: La recogí yo y, por supuesto, la escuché y consolé. Luego la invité a quedarse conmigo en mi casa de Londres. Jimmy se adelantó y encontró este lugar... y cuando yo llegué con ella una semana después ya estaba todo preparado... incluyendo una caja fuerte para las cartas y las joyas.

UTT. 144: LARRABEE (*volviéndose*): Sí... hasta con combinación secreta. Todo iba de maravilla hasta hace un par de semanas. Un bufete de abogados londinense empezó a lanzarle ciertas proposiciones veladas, así que pensamos que había llegado el momento. Querían hacer desaparecer cierta información. De pronto se estancaron las negociaciones por su parte. A mí me tocaba empezar con las amenazas. Para eso necesitaba las cartas, pero cuando voy a cogerlas, me encuentro con que la muchacha había conseguido cambiar la combinación. Los números no coincidían. Y resulta que no podíamos asustarla ni matarla de hambre para que abriera el maldito cacharro.

UTT. 145: PRINCE: Ya entiendo... ¡asín que *tiés* el material ahí! (*Señalando la caja.*)

UTT. 146: LARRABEE: ¡Lo que oyes! ¡Está todo ahí y no podemos sacarlo! Ha trucado la cerradura.

UTT. 147: PRINCE (*acercándose a la caja*): ¡*Güeno*, no pasa *ná*! Eso lo arreglamos en un abrir y cerrar *d'ojos*. (*Se detiene.*) Lo que me mosquea es la forma en que *s'echaron p'atrás* en la oferta... ¿tú entiendes algo?

UTT. 148: LARRABEE: Sí. (*Se acerca a PRINCE.*) Es muy sencillo. (*PRINCE se gira para escucharle.*) Ellos mismos se han rendido, y han metido a Sherlock Holmes en el caso.

UTT. 149: PRINCE (*se incorpora, sorprendido*): ¿Cómo? (Pausa.) ¿El *Jolmes*³ está *metío* en esto?

UTT. 150: LARRABEE: Es lo que dicen.

UTT. 151: MARTHA: Pero ¿qué puede hacer ése, Sid? Nosotros no...

UTT. 152: PRINCE: Mira, no *quedarse* ahí *paraos*; yo abriré la caja. (*Se acerca a LARRABEE, frente al piano.*) Tú mandas este telegrama, ¿*d'acuerdo*? (*Arranca una página de su libreta y escribe apresuradamente. Los otros dos le observan, LARRABEE con un poco de suspicacia. Silencio mientras escribe.*) ¿Aónde hay una oficina de telégrafos?

UTT. 153: MARTHA: A la vuelta de la esquina. (*Va hacia el piano.*)

UTT. 154: PRINCE (*dándole a LARRABEE el telegrama que acaba de escribir*): ¡Corre! Hazme caso, corre. (*LARRABEE lo mira intensamente.*) Está *dirigío* a Alf Brandon. Es el compinche del Profesor Moriarty. Moriarty es el rey del hampa en Londres. Está al frente de *tós* los trapicheos y *Jolmes* lleva varios meses poniéndole trampas sin él saberlo y ahora que se está dando cuenta de que *Jolmes* está detrás *d'él*... se le va' caer el pelo. *Quié* enterarse de

³ Pronunciado a la española.

cualquier caso en el que ande *metío Jolmes*; se han *declarao* la guerra. ¡Haría lo que fuera por coger a ese *Jolmes*! *Pués* apostar lo que quieras a que lo acabará matando.

UTT. 155: LARRABEE: ¿Y qué le has puesto?

UTT. 156: PRINCE: *Ná en realidaz*, sólo que tengo un trabajito sobre el que quiero contarle algo por la mañana... Léelo tú mismo. (**LARRABEE** *mira el papel que PRINCE ha escrito.*) ¡Pero no te quedes ahí *pasmao*! ¡No sabemos lo que *pué* pasar! (*Se va a la caja.*)

UTT. 157: MARTHA: ¡Vete Jim! (**LARRABEE** *cruza*, **MARTHA** *le sigue.*)

UTT. 158: LARRABEE (*a MARTHA cerca de la entrada*): Mantén los ojos abiertos.

UTT. 159: MARTHA (*a LARRABEE*): No te preocupes. (**LARRABEE** *sale.*) (**MARTHA** *se queda mirando. Se oye un portazo. PRINCE se tumba para trabajar, ahora sí, en el escritorio. Breve pausa. MARTHA permanece de pie observando a PRINCE un momento. Camina hacia el piano y coge un libro sin interés. Lo hojea con total indiferencia. Después de un rato, habla sin levantar la vista del libro.*) He oído hablar del Profesor Moriarty.

UTT. 160: PRINCE: *Pos* claro, *tiés qu'estar empanao pa'no* conocerlo...

UTT. 161: MARTHA: Dices que es el rey del hampa.

UTT. 162: PRINCE (*trabajando*): El jefe, jefazo; eso es lo *qu'es*.

UTT. 163: MARTHA: Estoy segura de que está metido en todo tipo de cosas.

UTT. 164: PRINCE: *Pos* sí, ya lo creo.

UTT. 165: MARTHA: ¿Y a qué se dedica?

UTT. 166: PRINCE: *Pos* mira, (*se vuelve hacia ella y detiene un momento el trabajo*) te diré a qué se dedica. Se dedica a quedarse *sentaíto* en casa, *mu* tranquilamente, y a manejar desde *ayí* cualquier negociazo que se mueva. *Tié contrataos a tós* los chicos listos que hay; ¡y los *tié* en un puño sin mover un músculo! Y si pasa algo y los guardias reciben un soplo, nunca lo *piyan*. No *puén* tocarlo. De *toas* maneras jamás lo harían, aunque *podieran*.

UTT. 167: MARTHA: ¿Por qué no?

UTT. 168: PRINCE: Porque ya *l'han* hecho, ¿entiendes? y los hombres que *l'hicieron* *aparıcieron* flotando en el río poco tiempo después; *güeno*, algunos ni *aparıcieron*. Desde el momento en que le pone la cruz a un gachó ya no hay *caye* ni *cayejuela* segura *pa' él*. (*Continúa taladrando.*)

UTT. 169: MARTHA (*tras una pausa*): ¿Y qué podemos sacar contándole lo nuestro? Quizás él no quiera...

UTT. 170: PRINCE (*volviéndose hacia ella*): Hazme caso, se va' meter en lo que sea con tal d'agarrar al *Jolmes*; quíe cazarlo y ya está, y eso es lo que va' hacer. (*Continúa trabajando.*)

(**PRINCE** trabaja urgentemente, el taladro penetra repentinamente como si hubiese hecho un agujero. Prueba con otras herramientas y rápidamente comienza a hacer otro agujero. **MARTHA** se adelanta al ver el trabajo.)

UTT. 171: MARTHA (*volviendo a su actitud indiferente*): ¿Lo tienes, Sid?

UTT. 172: PRINCE: Toavía no... pero ya casi. (*Trabaja.*) Lo tengo dominao. (*Se oye la puerta cerrarse afuera. Entra LARRABEE con prisa. Está sin resuello de la carrera.*)

UTT. 173: LARRABEE: Bueno, Sid. ¿Qué tal va eso?

UTT. 174: PRINCE (*trabajando*): Más o menos.

UTT. 175: LARRABEE: Entonces, ¿qué pasa con el tal Moriarty? (*Acerca una silla desde el piano y se sienta detrás de PRINCE.*)

UTT. 176: PRINCE (*trabajando*): Pregúntale a ella.

UTT. 177: MARTHA: No pasa nada, Jim. Era lo que había que hacer. (*Música. Melodramática. Pianissimo. Apenas audible.*)

(**MARTHA** y **LARRABEE** se acercan a **PRINCE**, mirando por encima de él con interés. Enseguida introduce un pequeño taladro y unos martillos; se oyen tornillos, etc., que caen dentro sueltos. Aumenta en los tres la excitación con el sonido del último tornillo al caer y **PRINCE** abre de un tirón las puertas de hierro. Los tres miran hacia dentro rápidamente. **MARTHA** y **LARRABEE** retroceden con exclamación contenida. **PRINCE** inspecciona la caja con cuidado y después se vuelve hacia ellos. Pausa. **LARRABEE** empuja una silla en el retroceso. Pausa. Se detiene la música.)

UTT. 178: MARTHA (*volviéndose a LARRABEE*): ¡Nada!

UTT. 179: LARRABEE (*a MARTHA*): Se lo ha llevado ella.

UTT. 180: PRINCE (*poniéndose de pie*): ¿Qué quíes decir?

UTT. 181: LARRABEE: ¡La chica! (**MARTHA** se detiene y se dirige rápidamente a la caja delante de **PRINCE** y agachándose introduce la mano buscando a tientas. Los otros la observan con atención. **PRINCE** se retira un poco para dejarle ver.)

(**NOTA.** – Desde la apertura de la caja el tono del diálogo se ha convertido en nerviosos susurros, tal como si se tratara de un atraco. Son los gajes del oficio.)

UTT. 182: MARTHA (*se incorpora y se vuelve hacia LARRABEE*): ¡Los tiene ella!

UTT. 183: PRINCE: ¿Cómo sabes que no te l'ha jugao ya?

UTT. 184: LARRABEE (*volviéndose hacia PRINCE con rapidez*): ¿Qué?

UTT. 185: PRINCE: Dices que *quíé* vengarse, ¿no?

UTT. 186: MARTHA: ¡Sí, sí!

UTT. 187: PRINCE: *Güeno*, entonces, si la moza ha *consegúio* lo *qu'había* en esa caja, ¿no es probable que lo *fuera enviao diretamente* a la muchacha con la *qu'el* tipo ese *quíé* casarse? (*Breve pausa.*)

UTT. 188: MARTHA: ¡No! No ha tenido oportunidad.

UTT. 189: LARRABEE: No ha podido sacarlo de esta habitación. La hemos vigilado todo el tiempo.

UTT. 190: MARTHA: ¡Espera! (*Se gira y empieza a buscar rápidamente por el piano, etc.*) (*LARRABEE busca nervioso entre los cojines.*)

UTT. 191: LARRABEE: ¡Basta! (*Se va dando zancadas a la entrada.*) ¡La voy a bajar aquí y nos va a decir dónde están esos papeles o la estrangularé con mis propias manos! (*Se vuelve apresurado.*) ¡Esperad aquí! Cuando aparezca no le deis tiempo a pensar. (*LARRABEE desaparece. PRINCE llega hasta el extremo del piano observando a LARRABEE.*) (*Música. Molto pianissimo.*) (*Breve pausa. MARTHA mira de un lado a otro nerviosa.*)

UTT. 192: PRINCE: Pero, ¿qué va' hacer?

UTT. 193: MARTHA: Sólo se puede hacer una cosa, Sid. Tenemos que sacárselo o los dos años de trabajo se habrán perdido. (*Lejano grito de dolor amortiguado de ALICE. Pausa.*)

UTT. 194: PRINCE (*mira hacia fuera nervioso*): Oye, no m'está gustando ná esta clase de chanchullo. (*Se acerca a la caja y recoge las herramientas.*)

UTT. 195: MARTHA: No te preocupes, ¡nosotros nos encargaremos de ella! (*Se oye a LARRABEE aproximarse desde afuera y hablar furioso cada vez más cerca. Se oyen pasos antes de entrar. LARRABEE arrastra a ALICE FAULKNER sacudiéndola delante de él.*)

UTT. 196: LARRABEE (*mientras mete a ALICE en la habitación*): ¡Ahora veremos si lo haces o no! (*Pausa momentánea.*) (**NOTA** – *Esta escena tiene que desarrollarse en la zona de proscenio del escenario.*) (*Se detiene la música.*) (*Moviéndose a proscenio.*) Ahora dile lo que queremos.

UTT. 197: ALICE (*en voz baja; sacudiendo la cabeza ligeramente*): No necesitas decírmelo, lo sé perfectamente.

UTT. 198: MARTHA (*deslizándose hacia ALICE con aire felino. Sonriendo.*): No, cariño, no lo sabes. Esta vez no se trata de cerraduras, ni combinaciones, ni llaves. (*Señala lentamente la caja abierta.*) ¡Queremos saber qué has hecho con los documentos! (*Pausa. ALICE mira a MARTHA con calma. No hay desafío ni sufrimiento en su mirada.*) (*Se acerca más y habla con los dientes apretados.*) ¡Me oyes! Queremos saber qué has hecho con ellos.

UTT. 199: ALICE (*en voz baja; pero clara y definida*): No me vais a sacar nada.

UTT. 200: LARRABEE (*con violencia repentina, aunque contenida, evitando que los criados se enteren*): Te lo vamos a sacar; y lo vamos a saber antes de... (*Enfrentando a las dos mujeres.*)

UTT. 201: MARTHA (*haciéndole señas*): ¡Espera, Jim! (*Se desplaza con él unos pasos hacia el proscenio.*)

UTT. 202: LARRABEE (*a MARTHA, violentamente*): Te digo que están en esta habitación; no ha podido sacarlos; y yo la voy a obligar... (*Agarrando a ALICE.*)

UTT. 203: MARTHA (*deteniéndole*): ¡No! ¡Déjame hablar con ella primero! (*LARRABEE tras una breve pausa sombría, se vuelve y llega hasta el foro. Observa la escena desde allí sombríamente. MARTHA se gira hacia ALICE de nuevo.*) ¿No te parece, criatura, que ya es hora de que recuerdes que nos debes algo? ¿No significó nada para ti que te encontráramos sola y enferma en ese balneario y nos hiciéramos tus amigos?

UTT. 204: ALICE: Solo para robarme.

UTT. 205: MARTHA: Pero, bueno, ¿no significa nada para ti el que os hayamos traído, a ti y a tu madre, hasta Inglaterra, que os hayamos mantenido en nuestra propia casa, que os hayamos alimentado y cuidado...?

UTT. 206: ALICE: Lo único que queréis es robarme.

UTT. 207: MARTHA: Pero chiquilla... si no tienes nada de valor. A aquel hatillo de cartas no le sacarías ni tres cuartos.

UTT. 208: ALICE: Entonces, ¿para qué lo quieres? ¿Por qué me acosáis y me matáis de hambre por conseguirlo? (*Pausa... MARTHA mirándola con crueldad.*) Toda vuestra amistad hacia mi madre y hacia mí no fue más que una farsa... una mentira. Todo para conseguir lo que queráis de mí cuando llegara el momento.

UTT. 209: MARTHA: ¡¿Qué?! ¡No se trata para nada de eso!

UTT. 210: ALICE (*volviéndose ligeramente*): No te creo.

UTT. 211: LARRABEE (*que se estaba controlando con dificultad*): Entonces, créeme a mí. (*ALICE se vuelve hacia él, asustada pero sosegada. Sin expresiones forzadas de dolor ni desesperación en la escena.*) (*Camina hacia*

ella.) Vas a decirnos qué has hecho con ese paquete ahora mismo. (**MARTHA** da un paso o dos atrás.)

UTT. 212: ALICE: No podrás aunque me mates.

UTT. 213: LARRABEE (*agarrando a ALICE con fuerza por los brazos o las muñecas a la espalda*): Con matarte no arreglo nada, pero puedo probar otros métodos... (*Música melodramática y patética.*) (**LARRABEE** sujeta a **ALICE** por la espalda, mientras le retuerce o aprieta los brazos. **ALICE** da un ligero grito de dolor. **MARTHA** se dirige a ella. **PRINCE** mira hacia otro lado durante la acción... con apariencia de no gustarle la escena, pero sin moverse.)

UTT. 214: MARTHA (*voz alta y fuerte*): ¡Dinos dónde está! ¡Habla y te dejará en paz!

UTT. 215: LARRABEE (*Agarrándola, retorciéndole los brazos*): ¡Habla de una vez!

UTT. 216: ALICE (*queja o grito reprimido*): ¡Ah!

(**NOTA: ALICE** apenas expresa dolor con los gestos, tratando de ser valiente)

UTT. 217: MARTHA: ¿Dónde está?

UTT. 218: LARRABEE: ¡Habla pronto de una vez! La próxima te va a doler tanto que vas a hablar, ya verás.

UTT. 219: MARTHA (*en voz baja*): ¡Jimmie, ten cuidado!

UTT. 220: LARRABEE (*furioso*): ¡Este no es momento de andar con cuidado! ¡Te digo que tenemos que sacárselo... y lo haremos! (*Acción.*) ¿Vas a hablar? (*Acción.*) ¿Vas a hablar? (*Acción.*) ¿Vas a.. (*Se oye un timbrado desde un lugar lejano de la casa.*) (**NOTA: Es muy importante que no suene cerca de la escena.) (*Tras el timbre se detiene la música.*)**

UTT. 221: PRINCE (*Se da la vuelta rápidamente al escuchar el timbre. Susurra, breve y autoritario al enderezarse*): ¡Cuidao!

(*Todos se quedan escuchando un instante. ALICE, sin embargo, no ha oído nada, ya que por el dolor, se ha desvanecido un instante, aunque no está inconsciente. LARRABEE sienta a ALICE en una silla frente a la chimenea, y se pone a su lado, intentando ocultarla. MARTHA rápidamente echa un vistazo, con cautela, desde una pequeña ventana oculta. LARRABEE permanece de pie cerca de ALICE. Se oyen pasos afuera. LARRABEE se vuelve rápidamente al oírlos. Estos pasos deben ser definidos, lentos, no fuertes.*)

UTT. 222: LARRABEE (*en voz alta*): ¡Sebastian! (*Entra FORMAN. Espera de pie.*) No abras la puerta; mira a ver quién es. (**FORMAN** *espera tranquilamente; no hay sorpresa en su gesto. MARTHA se gira y habla en voz baja pero clara. LARRABEE sigue de pie para que FORMAN no vea a ALICE.*)

UTT. 223: MARTHA (*de pie sobre el diván*): Hombre alto, delgado con abrigo largo... gorra de tela... rostro afeitado, lleva... un bastón de marfil... (*Breve exclamación de sorpresa de PRINCE.*)

UTT. 224: PRINCE: (*interrumpiendo con una rápida exclamación entrecortada. MARTHA se detiene con la exclamación de PRINCE*) ¡El Jolmes! ¡Está aquí! (*Pausa. PRINCE esconde rápidamente su cartera encima de la caja fuerte, cerrando a su vez la puerta de la caja. Música melodramática, molto pianissimo.*)

UTT. 225: LARRABEE (*apaga la lámpara, yendo hacia el piano*): No vamos a abrir.

UTT. 226: PRINCE (*dejando las herramientas, etc., y deteniéndolo rápidamente*): ¡Eso no l'arregla, chico! ¡Da mala espina desde el principio!

UTT. 227: LARRABEE: ¡Tienes razón! Le hacemos pasar... y después nos hacemos los inocentes. (*Vuelve a encender la lámpara.*)

UTT. 228: MARTHA: ¿Y la muchacha?

UTT. 229: PRINCE (*desde el piano*): ¡Llévársela, aprisa! (**ALICE** *está empezando a darse cuenta de lo que ocurre como en un sueño.*)

UTT. 230: LARRABEE: ¡Llévatela por la escalera de atrás! (**MARTHA se lleva a ALICE rápidamente y la hace pasar por la puerta mientras hablan.**)

UTT. 231: MARTHA (*deteniéndose para hablar con LARRABEE, con firmeza*): No se encuentra bien y no puede ver a nadie... ¿entiendes?

UTT. 232: LARRABEE: ¡Ya, ya! Enciérrala en la habitación y quédate en la puerta. (**MARTHA y ALICE desaparecen rápidamente. LARRABEE cierra la puerta inmediatamente y se queda de pie un momento, dudando. Después abre la tapa de un banco, junto a la pared, y saca de él un garrote de aspecto peligroso y se lo pone en la mano a PRINCE.**) ¡Tú sales por ahí! (*Indicando.*) Guarda silencio hasta que entre en la casa y después te plantas en la entrada.

UTT. 233: PRINCE: Me planto en la *entrá* una vez que él pase *pa'* dentro de la casa... vale.

UTT. 234: LARRABEE: ¡Estate preparado cuando salga! ¡Si ha conseguido llevarse las cosas, te daré dos fuertes silbidos! Si no oyes nada, le dejas pasar.

UTT. 235: PRINCE: Pero si oigo los dos *silbíos*...

UTT. 236: LARRABEE: Le atizas. (**PRINCE** sale por la ventana, que vuelve a cerrar inmediatamente. **LARRABEE** se mueve con presteza, cerrando de una patada la puerta del escritorio al pasar. De pie junto al piano, se apoya en él despreocupadamente. Se vuelve a **FORMAN**.) Ve y abre la puerta.

(**FORMAN** hace una pequeña reverencia y desaparece. **LARRABEE** se pasea intentando aparentar cierta serenidad. Coge un libro de encima del piano. Se oye una puerta pesada cerrándose afuera. Breve pausa. Entra **SHERLOCK HOLMES**, sombrero y bastón en la mano; abrigo largo o “ulster”⁴ y guantes. Se entretiene en la entrada, sin aparentar nada en particular, y se desprende de los guantes lentamente. Después, se acerca al banco de la pared cercano y se sienta.) (La música se detiene.) (Después de un buen rato **LARRABEE** se vuelve, arroja el libro encima del piano, y se dirige hacia **HOLMES** tranquilamente, de manera ostentosa.)

¿Señor Holmes, imagino?

UTT. 237: HOLMES (se incorpora y se vuelve hacia **LARRABEE** fingiendo ligera sorpresa.) Sí, señor.

UTT. 238: LARRABEE: ¿A quién deseaba ver, Señor Holmes?

UTT. 239: HOLMES (mirando fijamente a **LARRABEE** un momento. Habla muy pausadamente): Muchas gracias, no es necesario. Ya le he entregado mi tarjeta con una nota al mayordomo.

UTT. 240: LARRABEE (permanece de pie inmóvil un instante; tras una pausa momentánea): Ah, de acuerdo. (Larga pausa. Entra **FORMAN** bajando la escalera. **LARRABEE** se va hacia el piano y se vuelve a escuchar lo que dice **FORMAN**.)

UTT. 241: FORMAN (a **HOLMES**): La Srta. Faulkner ruega al Sr. Holmes que la dispense. No se encuentra con fuerzas para ver a nadie esta tarde. (**HOLMES** saca un lápiz y una libreta y escribe un par de palabras en una de las hojas. La arranca. Extrae el reloj y lo mira. Entrega el papel a **FORMAN**, desprendiéndose del abrigo antes.)

UTT. 242: HOLMES: Entregue esto a la Srta. Faulkner; y díglele que...

UTT. 243: LARRABEE: Le ruego que me disculpe, Sr. Holmes, pero no servirá de nada, créame.

⁴ Abrigo de capas que suele portar Sherlock Holmes y con el que se caracteriza popularmente.

UTT. 244: HOLMES: Vaya... cuánto lo siento. (**HOLMES** se vuelve pausadamente hacia **LARRABEE** y lo mira, en silencio. **LARRABEE** se siente un poco incómodo por el escrutinio de **HOLMES**.)

UTT. 245: LARRABEE: Sí... la Srta. Faulkner... lamento decirlo así... es prácticamente una inválida. No está en disposición de ver a nadie... tiene una salud lamentable.

UTT. 246: HOLMES: ¿Ha pensado alguna vez que quizás pase demasiado tiempo en casa? (*Breve pausa.*)

UTT. 247: LARRABEE (*súbito tono bajo y amenazante, pero no demasiado violento*): ¿Y eso a usted qué le importa?

UTT. 248: HOLMES (*sosegadamente*): Nada en absoluto... Simplemente es una observación. (*Se miran el uno al otro un instante. HOLMES se vuelve tranquilamente hacia FORMAN.*) Eso es todo. (*Le indica ligeramente.*) Vamos. Entréguelo. (**FORMAN** sale escaleras arriba. Tras un momento **LARRABEE** se vuelve, echándose a reír sonoramente.)

UTT. 249: LARRABEE: ¡Ja, ja! ¡Desde luego! (*Paseándose mientras se ríe.*) Pues claro que puede llevarle su tarjeta... o su nota... o lo que sea, si tiene tanto empeño; sólo quería ahorrarle las molestias.

UTT. 250: HOLMES (*que le ha estado observando durante todo el tiempo*): Gracias; no es molestia alguna para mí entregar una tarjeta. (*Se sienta lánguidamente y coge una revista cómica*⁵.)

UTT. 251: LARRABEE (*se esfuerza por mostrarse tranquilo, despreocupado y condescendiente*): ¿Sabe una cosa, Sr. Holmes? Lo encuentro a usted muy interesante.

UTT. 252: HOLMES (*tranquilamente*): ¿Ah sí?

UTT. 253: LARRABEE: ¡Ya lo creo que sí! Todos hemos oído hablar de sus maravillosos métodos. (*Acercándose a HOLMES.*) Sus profundas ideas, su genialidad a la hora de encontrar y seguir pistas, y la siempre sorprendente manera en la que consigue información gracias a los detalles más triviales... En fin, estoy seguro que en este preciso momento ha descubierto usted algo sobre mí.

UTT. 254: HOLMES: Nada importante, Sr. Chetwood. No he hecho sino preguntarme por qué salió corriendo para enviar ese telegrama con tanta prisa como temor, qué excusa podía tener para beberse de un trago ese vaso de brandy seco en el pub a la vuelta; por qué su amigo de pelo rojizo salió tan repentinamente por la ventana de la terraza; y qué puede haber en la caja

⁵ Punch.

fuerte de la parte inferior de ese escritorio que le cause tan atormentada desazón. (*Pausa. LARRABEE está de pie inmóvil mirando a HOLMES. HOLMES recoge la revista y lee.*)

UTT. 255: LARRABEE: ¡Ja, ja! ¡Muy bien! ¡Pero que muy bien! Si todo lo que acaba de decir fuese verdad me habría usted impresionado gratamente. Sería realmente... (*Se interrumpe al entrar FORMAN, que baja las escaleras. Se aproxima silenciosamente hasta LARRABEE, que lo observa, y le tiende una bandeja con una nota. HOLMES dirige su mirada lánguidamente hacia la revista. LARRABEE recoge la nota. FORMAN se retira.*) Si me disculpa. (*HOLMES permanece en silencio, mirando tranquilamente por encima de la revista a FORMAN. LARRABEE lee la nota apresuradamente.*) (*Tras leer la nota se para a pensar un segundo, aprovechando que HOLMES no le observa; después habla.*) Ah, es de... eh... ¡Faulkner! ¡Desde luego! Ruega que se le permita verle, Sr. Holmes. ¡Directamente lo implora! (*HOLMES levanta lentamente la mirada como si no le interesara demasiado.*) En fin, supongo que debo dejarle pasar. (*Se vuelve hacia FORMAN.*) ¡Sebastian!

UTT. 256: FORMAN: Señor.

UTT. 257: LARRABEE (*enfatisando las palabras en cursiva*): **Pídele a la Srta. Faulkner** que baje al salón. Dile que el Sr. Holmes la está esperando.

UTT. 258: FORMAN: Sí, señor. (*Se inclina y desaparece escaleras arriba.*)

UTT. 259: LARRABEE (*intentando recuperar la actitud tranquila y despreocupada de antes*): ¡Es realmente sorprendente, se lo juro! Puedo preguntar... (*volviéndose hacia HOLMES*) ...si no es impertinente por mi parte, ¿qué mensaje ha enviado que pudiera despertar de tal manera el deseo de la Srta. Faulkner de bajar?

UTT. 260: HOLMES (*alzando la vista hacia LARRABEE inocentemente*): Simplemente que si no estaba aquí en cinco minutos yo mismo subiría.

UTT. 261: LARRABEE (*ligeramente turbado*): ¡Ah, era eso!

UTT. 262: HOLMES: Así es. (*Se levanta y saca el reloj.*) Y a no ser que me equivoque completamente, oigo los pasos de la señorita en las escaleras. Con lo cual le queda un minuto y medio para llegar aquí. (*Moviéndose por el piano –aprovechando para mirar las teclas, la partitura, etc.*)

(Entra MARTHA LARRABEE bajando las escaleras como si no se sintiera muy fuerte. Su cara está empalidecida, y se va apoyando ligeramente en las columnas, el lateral de la entrada, los muebles, etc. según avanza, pero sin sobreactuar. Da la impresión de una persona un poco débil, pero que se esfuerza por que no se note.)

UTT. 263: LARRABEE (*aproximándose a MARTHA*): Alice... es decir, Srta. Faulkner, permítame que le presente al Sr. Sherlock Holmes. (*HOLMES está*

junto al piano. **MARTHA** da un paso hacia él con la mano extendida. **HOLMES** le toma la mano con la mayor confianza.)

UTT. 264: MARTHA: ¡Sr. Holmes! (*Aproximándose a él con la mano extendida.*)

UTT. 265: HOLMES (*saludando a MARTHA*): ¡Srta. Faulkner!

UTT. 266: MARTHA: Estoy absolutamente encantada de conocerle... aunque parece que me ha hecho usted bajar en contra de mis deseos, ¿no? Bueno, no ha sido así del todo, Sr. Holmes. Tenía muchísimas ganas de bajar, solo que el doctor me ha prohibido ver a nadie; pero cuando el primo Freddie dijo que podía bajar, sencillamente me sentí liberada de la responsabilidad, así que aquí estoy, con la conciencia bien tranquila.

UTT. 267: HOLMES: Le agradezco sinceramente que haya accedido a verme, Srta. Faulkner, aunque lamento que se haya tenido que molestar en cambiar de ropa tan rápidamente. (**MARTHA** se altera muy ligeramente, y se recupera inmediatamente.)

UTT. 268: MARTHA: Eh... ¡sí! Confieso que me he apresurado un poco. (*Camina hacia LARRABEE.*) El Sr. Holmes hace honor a su fama, ¿no Freddie?

UTT. 269: LARRABEE: Sí, pero no así hace un momento.

UTT. 270: MARTHA: Ah, ¿no? Cuánto lo siento. (*Se sienta en el banco al pie del piano.*)

UTT. 271: LARRABEE: Me ha estado contando unas cosas la mar de sorprendentes.

UTT. 272: MARTHA: ¿Y no acertó?

UTT. 273: LARRABEE: ¡Para nada! (**HOLMES** se sienta en el sillón.) Quería saber qué había en la caja fuerte de la parte inferior de ese escritorio que me causara tan terrible desasosiego. ¡Ja, ja, ja!

UTT. 274: MARTHA (*por encima de la risa de LARRABEE; a HOLMES*): Pero, si no hay nada. (*A LARRABEE.*) ¿Verdad?

UTT. 275: LARRABEE: ¡Pues claro! ¡Ja, ja, ja! (*Con un movimiento rápido abre las puertas.*) Hay una caja fuerte, pero nada dentro. (**MARTHA** se une a él en la risa.)

UTT. 276: MARTHA (*mientras ríe*): De veras, Sr. Holmes, es ridículo, ¡ja, ja! (**HOLMES**, sentado en el sillón entre cojines, observa a **MARTHA** y **LARRABEE** enigmáticamente.)

UTT. 277: LARRABEE (*riendo*): ¡La próxima vez lo hará mejor! (*Cierra la puerta de la caja.*)

UTT. 278: MARTHA: Sí, la próxima vez... (**HOLMES** *está mirándolos.*) Puede intentarlo conmigo, Sr. Holmes. (*Mirando a **HOLMES** juguetona, disfrutando enormemente la burla.*)

UTT. 279: LARRABEE: Sí, ¿qué saca de ella?

UTT. 280: HOLMES: Hay una cosa muy fácil de percibir sobre la Srta. Faulkner... y es que le encanta principalmente el piano, su ejecución es exquisita, su expresión maravillosa y su técnica extraordinaria. Aunque le gusta mucho la música ligera, sin duda le fascinan los grandes maestros, entre ellos Chopin y Liszt. Desde luego toca muy a menudo; veo que es su principal entretenimiento... lo cual hace que resulte muy extraño el hecho de que no haya tocado el piano en tres días. (*Pausa.*)

UTT. 281: MARTHA (*volviéndose a **LARRABEE** un poco desconcertada por las últimas palabras de **HOLMES**, pero escondiéndolo casi con éxito*): Vaya, qué sorpresa, ¿no?

UTT. 282: LARRABEE: Ciertamente mejor que conmigo.

UTT. 283: HOLMES (*levantándose*): Me alegro de haber reparado de alguna manera mi malograda reputación, y como premio, ¿sería tan amable la Srta. Faulkner de tocar para mí una pieza que realmente me encanta?

UTT. 284: MARTHA: Será un placer... si soy capaz. (*Mira a **HOLMES** de manera inquisitiva.*)

UTT. 285: HOLMES: ¡Cómo que si es capaz! Algo me dice que tiene usted el preludio número quince de Chopin en la punta de los dedos.

UTT. 286: MARTHA: ¡Claro! (*Levantándose y olvidándose de su enfermedad, yendo hacia el teclado... se coloca en frente del piano*): Eso se lo puedo tocar.

UTT. 287: HOLMES: Me hará muy feliz.

UTT. 288: MARTHA (*deteniéndose repentinamente cuando está a punto de sentarse al piano*): Pero dígame, Sr. Holmes, ¿cómo sabía usted tanto de mi forma de tocar, de mi expresión, de mi técnica?

UTT. 289: HOLMES: Sus manos.

UTT. 290: MARTHA: ¿Y mi gusto por los compositores que mencionó?

UTT. 291: HOLMES: El atril.

UTT. 292: MARTHA: ¡Qué sencillo! Pero dijo que no había tocado el piano en tres días. ¿Cómo...

UTT. 293: HOLMES: Las teclas.

UTT. 294: MARTHA: ¿Las teclas?

UTT. 295: HOLMES: Una leve capa de polvo.

UTT. 296: MARTHA: ¡Polvo! ¡Ay, madre! (*Enseguida pasa el pañuelo por el teclado.*) Térèse nunca se había olvidado. (*A HOLMES.*) Debe usted pensar que somos unos descuidados.

UTT. 297: HOLMES: Al contrario. Hay muchos detalles que me dicen que ustedes no son para nada descuidados, y por lo tanto me inclino a concluir que la negligencia de Térèse se debe a algo diferente.

UTT. 298: MARTHA (*en voz un poco baja, y dudando, pero forzada por el comentario de HOLMES a preguntar*): ¿A... qué?

UTT. 299: HOLMES: A algún tipo de agitación o alboroto que ha tenido lugar en esta casa recientemente.

UTT. 300: MARTHA (*tras una pausa momentánea*): Lo está haciendo muy bien, Sr. Holmes, y se merece su Chopin. (*Se sienta, se dispone apresuradamente a tocar para cambiar de tema.*)

UTT. 301: HOLMES: Gracias.

(*LARRABEE mira hacia la caja, con preocupación, y se apoya en el piano, echándole un vistazo a HOLMES mientras se vuelve hacia MARTHA. MARTHA toca unas notas preliminares antes de comenzar a tocar la mencionada pieza. Poco después de que comience la música, y mientras LARRABEE está mirando al frente u otro lugar, HOLMES tira de la cuerda de la campana sin hacer ruido. No hay sonido de campana, puesto que la música la atenúa. Después se sienta en el asiento junto a la campana. En breves momentos entra FORMAN y se detiene a esperar justo bajo la entrada. LARRABEE no ve a FORMAN al principio, pero dándose la vuelta por casualidad lo descubre allí de pie y le da el aviso a MARTHA en voz baja. MARTHA, oyendo a LARRABEE hablar, levanta la vista y ve a FORMAN. Deja de tocar en mitad de un compás... como vacilante. Mira a FORMAN un momento.*)

UTT. 302: MARTHA: ¿Qué estás haciendo aquí, Sebastian? (*Breve pausa porque FORMAN parece sorprendido.*)

UTT. 303: FORMAN: He venido a ver qué se necesita, señora. (*Breve pausa.*)

UTT. 304: MARTHA: ¿Qué se necesita? (*Breve pausa.*)

UTT. 305: LARRABEE: Nadie te ha pedido que acudas.

UTT. 306: FORMAN: Lo lamento, señor. Oí la campanilla.

UTT. 307: LARRABEE (*perdiendo el control*): ¿Qué campanilla?

UTT. 308: FORMAN: La del salón, señor.

UTT. 309: LARRABEE (*en tono amenazador*): ¡Qué dices, estúpido!

UTT. 310: FORMAN: Estoy seguro de que sonó, señor.

UTT. 311: LARRABEE (*en voz alta*): ¡Bueno, pues te digo que no sonó! (*Pausa. Los LARRABEES miran furiosos a FORMAN.*)

UTT. 312: HOLMES (*tranquilamente, tras una pequeña pausa, con voz clara e incisiva*): Su mayordomo está en lo cierto Sr. Chetwood, la campanilla sonó. (*Breve pausa. LARRABEE y MARTHA mirando a HOLMES.*)

UTT. 313: LARRABEE: ¿Cómo lo sabe?

UTT. 314: HOLMES: Yo lo llamé. (*MARTHA se incorpora.*)

UTT. 315: LARRABEE (*bruscamente*): ¿Qué quiere? (*HOLMES se levanta, coge una tarjeta del bolsillo o tarjetero.*)

UTT. 316: HOLMES: Quiero hacerle llegar mi tarjeta a la Srta. Faulkner. (*Entrega la tarjeta a FORMAN.*) (*FORMAN permanece de pie, como paralizado.*)

UTT. 317: LARRABEE (*furioso... dirigiéndose a HOLMES*): ¿Con qué derecho llama usted a mis criados y les da órdenes en mi casa?

UTT. 318: HOLMES (*volviéndose hacia LARRABEE*): ¿Con qué derecho impide usted que mis tarjetas lleguen a su destino... y por qué motivo usted y esta mujer se dedican a usar artimañas y engaños para evitar que encuentre a Alice Faulkner? (*La situación se mantiene un instante tras el cual se dirige tranquilamente a FORMAN.*) Por causa de algún descuido sin importancia, Sebastian, ni una sola de las tarjetas que le confié han sido entregadas. Encárguese de que este error... no se repita. (*FORMAN permanece de pie, sin saber qué hacer aparentemente.*)

UTT. 319: FORMAN: Señor, mis órdenes...

UTT. 320: HOLMES (*rápido, mordaz*): ¡Ajá! ¡Así que tiene órdenes! (*Una súbita mirada intensa a LARRABEE y de vuelta en un instante.*)

UTT. 321: FORMAN: Señor, no puedo decirle...

UTT. 322: HOLMES (*interrumpiendo rápidamente*): ¡Le ordenaron que no entregara mi tarjeta!

UTT. 323: LARRABEE (*un paso o dos hacia el foro*): Pero, a usted esto ¿qué le importa? ¿Me lo puede decir?

UTT. 324: HOLMES: Le daré gusto a su curiosidad en breve.

UTT. 325: LARRABEE: En efecto... ¡y en breve descubrirá que no está bien meterse conmigo! No me va a costar lo más mínimo echarle a la calle.

UTT. 326: HOLMES (*caminando despacio hacia él... agitando el dedo de forma inquietante*): Seguramente... lo que le va a costar y mucho es la consecuencia de una acción semejante.

UTT. 327: LARRABEE: Tiene suerte de que no estoy armado.

UTT. 328: HOLMES: Sí... bueno, en cuanto la Srta. Faulkner baje, usted puede ir a armarse.

UTT. 329: LARRABEE: ¡Armarme! ¡Llamaré a la policía! Es más, lo haré ahora mismo. (**HOLMES** *da un paso a proscenio y se enfrenta a LARRABEE.*)

UTT. 330: HOLMES: Ahora no. Usted se va a quedar donde está hasta que la señorita que he venido buscando aparezca en esta habitación.

UTT. 331: LARRABEE: ¿Y qué le hace pensar que eso ocurrirá?

UTT. 332: HOLMES (*hablándole a la cara*): Porque estoy seguro de que preferirá evitar una investigación sobre su altamente sospechosa conducta, Sr. James Larrabee... (*Un brusco sobresalto por parte de LARRABEE y MARTHA al oír a HOLMES dirigirse al primero por su verdadero nombre.*) ... una investigación que, con toda certeza, se llevará a cabo si usted o su mujer se empeñan en seguir interfiriendo en mis asuntos. (*Se vuelve a FORMAN.*) En cuanto a usted, amigo mío... me da mucho gusto recordar los rasgos de un viejo conocido. Su reciente conexión con una firma en cierto papelito bajo un nombre que no es el suyo tiene a la comisaría de Bow Street buscándolo como locos. Así que, o entrega usted esa tarjeta a la Srta. Faulkner inmediatamente... o duerme en el calabozo esta noche. Usted decide. (*Se vuelve y se pasea junto al fuego, cogiendo un libro de la repisa de la chimenea y se sienta.*) (**FORMAN** *permanece de pie inmóvil, pero debatiéndose entre miedos conflictivos.*)

UTT. 333: FORMAN (*finalmente en voz baja dolorosa – entre susurros roncós*): ¿Voy, señor? (**MARTHA** *se acerca a LARRABEE, junto al piano.*)

UTT. 334: LARRABEE: Ve. Lleva la tarjeta. Me es indiferente.

UTT. 335: MARTHA (*rápida, mordaz y aparte a LARRABEE*): Si baja la chica, éste se lleva las cartas.

UTT. 336: LARRABEE (*a MARTHA*): Si así fuera, Sid Prince lo estará esperando.

(**FORMAN** *con gran alivio, se vuelve y sale escaleras arriba con la tarjeta de HOLMES.*) (*Música patética, molto pianissimo.*) (*Pausa, nadie se mueve.*) (*Entra ALICE FAULKNER. Se acerca un poco, está muy débil, mirando a LARRABEE, y viendo a HOLMES por primera vez.*) (*Se detiene la música.*)

UTT. 337: HOLMES *(al ver a ALICE, se levanta y pone el libro en la repisa. Tras una breve pausa, se vuelve y se acerca a LARRABEE)*: Hace un momento mostraba usted una necesidad imperiosa por dejar esta habitación. No quisiera entretenerle a usted o a su mujer por más tiempo. *(Los LARRABEES no se mueven. Tras una breve pausa, HOLMES se encoge de hombros y se dirige hacia ALICE. HOLMES y ALICE se observan un instante.)*

UTT. 338: ALICE: ¿Es usted el Sr. Holmes?

UTT. 339: HOLMES: Sí.

UTT. 340: ALICE: ¿Deseaba usted verme?

UTT. 341: HOLMES: Ya lo creo, Srta. Faulkner, sin embargo, lamento comprobar que se encuentra usted *(acercándole una silla)* en un estado deplorable.

UTT. 342: ALICE *(dando un paso. LARRABEE le lanza rápidamente una mirada amenazante, y un gesto de alerta, pero sin que se note)*. Ah, no... *(Se detiene al ver la mirada de LARRABEE.)*

UTT. 343: HOLMES *(deteniéndose cuando está a punto de colocar la silla, y mirándola)*: ¿No? *(Deja la silla.)* Discúlpeme, pero... *(Le toma la mano delicadamente y observa las marcas rojas de la muñeca. Mirándola a los ojos.)* ¿Qué significa esto?

UTT. 344: ALICE *(retrocede un poco al ver la cruel mirada de LARRABEE)*: Ah... no es nada. *(HOLMES la mira fijamente un instante.)*

UTT. 345: HOLMES: ¿Nada?

UTT. 346: ALICE *(negando con la cabeza)*: ¡No!

UTT. 347: HOLMES: Y... *(apunta con cuidado)* ¿esta marca del cuello? Se ve claramente la garra de un hombre. *(Señalando una zona del cuello en la que aparecen más marcas.)* ¿Eso tampoco significa nada? *(Pausa. ALICE se vuelve apenas sin contestar.)* *(Mirando directamente al frente.)* Me gustaría que alguien me brindara una explicación de todo esto... Quizás... *(se vuelve lentamente hacia LARRABEE)* usted, Sr. Larrabee, pueda procurarme una. *(Pausa.)*

UTT. 348: LARRABEE *(obstinadamente)*: ¿Qué tengo que ver yo?

UTT. 349: HOLMES: Parece que esto ha ocurrido en su casa.

UTT. 350: LARRABEE *(avanza ligeramente, tornándose violento y furioso)*: ¿Y qué? Es mejor que se vaya usted enterando que cualquiera que intervenga en mis asuntos acaba mal.

UTT. 351: HOLMES *(rápido, con mordacidad)*: ¡Ajá! Así que se trata de sus asuntos. Bueno, ya tenemos algo. *(LARRABEE se detiene de repente y se*

domina.) (Volviéndose a ALICE.) Por favor, Srta. Faulkner, tome asiento. *(Arrima la silla un poco más.) (ALICE duda un momento... y decide seguir de pie. LARRABEE permanece observando y escuchando el diálogo entre HOLMES y ALICE.)*

UTT. 352: ALICE: No sé quién es usted, Sr. Holmes, ni por qué está aquí.

UTT. 353: HOLMES: Se lo explicaré inmediatamente. En lo que respecta a mi identidad, tiene usted mi nombre y mi dirección, además del título de mi profesión en la tarjeta que, según veo, lleva agarrada firmemente en la mano izquierda. *(ALICE mira inmediatamente la tarjeta que lleva en la mano.)*

UTT. 354: ALICE *(lo mira):* ¡Un... detective! *(Se sienta en el diván, mirando a HOLMES.)*

UTT. 355: HOLMES *(se aproxima y se sienta):* Así es. Y el motivo de mi presencia aquí es el siguiente: se me ha pedido que obtenga de usted ciertas cartas y otros objetos que aparentemente se encuentran en su posesión, y que, no necesito decirle, son fuente de un gran desasosiego.

UTT. 356: ALICE *(cambia su actitud y ya no se ve tímida ni achicada):* Ciertamente tengo esas cartas, Sr. Holmes, pero me temo que le será imposible apoderarse de ellas; otros... lo han intentado... y han fracasado.

UTT. 357: HOLMES: Lo que otros hayan hecho, aunque sin duda me interese por otras razones, no influirá de ninguna manera en mi empeño, Srta. Faulkner. Me dirijo a usted abiertamente, con franqueza, para rogarle piedad e indulgencia.

UTT. 358: ALICE: Hay ciertas cosas que no admiten piedad ni indulgencia.

UTT. 359: HOLMES: Pero otras sí. *(ALICE lo mira.)* Estoy en condiciones de garantizarle el arrepentimiento más sincero, y el remordimiento más profundo por parte del que obró mal, y su sincero deseo de reparar el daño cometido.

UTT. 360: ALICE: ¿Cómo se resarce a los muertos?

UTT. 361: HOLMES: ¡En efecto, cómo hacerlo! Y por esa misma razón, cualquier daño que usted pudiera causar por medio de esas cartas no puede servir de reparación, ni de satisfacción, ni de indemnización a la que ya no está entre nosotros. Estaría usted haciéndolo por los vivos, no por los muertos. Por su propia satisfacción, Srta. Faulkner, por su propia gratificación, ¡por venganza! *(ALICE se sobrecoge al oír semejante idea y se levanta. Pausa. HOLMES se levanta, retira su silla unos centímetros manteniendo su mano sobre ella.)*

UTT. 362: ALICE *(de pie un momento, en voz muy baja):* Sé... por esto y por otras cosas que han ocurrido... que... hay un matrimonio en perspectiva.

UTT. 363: HOLMES: Así es.

UTT. 364: ALICE: Me temo que no puedo abandonar mis intenciones, Sr. Holmes. Es más que venganza, es castigo. Si, por lo que sea, yo no fuera capaz de ponerme en contacto a tiempo con la familia a la cual este hombre planea unirse y así evitar semejante hecho, tenga por seguro que ese castigo llegará más adelante, no sé cómo, pero llegará. (**HOLMES se dispone a hablar. Ella lo detiene.**) ¡No tenemos más de qué hablar! (**HOLMES da una señal.**) (**ALICE lo mira un momento.**) Buenas noches, Sr. Holmes. (*Se vuelve y se dispone a salir.*)

UTT. 365: HOLMES: Pero, mi querida Srta. Faulkner, antes de... (*Se oye un ruido confuso de gritos y chillidos aterrados proveniente de abajo seguido de más ruido de gente corriendo escaleras arriba y por los pasillos.*)

UTT. 366: HOLMES: ¿Qué ocurre? (*Todos se detienen y escuchan. El ruido aumenta. Entra FORMAN, sin aliento y pálido. Al mismo tiempo empieza a colarse humo por la entrada.*)

UTT. 367: FORMAN (jadeando): ¡Sr. Chetwood, Sr. Chetwood!

UTT. 368: MARTHA y LARRABEE: ¿Qué pasa? (**HOLMES mantiene los ojos fijos en ALICE. ALICE retrocede alarmada.**)

UTT. 369: FORMAN: ¡La lámpara... de la cocina, señor! Se cayó de la mesa... y el piso de abajo está en llamas, señor.

UTT. 370: MARTHA: ¡La casa... se quema! (*Mira hacia la caja fuerte sin recordar que está vacía, pero recompone su expresión al instante.*)

(**LARRABEE sale apresurado, MARTHA detrás. FORMAN desaparece. Ruido de gente bajando escaleras, etc. ALICE, al oír “en llamas, señor”, profiere un grito y dirige rápidamente su mirada a la silla, haciendo un gesto involuntario de avanzar hacia ella. Se detiene al ver a HOLMES. Los ruidos disminuyen y acaban por finalizar.**)

UTT. 371: HOLMES: No se alarme, Srta. Faulkner, (*ligero movimiento de cabeza*), no hay ningún fuego.

UTT. 372: ALICE (*por el tono se nota que teme algo*): ¡No hay fuego! (*De pie, temiéndose lo peor.*)

UTT. 373: HOLMES: Lo del fuego lo prepararé yo. (*Breve pausa*)

UTT. 374: ALICE: ¿Lo preparó? (*Mira a HOLMES*) (**HOLMES rápidamente se encamina hacia la gran silla tapizada a la que ALICE hizo amago de dirigirse hace un momento.**) ¿Qué significa esto, Sr. Holmes? (**HOLMES hurga con rapidez en la silla. Arranca la tapicería. ALICE intenta detenerle... pero es demasiado tarde, y retrocede hasta el piano a punto de desmayarse. HOLMES de pie con un paquete en la mano.**)

UTT. 375: HOLMES: Que mi intención era hacerme con este paquete de cartas, Srta. Faulkner.

(ALICE se queda mirando a HOLMES sin palabras, inmóvil; le sostiene la mirada a HOLMES un instante, y después se cubre la cara con las manos. Sutil gesto de llanto convulsivo. HOLMES se aproxima con presteza y naturalidad a la silla donde está su abrigo, sombrero y bastón; recoge el abrigo, lo echa sobre el brazo dispuesto a irse. Cuando está a punto de coger el sombrero, dirige la vista hacia la cara de ALICE y se queda petrificado.) (Música. Molto pianissimo. Apenas audible.) (HOLMES la mira, inmóvil. Ella levanta pronto la vista hacia él, pasándose la mano por la cara para borrar cualquier signo de llanto. El cuadro de ambos mirándose el uno al otro se mantiene unos segundos. HOLMES baja la mirada. Después vuelve a dejar el abrigo, sombrero y bastón en el asiento. Pausa. Se vuelve hacia ella.)

UTT. 376: HOLMES *(en voz baja. Breve pausa):* No voy a llevármelas, Srta. Faulkner. *(Baja la mirada un momento. Los ojos de ella fijos en su cara.)* Como usted... *(mirada baja)* ... como usted... habrá podido suponer, la idea de la alarma de incendio tenía como objetivo hacer que usted me revelara el escondite de las cartas...la misión tuvo éxito y yo he aprovechado la situación, como ve. Pero ahora que compruebo su gran aflicción... no me siento autorizado a quedármelas... a no ser... *(levantando la vista hacia ella)*... que usted... cambie de parecer y me permita llevármelas... con su libre consentimiento. *(La mira un momento. Ella niega con la cabeza muy levemente.)* Ya me imaginaba que no sería posible. *(Baja la mirada un momento y la vuelve a levantar.)* Así pues, se las devuelvo. *(Muy breve pausa, se dispone a entregarle el paquete.) (Afuera se oyen pasos apresurados. Entra LARRABEE, con un revólver en la mano, seguido de MARTHA.) (La música se detiene.)*

UTT. 377: LARRABEE: ¡Vaya, vaya! Así que se las ha sacado, ¿no? Y ahora, seguro que piensa llevárselas así como así. *(Manipula el revólver con maldad.) (HOLMES mira a LARRABEE en silencio.)*

UTT. 378: HOLMES: Al contrario, me propongo devolvérselas a su dueña natural.

UTT. 379: LARRABEE *(con el revólver):* Sí, me parece que eso va a ser lo más sensato, ¿no, Sr. Holmes? *(HOLMES se queda inmóvil y mira a LARRABEE. Camina despacio mirándole a la cara.)*

UTT. 380: HOLMES: Se tiene a sí mismo en alta consideración, Sr. Larrabee. La única razón por la cual no me he ido ya de esta casa con este paquete de documentos no radica en usted, ni en lo que pueda hacer, decir, pensar... ¡o mucho menos sentir! ¡Sino en esta señorita! No me asustan sus bravuconerías. *(Mira el revólver y sonríe.)* ¿En serio? *(Mira tranquilamente a*

los ojos de LARRABEE un instante, después se vuelve hacia ALICE.) Srta. Faulkner, permita que le entregue esto. (Entrega el paquete.) (ALICE toma el paquete con avidez repentina... después se vuelve y fija sus ojos en HOLMES.) Si alguna vez cambiara usted de opinión y fuese tan generosa y compasiva como para devolver estas cartas al que las escribió, ya sabe usted donde vivo. En cualquier caso, le aseguro que no tendrá lugar más persecución ni tortura bajo este techo. Queda usted fuera de peligro con sus pertenencias, ya que yo mismo me encargaré de que se atienda cualquier llamada de socorro. Y si esa llamada llegara a realizarse, los responsables serán duramente castigados. Buenas noches, Srta. Faulkner (Pausa; se vuelve a LARRABEE y a MARTHA y se acerca a ellos.) En cuanto a usted, señor, y a usted, señora, no tengo más que advertirles de las consecuencias de continuar con la persecución de esta señorita.

(ALICE mira a HOLMES un instante, sin saber qué hacer. Él hace un gesto para que ella abandone la sala. ALICE, tras una pequeña pausa, cruza por delante de HOLMES y sale. LARRABEE hace ademán de seguir a ALICE pero se lo impide una mirada de HOLMES. HOLMES espera inmóvil con los ojos puestos en ALICE hasta que ésta sale. La sigue con la mirada un momento. Después se vuelve y recoge el abrigo y el sombrero. Los mira un instante.) Buenas noches (Sale caminando y afuera se oye cerrarse una pesada puerta.) (Pausa. LARRABEE y MARTHA están donde HOLMES los dejó. Se oye abrirse la ventana. Entra SID PRINCE rápidamente por ella.)

UTT. 381: PRINCE (contenido pero brusco): Güeno, ¿qué?, no se las yeva, ¿no? (LARRABEE niega con la cabeza. PRINCE lo mira, confundido, y después se vuelve hacia MARTHA) Güeno... ¿qué pasa? Si no las ha birlao, ¿qué?

UTT. 382: MARTHA: Se las ha dado a ella.

UTT. 383: PRINCE: ¿Cómo? ... ¿Las ha'ncontrao? (MARTHA afirma ligeramente con la cabeza.) ¿Y se las ha dao a la chica? (MARTHA repite el gesto.) Güeno, pos entonces... ¿a qué estáis esperando? Aprovechar ahora... ¡antes de que las vuelva' esconder! (Hace ademán de irse.)

UTT. 384: MARTHA (deteniendo a PRINCE): ¡No! ¡Espera! (Mira a su alrededor nerviosa.)

UTT. 385: PRINCE: ¿Qué pasa? (A LARRABEE.) ¡Las vas a perder!

UTT. 386: LARRABEE: ¡No! ¡Tienes razón! ¡No es más que un maldito farol! (Hace ademán de salir.)

UTT. 387: MARTHA (Se pone delante de ellos para detenerlos): ¡No, no, Jim!

UTT. 388: LARRABEE: ¡Esta es nuestra oportunidad de quitárselas y lo vamos a hacer! (La aparta.)

UTT. 389: PRINCE: ¡Pos claro que sí! *(Se oyen tres golpes cuando PRINCE y LARRABEE alcanzan la entrada. Tres fuertes bastonazos que parecen provenir del piso inferior penetran por toda la casa. Todos se detienen inmóviles.)*
(Pausa.) *(Música, melodramática agitato, molto pianissimo hasta Telón.)*

UTT. 390: LARRABEE *(en voz baja)*: ¿Qué ha sido eso?

UTT. 391: MARTHA: Llamam a la puerta.

UTT. 392: LARRABEE *(voz baja)*: No... ¡viene de allí! *(PRINCE mira a su alrededor alarmado. MARTHA toca la campana. Entra FORMAN. Todos permanecen quietos fingiendo normalidad)*

UTT. 393: MARTHA: Creo que ha llamado alguien, Sebastian. *(FORMAN sale inmediatamente en silencio, pero con presteza. Se oye cerrarse de nuevo la puerta exterior. FORMAN regresa.)*

UTT. 394: FORMAN: Disculpe, señora, pero no hay nadie en la puerta.

UTT. 395: MARTHA: Puedes retirarte. *(FORMAN sale.)*

UTT. 396: PRINCE *(casi en un susurro desde el piano)*: ¡Nos está vigilando! ¡Lo qu'hay qu'hacer es dejarlo y que s'ocupe d'él el Jefe!

UTT. 397: MARTHA *(bajando la voz y aproximándose a PRINCE)*: ¿Te refieres al... Profesor Moriarty?

UTT. 398: PRINCE: ¡Pos claro! En cuanto él meta las manos en este asunto, el tal *Jolmes* se va' enterar. *(Se vuelve a LARRABEE)*. Nos vemos mañana en lo del Leary, a las nueve en punto de la mañana. Y no te preocupes. Te garantizo que el Profesor s'ocupará d'él antes de yegar la noche. Ese no s'anda por las ramas. Y cuando ataca, no sale uno vivo. *(Sale por la ventana.)*

(Breve pausa. Después que PRINCE sale MARTHA lo sigue con la vista. LARRABEE, con mirada desesperada, se reclina en una silla y mira alrededor perplejo. Se encuentra con la mirada de MARTHA mientras se apagan las luces.)

TELÓN

SEGUNDO ACTO

Dos escenas con un cambio oscuro

Escena Primera

Oficina secreta del Profesor Moriarty. Por la mañana.

*ESCENA PRIMERA – Esta escena aparece montada dentro de la Segunda Escena. Oficina secreta del **PROFESOR MORIARTY**. Una habitación grande parecida a un sótano, con paredes de mampostería y techo abovedado. Ha de asemejarse a un lugar que ha sido transformado en una oficina o cuartel general relativamente cómodo a partir del sótano de un almacén. No hay ventanas.*

El tono o color de este decorado no debe parecer similar al del tercer acto, que será de un marrón azulado oscuro y lúgubre. En el presente decorado debemos utilizar una mampostería encalada tiempo atrás y que se ve ahora vieja, manchada y mugrienta. En la pared, mapas de Inglaterra, Francia, Alemania, Rusia, etc. También un mapa de Londres en el que se muestran ciertos núcleos destacados con puntos. Gran número de gráficos y planos de edificios y sus diferentes plantas, diagramas de túneles, etc. Gran cantidad de libros por todas partes, sobre estanterías desvencijadas, etc.

*El **PROFESOR ROBERT MORIARTY** se encuentra sentado al frente de un escritorio circular, amplio. Está repasando algunas cartas, telegramas, papeles, etc., parte del correo matutino. Es un hombre de mediana edad, de gran cabeza y pelo gris y cara expresiva, frente prominente y mandíbula firme. Un hombre de gran capacidad intelectual, extremadamente alto y delgado. Su frente sobresale en pronunciada curva blanca y sus ojos se aprecian hundidos en la cara. Bien afeitado, de piel blanca y apariencia austera. Hombros caídos y rostro sobresaliente dibujando una cierta oscilación de lado a lado que recuerda a un reptil. Voz profunda y apagada.*

*La habitación está a oscuras y la luz de una lámpara se proyecta en su cara. Pausa. **MORIARTY** golpea un gong desde el escritorio que produce un sonido peculiar. Un segundo después el timbre del exterior de la puerta responde dos veces. Levanta un tubo transmisor y lo acerca a la boca.*

UTT. 1: MORIARTY (hablando en voz baja): Número. (Acerca el tubo al oído y escucha, después repite la operación anterior y habla de nuevo.) Correcto. (Deja el tubo. Hace subir una palanca que hay en la pared y los cerrojos de la puerta se descorren con gran estruendo.) (Entra **JOHN** sigilosamente. No se oyen pasos. Se detiene justo en la puerta en semioscuridad.) ¿Sabemos algo de Chibley?

UTT. 2: JOHN: Todavía nada, señor.

UTT. 3: MORIARTY: ¿Tenemos noticias del resto?

UTT. 4: JOHN: Sí, señor.

UTT. 5: MORIARTY: Ya me temía yo que tendríamos problemas. Si llegara a pasar algo perderemos a Hickson; uno de los mejores hombres de los que disponemos. Dile a Brandon que venga. (*JOHN sale. Los cerrojos vuelven a su lugar. El timbre exterior suena dos veces. MORIARTY levanta el tubo, lo acerca a la boca y habla.*) (*Por el tubo.*) Número. (*Escucha. Vuelve a hablar por el tubo.*) Correcto. (*Descorre de nuevo los cerrojos de la puerta.*) (*Entra BRANDON en silencio. Se corren los cerrojos. BRANDON se acerca al escritorio de MORIARTY y espera. MORIARTY le indica que se siente y así lo hace.*) Antes de que procedamos, quiero que hablemos de Davidson.

UTT. 6: BRANDON: Ya lo tenía en mente, señor. Nos debe dinero.

UTT. 7: MORIARTY: Algo así como seiscientas libras del último botín, ¿no?

UTT. 8: BRANDON: Así es.

UTT. 9: MORIARTY: Que se encarguen de él. Dáselo a Collin. (*BRANDON garabatea una nota rápidamente.*) Y que se hable de su desaparición. Que corra la voz. Muy bien, eso nos quita de en medio a Davidson... en cuanto a Higgins ¿qué sabes del tema?

UTT. 10: BRANDON: Todo una trampa.

UTT. 11: MORIARTY: ¿Qué dices?

UTT. 12: BRANDON: Cosa de expertos. De cebo y red.

UTT. 13: MORIARTY: Bueno, pero las cartas y los documentos con las instrucciones... los habrás recuperado o destruido, ¿no?

UTT. 14: BRANDON: No he podido, señor. Manning ha desaparecido y ¡con él los papeles! (*Música melodramática. La entrada la da MORIARTY cuando mira a BRANDON.*)

UTT. 15: MORIARTY: ¡¿Cómo?! Otra vez Sherlock Holmes. El juicio de Underwood pinta mal.

UTT. 16: BRANDON: Pensé que Carter se iba a ocupar de conseguir un aplazamiento.

UTT. 17: MORIARTY: Lo intentó, pero se lo impidieron.

UTT. 18: BRANDON: ¿Quién? (*MORIARTY se vuelve y mira a BRANDON casi hipnóticamente balanceando la cabeza de un lado a otro intentando que diga el nombre.*) ¿Sherlock Holmes?

UTT. 19: MORIARTY: De nuevo Sherlock Holmes. (*Mirando todavía a BRANDON.*) (*BRANDON, como fascinado por MORIARTY, asiente*

ligeramente.) Se ha hecho con una veintena o treintena de papeles e instrucciones provenientes de otros tantos trabajos y algunos de esos papeles hasta incriminan a un par de hombres. Está siguiendo una cadena de pistas que poco a poco, y si le dejamos, le harán llegar hasta mí... tan claro como que es de día. ¡A mí! ¡Ja! (*Con desdeño.*) ¡Se la está jugando! El inspector Wilson lo intentó hace siete años y ahora está muerto. Dos años después, Henderson le sucedió. ¿Sabemos algo de Henderson hoy por hoy?

UTT. 20: BRANDON (*negando*): Nada señor.

UTT. 21: MORIARTY: ¡Ja! (*Burlón.*) Este Holmes es un hombre con bastante talento. Cree que me va a atrapar en el juicio de Underwood, pero no se da cuenta de lo que puede pasar de aquí al lunes. No sabe que sólo tengo que insinuarle a Collin su nombre para que no haya rincón en Londres que le proteja de su ira. De hecho, me parece que le voy a hacer una pequeña visita sorpresa. Sólo para asustarlo, (*meciendo la cabeza*) sólo para asustarlo. (**BRANDON observa a MORIARTY con cierta preocupación.**) Baker Street, ¿no? Su casa está en... Baker Street ¿verdad?

UTT. 22: BRANDON: Sí señor.

UTT. 23: MORIARTY: Podemos hacerlo con total tranquilidad. Podemos hacernos con las calles colindantes y garantizar el golpe.

UTT. 24: BRANDON: Sí, señor, pero...

UTT. 25: MORIARTY: Ya lo creo que podemos. Lo hemos hecho muchas veces. Despistamos a la policía con un hombre en cada puerta. (*Brusco giro hacia él.*) ¡Esta noche! ¡En Baker Street! A las nueve llamamos a sus ayudantes para que salgan con cualquier pretexto y los mantenemos alejados, ¡comprendes! Yo mismo me ocupo de Holmes; le daré una oportunidad para salir con vida. Si se niega a tratar conmigo...

(Saca un revolver tipo bulldog de la parte inferior del escritorio, lo examina con detenimiento y lo coloca lentamente en el bolsillo interior de la chaqueta tras lo cual se oye el timbre del teléfono.) (Se detiene la música.) (MORIARTY asiente con la cabeza a BRANDON para indicarle que conteste el teléfono. BRANDON se levanta, se acerca al teléfono y atiende la llamada. MORIARTY regresa a sus asuntos examinando los papeles del escritorio.)

UTT. 26: BRANDON (*utiliza el receptor para hablar y escuchar alternativamente*): Sí... sí... Soy Brandon... ¿Cómo has dicho que se llama? Ah, Prince, sí. Tiene que esperar... Sí... Recibí el telegrama anoche... Bueno, dile que se ponga. (*Pausa prolongada.*) Sí... Recibí el telegrama, Prince, pero ahora me estoy ocupando de otra cosa más importante. Vas a tener que esperar. ¿Cómo? (*Repentinamente interesado*) ¿De qué hablas? ¿Dónde está ahora mismo?... Espérate. (**A MORIARTY**) Ha pasado algo, señor. Sid Prince se

ha presentado a solucionar un trabajo y dice que se ha tenido que enfrentar a Holmes.

UTT. 27: MORIARTY (*volviéndose rápidamente hacia BRANDON*): ¿Cómo? Pregúntale de qué va todo esto. Pregúntale. (**BRANDON se dispone a hablar por el teléfono.**) ¡Espera! (**BRANDON se detiene.**) Dile que venga aquí. (**BRANDON se vuelve sorprendido.**)

UTT. 28: BRANDON: Pero... su seguridad, señor, depende de que nadie le vea a usted, que nadie le conozca.

UTT. 29: MORIARTY: Nadie tiene por qué verme. Hablarás tú con él. Yo estaré escuchando desde la habitación contigua. (**BRANDON lo mira dubitativo un instante.**) Este es tu despacho... ya sabes... tu despacho... Yo estaré ahí mismo. (**BRANDON vuelve al teléfono.**)

UTT. 30: BRANDON (*hablando por teléfono*): ¿Prince, estás ahí?... El caso es que no puedo ir yo, pero te puedo recibir aquí... ¿Qué es lo que quieren? ¿Cómo se llaman? (*Escucha un momento. Se vuelve hacia MORIARTY.*) Dice que hay dos más con él... un hombre y una mujer de apellido Larrabee. No consienten ninguna entrevista si no están ellos presentes.

UTT. 31: MORIARTY: Que vengan.

UTT. 32: BRANDON (*hablando por teléfono*): A ver, Prince... dile a Jack que se ponga... Jack... mira... (*Bajando la voz.*) Los que están con Prince, ¿qué pinta tienen? ¿Te fías? Míralos bien... ¿sí?... Bueno, sácalos por el almacén y que bajen por la escalera de caracol y después los traes hasta aquí por el túnel... Sí, aquí... Obsérvalos bien mientras los acompañas que no lleven nada en los bolsillos... y vigila que no te vea nadie bajar. Sí. (*Cuelga el aparato, se vuelve y mira a MORIARTY.*) Señor, ¡esto no me gusta nada!

UTT. 33: MORIARTY (*se incorpora*): ¡Que no te gusta! ¡Que no te gusta, dices! Pues yo te digo que moriremos todos si no arreglamos esto de una vez con el dichoso Holmes. (*El timbre suena tres veces.*) (*Se dirige hacia el agujero.*) Este es tu despacho, ya sabes, tu despacho.

(**BRANDON mira a MORIARTY. MORIARTY desaparece, tras lo cual BRANDON se acerca al escritorio de MORIARTY y se sienta a la cabeza. Hace sonar el gong. El timbre contesta desde el exterior dos veces.**)

UTT. 34: BRANDON (*habla por el tubo*): Que pase John. (**BRANDON hace recorrer los cerrojos. JOHN entra sigilosamente. Se detiene junto a la puerta. Los cerrojos vuelven a su lugar tras cerrarse la puerta.**) Van a entrar unas personas en esta habitación, tú te quedas ahí y les echas un ojo desde atrás. Si ves algo sospechoso, dejas caer el pañuelo. Si se trata de la mujer lo recoges... si es el hombre lo dejas en el suelo. (*Se oyen tres fuertes golpes en*

el exterior de la puerta. Con el último golpe JOHN se pega a la pared.)
(Levanta el tubo y habla.) Número. (Escucha y habla de nuevo por el tubo.)
¿Están los tres contigo? (Escucha, deja el tubo y eleva la palanca para que se
deslicen los cerrojos. La puerta se abre lentamente.)

(Entra SID PRINCE, le siguen MARTHA y LARRABEE. Se cierra la puerta y los cerrojos vuelven a asegurarla con un sonido metálico. Al oír este sonido LARRABEE se vuelve hacia la puerta agitado y se da cuenta de que están encerrados. BRANDON le indica a MARTHA que se siente. MARTHA lo hace. LARRABEE desconfía y no le gusta el aspecto de la habitación. PRINCE permanece de pie. BRANDON se sienta detrás del escritorio. JOHN se encuentra en la oscuridad, observando a LARRABEE y a MARTHA con el pañuelo en la mano.)

Si he entendido bien nuestra conversación telefónica, parece ser que habéis enfadado a Sherlock Holmes.

UTT. 35: PRINCE: *Asín es, señor.*

UTT. 36: BRANDON: Te ruego que me hagas partícipe de los detalles.
(LARRABEE proclama un “Ejem”, con intención de escuchar.)

UTT. 37: PRINCE: Estos son Jim y Martha Larrabee; *usté* ya los conocerá *d’otros* tiempos. El caso es que recogieron a una chica en un balneario cuya hermana había *estao* *liá* con un *estranjero* de *l’alta* nobleza que *l’había* prometido matrimonio. Pero la familia se metió por medio y mandó el asunto al garete. Él se portó *mu* mal con *eya*, y además *s’engangó* él solo porque había cartas y anillos y regalos, ¿entiende?, ¡si hasta había fotografías! El caso es que, como *tó* esto servía *pa’* probar la traición y el engaño, *pos* no pintaban bien en el historial *d’un* joven *d’alcurnia* que quería medrar. Entonces, resulta que la hermana va y se muere, y *toas* esas cartas y *ojetos* van’ parar a manos de su hermana; que es la que vienen cuidando mis amigos aquí presentes junto con la madre de la chiquilla.

UTT. 38: BRANDON (a LARRABEE): ¿Dónde las has tenido escondidas?

UTT. 39: LARRABEE: Alquilamos una casa en Norrington Road.

UTT. 40: BRANDON: ¿Cuánto tiempo lleváis allí?

UTT. 41: LARRABEE: Dos años hará el catorce del mes que viene.

UTT. 42: BRANDON: Todas esas cartas y las pruebas que acusan a ese hombre... ¿cuándo alcanzarán su máximo valor? *(LARRABEE intenta responder, pero PRINCE se apresura a cortarle.)*

UTT. 43: PRINCE: *Pos ora*, ¿no lo entiende? *Ora...* Van a hacer un bodorrio y ya ha *habío* ofertas, pero el problema es que los papeles vuelvan a nuestras manos.

UTT. 44: BRANDON: ¿Quién los tiene?

UTT. 45: PRINCE: ¡Anda! *Pos* la muchacha, señor. ¡La muchacha se los ha yevao! (**BRANDON** *se vuelve para pedirle explicaciones a LARRABEE.*)

UTT. 46: LARRABEE: Teníamos una caja fuerte donde ella misma los guardó, pensando que cuando llegara el momento podríamos tener acceso, pero la cerradura no funcionaba así que llamamos a Prince para que nos ayudara. Anoche la abrió y descubrimos que el paquete con las cosas había desaparecido; lo había sacado ella.

UTT. 47: BRANDON: ¿Qué hicisteis a continuación?

UTT. 48: PRINCE: *Pos...* No había hecho más *qu'abrir* la caja y echarle un vistazo, cuando el *Cherlo Jolmes* *yamó* al timbre' la puerta, señor.

UTT. 49: BRANDON (*resuelto*): ¡Cómo! ¿Allí, en tu casa?

UTT. 50: LARRABEE: En mi casa.

UTT. 51: BRANDON: Pero, no se hizo con las cartas, ¿verdad?

UTT. 52: LARRABEE: El caso es que se hizo con ellas, pero se las devolvió a la muchacha.

UTT. 53: BRANDON (*se incorpora sorprendido*): Con que se las devolvió, ¿eh? ¿Por qué? (*Se acerca al frente, pensando.*)

UTT. 54: LARRABEE (*encogiéndose de hombros*): Hay otra cosa que me tiene intrigado. Hubo un accidente abajo, en la cocina. Una lámpara se cayó de la mesa y el aceite hirviendo enseguida comenzó un fuego. El mayordomo subió corriendo a darnos el aviso. Bajamos deprisa y, con un par de cubos de agua lo apagamos. (**MORIARTY** *aparece repentinamente en su escritorio. La luz se dirige a su cara.*)

UTT. 55: MORIARTY: Permítanme que haga una sugerencia. (*Todos se vuelven sorprendidos y miran a MORIARTY.*) Lo primero que hay que hacer es deshacerse de ese mayordomo, y no me refiero a despedirlo, hay que deshacerse de él. (*A BRANDON.*) ¡Llama a Collin! ¡Hoy mismo! Tan pronto como anochezca. Y envía a dos más para que lo ayuden. El Sr. Larrabee debe pedirle al mayordomo algo del sótano y allí ellos lo estarán esperando. En la furgoneta de Dalton se pueden llevar el cuerpo al río. (**MARTHA** *se estremece.*) Le ruego que no se inquiete, señora, estas cosas se hacen con la mayor discreción. (**BRANDON** *está apuntando las órdenes.*) (*A BRANDON.*) ¿Qué está haciendo el Serafín?

UTT. 56: BRANDON: Mañana por la noche tiene que ocuparse del trabajo de Reading.

UTT. 57: MORIARTY: Mándalo con Collin para que se ocupe hoy de ese mayordomo. Pero, necesitamos algo más. ¿Han visto ustedes esas cartas, las fotografías, y el resto de los objetos? ¿Los han visto? ¿Saben cómo son?

UTT. 58: MARTHA: Yo sí, señor. Los he examinado varias veces.

UTT. 59: MORIARTY: ¿Sería usted capaz de falsificar esos documentos y objetos y disponerlos de tal manera que parezcan una copia exacta del paquete que Sherlock Holmes tuvo anoche en sus manos?

UTT. 60: MARTHA: Podría hacerlo con las cartas, pero...

UTT. 61: MORIARTY: Si consigue falsificar las cartas, mandaré a alguien que se ocupe del resto siguiendo su descripción. Brandon, el viejo artista alemán... ¿cómo se llama?

UTT. 62: BRANDON: Becker.

UTT. 63: MORIARTY: ¡Ese! Dile que vaya a ver a la Sra. Larrabee a las once. (*Mira el reloj.*) Son las diez y cuarto... así pues, tiene usted tres cuartos de hora para regresar a casa. Quiero el sobre con los documentos falsos para las once de esta noche... con lo cual, dispone de doce horas para prepararlo.

UTT. 64: MARTHA: Lo tendrá para entonces, señor.

UTT. 65: MORIARTY: ¡Bien! Brandon... hazle saber a Ralph Scarface que quizás haga uso de la cámara de gas de Stepney esta noche.

UTT. 66: BRANDON: ¿La cámara de gas?

UTT. 67: MORIARTY: Sí. La que se encuentra junto al río. Quiero que Collin se presente allí con otros dos hombres a las doce menos cuarto. Sr. Larrabee... (*se vuelve ligeramente hacia él*)... deseo que escriba usted una carta dirigida al Sr. Sherlock Holmes que yo le voy a dictar. Y esta noche voy a necesitar un poco de ayuda por parte de ustedes dos. (*Incluyendo a **PRINCE** con la mirada.*) Nos vemos aquí a las once.

UTT. 68: LARRABEE: Todo eso está muy bien, señor, pero sigue sin aclararnos cómo vamos a repartirnos el negocio. ¡No sé yo!

UTT. 69: MORIARTY (*volviéndose al frente*): No tiene usted elección.

UTT. 70: LARRABEE: ¿Cómo que no tengo elección? (*Mira intensamente a MORIARTY.*)

(*MARTHA se incorpora para tranquilizarlo. JOHN deja caer el pañuelo. Pausa.*)

UTT. 71: MORIARTY (*mirándolo*): No tiene elección. (**PRINCE** horrorizado.) Hago lo que me place, y ahora mismo me complace hacerme cargo de este caso.

UTT. 72: LARRABEE (*furioso se dirige al escritorio*): ¿Ah sí? Pues va a tener que complacerme a mí también. (**BRANDON** lanza una mirada a **LARRABEE**.)

UTT. 73: MORIARTY (*con absoluta calma, mira a LARRABEE un instante*): No tengo la total certeza, pero creo poder darle gusto a usted también. Voy a hacerme con las cartas originales de la Srta. Faulkner y negociarlas por una suma mucho mayor de la que usted hubiese podido obtener. Además... dispondrá usted de la oportunidad de venderle a Holmes los documentos falsos esta noche a cambio de una cantidad considerable. El dinero que se obtenga de ambas partes se repartirá de la siguiente forma: el cien por cien para usted, y para mí... nada. (*Breve pausa de asombro.*)

UTT. 74: LARRABEE: ¡Nada!

UTT. 75: MORIARTY: ¡Nada! (**LARRABEE** se acerca a **PRINCE**.)

UTT. 76: BRANDON: Sin embargo, no podremos negociar esas cartas hasta que no sepamos a quién incriminan. El Sr. Larrabee no nos ha facilitado esa información aún.

UTT. 77: MORIARTY: El Sr. Larrabee... (**LARRABEE** se vuelve hacia **MORIARTY**) hace muy bien en valorar esa información. No está de más guardarse un as en la manga. Pero estoy seguro de que consentirá en compartir esa información conmigo. (**LARRABEE** se acerca a **MARTHA**.)

UTT. 78: MARTHA (*se aproxima a MORIARTY*): Profesor Moriarty, esa información... nos gustaría que fuese confidencial entre usted y nosotros. (*Mirando a BRANDON.*)

(**MORIARTY** le indica a **BRANDON** que se retire. **BRANDON** se aleja.
MORIARTY le entrega a **MARTHA** papel y un lápiz del escritorio.
MARTHA escribe un nombre y le devuelve el papel a **MORIARTY**. Echa un vistazo al nombre escrito y vuelve a fijarse más detenidamente.
Levanta la vista hacia **MARTHA** perplejo.)

UTT. 79: MORIARTY: ¿Están completamente seguros?

UTT. 80: MARTHA: Completamente.

UTT. 81: MORIARTY: Esto significa que van a ganar ustedes una fortuna. (**PRINCE** sigue la conversación con gran interés.) Si este nombre hubiese estado en mi conocimiento, sin duda mis condiciones habrían sido muy diferentes.

UTT. 82: LARRABEE: Bueno, se puede llegar a un acuerdo...

UTT. 83: MORIARTY (*interrumpiendo*): El acuerdo ya está pactado, Sr. Larrabee; le deseo muy buenos días. (*Inclina la cabeza respetuoso y levanta la palanca de la puerta.*)

(**LARRABEE, PRINCE** y **MARTHA** se dirigen a la puerta. Se descorren los cerrojos. **BRANDON** hace una seña a **JOHN** que espera dispuesto a encabezar el camino de vuelta. **BRANDON** cruza hasta la puerta. Todos hacen una pequeña reverencia y salen, seguidos por **JOHN**; se cierra la puerta y se echan los cerrojos. **BRANDON** se vuelve hacia **MORIARTY** desde la puerta y lo observa.)

Brandon, quiero a tus hombres en la casa de Sherlock Holmes de Baker Street a las nueve de esta noche.

UTT. 84: BRANDON: ¿Está pensando en ir usted, señor?

UTT. 85: MORIARTY: Así es... en persona. (*Saca el revólver.*) Yo mismo me voy a ocupar de este asunto.

UTT. 86: BRANDON: Pero, ¿qué hay del encuentro que se producirá esta noche a las doce para atrapar a Holmes en la cámara de gas de Swandem Lane?

UTT. 87: MORIARTY: Allí lo estaremos esperando, si no consigo matarlo en su casa. En cualquier caso, el hombre ya es mío, Brandon, ya es mío.

(*Las luces se apagan progresivamente pero no demasiado lentamente, la última luz debe ser la de la cara de MORIARTY.*) (*Música in crescendo que disminuye poco a poco para el cambio.*)

CAMBIO OSCURO

Escena Segunda

Estancias de Sherlock Holmes en Baker Street. Es de noche.

ESCENA SEGUNDA – Las habitaciones de SHERLOCK HOLMES en Baker Street. Se trata del salón; un cuarto alegre pero no sobrecargado. Bastante sencillo. Las paredes tienen un tono neutro, igual que el techo. El mobiliario es cómodo y de calidad pero no elegante. Hay libros, partitura, violines, saquitos de tabaco, pipas, tabaco, etc., repartidos por toda la habitación expresando cierto desorden. Sobre las paredes algunos objetos curiosos junto con selectas pinturas y grabados pero sin grandes marcos dorados. Todo muy modesto. La habitación recuerda al estudio de un artista. Una puerta ancha situada a la derecha comunica con el vestíbulo (y a través de la escalera con la calle). Otra puerta lleva al dormitorio o comedor. En la chimenea el fuego está ardiendo, aportando a la habitación una luz roja brillante. Otra entrada embovedada conduce a un laboratorio en el que se pueden ver una mesa con varios productos químicos y otros objetos de poco valor. Tras el cambio, las luces deben dejar ver en primer lugar el resplandor del fuego, la llama azul de la lámpara y a SHERLOCK HOLMES sentado entre cojines en el suelo delante de la chimenea. Se encienden las luces progresivamente, aunque permanece el efecto único de la luz del fuego.

La música se detiene al encenderse las luces. SHERLOCK HOLMES aparece en el suelo delante del fuego. Lleva un batín y pantuflas y está fumando en su pipa. Está apoyado contra el sofá sobre el que se encuentra un violín y su arco que deben dar la impresión de haber sido depositados allí recientemente. Está rodeado de objetos. Está sentado mientras fuma y se encuentra cavilando ensimismado. Entra BILLY, el chico de los recados. Se acerca a la mesa.

UTT. 88: BILLY: La señá Hudson⁶ le manda saludos, señor, y *quíe* saber si *pué* verlo a *usté*.

UTT. 89: HOLMES (*sin moverse, mirando al fuego pensativamente*): ¿Dónde está la Sra Hudson?

UTT. 90: BILLY: Abajo, señor, en la cocina.

UTT. 91: HOLMES: Salúdala de mi parte y dile que no creo que pueda, dada su ubicación.

UTT. 92: BILLY: La señá Hudson lo va' lamentar, señor.

UTT. 93: HOLMES: La pena será mutua. (**BILLY** *duda*.)

UTT. 94: BILLY: *Diz qu'es mu* importante, señor. *Quié* saber qué desea el señor *pa'l* desayuno de mañana.

UTT. 95: HOLMES: Lo mismo. (*Ligera pausa*.)

UTT. 96: BILLY: ¿Lo mismo que cuándo, señor?

UTT. 97: HOLMES: Que esta mañana.

UTT. 98: BILLY: Pero es *qu'esta* mañana no desayunó *ná*, señor... no estaba *usté* aquí.

UTT. 99: HOLMES: Así es... mañana tampoco estaré aquí.

UTT. 100: BILLY: Sí, señor. ¿Manda *usté* algo más?

UTT. 101: HOLMES: Eso es todo.

UTT. 102: BILLY: Gracias, señor. (**BILLY** *sale*. *Tras una larga pausa suena el timbre. Entra BILLY.*) Es el *doztor* Watson, señor. *Usté* me dijo que le dejara pasar siempre.

UTT. 103: HOLMES: ¡Pues ya lo creo que sí! (*Se incorpora para recibir a WATSON.*)

⁶ Pronunciado a la española ("Jadson") cuando intervenga Billy. Otros nombres ingleses también pueden ser pronunciados a la española por Billy (Guason=Watson).

UTT. 104: BILLY: Sí, señor. Gracias, señor, el *doztor* Watson, señor. (*Entra el Dr. WATSON. BILLY sale inmediatamente con una gran sonrisa.*)

UTT. 105: HOLMES (*le tiende la mano izquierda a WATSON*): ¡Watson! Querido amigo.

UTT. 106: WATSON (*se dirige a HOLMES y toma su mano*): ¿Cómo estás, Holmes?

UTT. 107: HOLMES: Pues, encantado de verte, querido amigo, realmente encantado, sin duda... pero... lamento que tu mujer te haya abandonado de esta manera.

UTT. 108: WATSON (*riendo*): Se ha marchado a hacer una visita. (*Deja el sombrero sobre una silla situada entre dos estanterías de libros.*) Pero, ¿cómo lo has sabido?

UTT. 109: HOLMES (*se acerca a la mesa del laboratorio y apaga la lámpara de alcohol y a continuación enciende la lámpara de la mesa. Suben las luces*): ¿Que cómo lo sé? ¡En fin, Watson! ¿Cómo se te ocurre preguntarme algo así? ¿Cómo llego yo a cualquier conclusión? (*Se acerca al frente unos pasos. Pronuncia un breve resuello, olfateando el ambiente.*) ¿Cómo puedo saber que has abierto consulta y vuelto a la profesión de la medicina si no me has dicho ni palabra? ¿Cómo es posible que sepa que últimamente te has mojado en exceso, que tienes una criada de lo más negligente y que has trasladado tu aseo a la otra punta de la habitación?

UTT. 110: WATSON (*volviéndose hacia HOLMES y mirándolo con asombro*): ¿Sabes, Holmes? Si hubieses nacido hace un par de siglos, habrías ardido en la hoguera. (*Se sienta.*)

UTT. 111: HOLMES: Semejante quema me hubiese ahorrado no pocos problemas y disgustos. (*Se pasea hasta llegar a la chimenea.*)

UTT. 112: WATSON: Explícame, ¿cómo has deducido todo eso?

UTT. 113: HOLMES (*señalando*): Elemental, querido Watson. (*Señala el zapato de WATSON*) Unos rasguños y pequeños cortes... ahí, justo en el lado del zapato que alumbra el fuego... prueban que alguien se ha dedicado a limpiar el barro seco de tus zapatos... y además con pésimo resultado. Así se explican tus pies mojados y tu criada negligente, todo gracias a un zapato. La cara mal afeitada a uno de los lados —y solía ser el izquierdo— con lo cual el punto de luz necesario para esta operación ha debido de cambiar su ubicación. No creo que la ventana se haya podido mover, así que forzosamente has tenido que cambiar de posición tu aseo. (*Se acerca a la repisa de la chimenea y saca la cocaína.*)

UTT. 114: WATSON: ¡Diantre! Pero, ¿y mi consulta? No entiendo cómo has podido...

UTT. 115: HOLMES (*levanta la vista afligido*): ¡Mi querido amigo! ¿Cómo se te ocurre llegar hasta aquí despidiendo ese insoportable olor a yodoformo, con la marca negra del nitrato de plata en la huella del dedo índice derecho y todavía atreverte a preguntarme que cómo lo sé?

UTT. 116: WATSON (*irrumpiendo en risas*): ¡Ja, ja! Naturalmente. Pero, ¿cómo demonios supiste que mi mujer se había marchado y...?

UTT. 117: HOLMES (*le interrumpe*): ¿Dónde demonios está el segundo botón de tu chaleco, pregunto yo? Y ¿qué demonios hace ahí la flor que lucías ayer en tu solapa? Y ¿por qué demonios llevas esa cara de...?

UTT. 118: WATSON (*jugueteando con un cigarro y entre risas*): ¡Ja, ja, ja!

UTT. 119: HOLMES: ¡Jo, jo, jo! (*Se burla.*) ¡Elemental! ¡La deducción es un juego de niños!

(**HOLMES** lleva en la mano una ampolla y un estuche marroquí, los acerca a la mesa y los deposita con cuidado. En cuanto **WATSON** se percata del estuche se torna inquieto y se muestra molesto por lo que **HOLMES** se encuentra a punto de hacer. Tira el cigarro sobre la mesa. **HOLMES** abre el estuche, saca una jeringuilla hipodérmica y le coloca la aguja para rellenarla a continuación valiéndose de la ampolla. Levanta ligeramente el puño izquierdo de la camisa. Se detiene y mira un momento el brazo o la muñeca. Introduce la aguja y presiona el émbolo.) (*Música. Un par de compases extraños y sosteniendo una nota con un vibrato asimétrico al momento de la inyección. Debe comenzar cuando **HOLMES** rellena la jeringuilla.*) (**WATSON** lo ha estado observando con gran nerviosismo, pero ha hecho un esfuerzo considerable por controlar las ganas de hablar.)

UTT. 120: WATSON (*mientras **HOLMES** devuelve la aguja al estuche. Finalmente habla*): ¿De qué se trata esta vez? Cocaína, morfina, o...

UTT. 121: HOLMES: Cocaína, querido amigo. He vuelto a mi antigua pasión. Una solución al siete por ciento. (*Le ofrece la jeringuilla y la ampolla.*) ¿Quieres probar?

UTT. 122: WATSON (*enérgico, se levanta*): Por supuesto que no.

UTT. 123: HOLMES (*sorprendido*): ¡Ah! ¡Lo lamento!

UTT. 124: WATSON: No tengo ningún deseo de morir antes de tiempo. (*Pausa.*)

UTT. 125: HOLMES: Efectivamente, mi querido Watson, efectivamente. Pero, es que mi hora ya ha llegado. (*Se acerca a la repisa y deposita allí el estuche. Se echa lánguidamente sobre el sofá y se recuesta para disfrutar tranquilamente de los efectos de la droga.*)

UTT. 126: WATSON (*se acerca a la mesa y apoya la mano en la esquina superior, mirando a HOLMES con expresión seria*): Holmes, llevo meses observando cómo abusas de drogas mortíferas en dosis cada vez más altas. Una vez que te atrapan no puedes dejar de tomarlas. Te consumen hasta el fin.

UTT. 127: HOLMES (*recostándose soñoliento*): Así ocurre con el desayuno. Hay que consumirlo hasta el fin.

UTT. 128: WATSON (*se aproxima a HOLMES*): El desayuno es un alimento. Estas sustancias son nocivas, lentas pero certeras. Producen cambios de tejido de una gravedad extrema.

UTT. 129: HOLMES: Justo lo que yo quiero. Me aburren profundamente mis actuales tejidos y pretendo hacerme con un conjunto nuevo.

UTT. 130: WATSON (*se acerca a HOLMES y coloca la mano sobre el hombro de HOLMES*): Holmes, yo sólo pretendo salvarte.

UTT. 131: HOLMES (*inmediatamente se pone serio y coloca la mano derecha en el brazo de WATSON*): No puedes, amigo mío, así que no pierdas tu tiempo. (*Se detiene la música.*) (*Se intercambian la mirada durante un instante.* **WATSON** *ve el cigarro que dejó en la mesa, lo recoge y se sienta.*) Por cierto, Watson, y cambiando de tema, me temo que dejándote llevar por el entusiasmo que empleas en la crónica y, si me permites que lo diga, el embellecimiento de mis aventurillas, has cometido con frecuencia el error, o indiscreción, de adornarlas con un matiz de romanticismo que se me antoja un tanto fuera de lugar. Algo así como explicar una fuga de enamorados en el quinto postulado de Euclides. Únicamente deseaba llamar tu atención sobre este hecho por si acaso consideras oportuno en un futuro redactar la crónica del más importante y trascendental caso de mi carrera, al cual vengo dedicándole ya casi catorce meses, y que se está acercando vertiginosamente ahora a su punto álgido, el cual, debo decir, ha sido sumamente entretenido. Me refiero al caso del Profesor Robert Moriarty.

UTT. 132: WATSON: ¡Moriarty! Ni siquiera recuerdo haber oído hablar del tipo.

UTT. 133: HOLMES: Es el rey del crimen. ¡El rey! Permanece inmóvil cual horrenda araña venenosa en el centro de su telaraña. Una telaraña que dispone de miles de hilos y cuya araña está al tanto de la mínima vibración que produjera cada una de ellas.

UTT. 134: WATSON: ¡En serio! Esto es muy interesante. (*Vuelve la silla hacia HOLMES.*)

UTT. 135: HOLMES: ¡Ajá! Sin embargo, lo más interesante ocurrirá cuando el citado Profesor comience a percatarse de su posición – lo cual ha de tener

lugar en breve. Mañana a las diez de la noche será el momento de actuar. Y así se verá el mayor juicio criminal del siglo, se esclarecerán más de cuarenta misterios y significará la horca para cada uno de ellos.

UTT. 136: WATSON: ¡Genial! ¿Qué crees que hará cuando se percate de que lo has atrapado?

UTT. 137: HOLMES: ¿Que qué hará, dices? Mi querido Watson, será un privilegio para mí que ese hombre ponga a trabajar a cada uno de los medios de los que dispone en tan maravillosa organización criminal con el único objetivo de darme muerte.

UTT. 138: WATSON: Vaya, Holmes, se trata de un asunto peligroso. (Se levanta.)

UTT. 139: HOLMES: Querido Watson, ¡esto es absolutamente delicioso! Viene a sustituir cualquier número de dosis de esas mortíferas drogas sobre las que me sermoneas con tus argumentos médicos. ¡Me paso la vida entera tratando desesperadamente de huir de los monótonos tópicos que ofrece la existencia! Esto representa una fugaz oportunidad de escapar. ¡Deberías felicitarme!

UTT. 140: WATSON: ¡Es posible escapar sin la necesidad de correr un riesgo tan extremo! Los otros casos no fueron tan peligrosos, y sí que fueron interesantes. Pero, este caso del que me hablas, en fin, la última vez que nos vimos querías recuperar aquellas cartas y regalos tremendamente perjudiciales para una joven señorita que... (**HOLMES se levanta bruscamente y permanece inmóvil. WATSON lo mira sorprendido. Breve pausa. A continuación, WATSON se sienta en un sillón.**) Tal y como lo recuerdo se trataba de un asunto muy peculiar. Ibas a probar un experimento para hacer que delatara el escondite con una alarma de incendios en su propia casa... y después...

UTT. 141: HOLMES: Exacto... después. (Pausa.)

UTT. 142: WATSON: ¿No tuvo éxito el plan?

UTT. 143: HOLMES: Sí, tal y como lo planeé.

UTT. 144: WATSON: ¿Introdujiste a Forman en la casa como mayordomo?

UTT. 145: HOLMES (*asiente*): Así es.

UTT. 146: WATSON: Y a una señal tuya volcó una lámpara en la cocina (**HOLMES se pasea de aquí a allá**), esparció el humo por las habitaciones y dio la alarma de fuego, ¿no es así? (**HOLMES asiente y murmura un “sí” entre dientes.**) Y la señorita ¿no se delató...?

UTT. 147: HOLMES (*volviéndose e interrumpiendo*): Sí, Watson, se delató. (*Acercándose a él ya recuperado.*) La señorita se delató. Todo sucedió tal y

como lo había planeado. Encontré el sobre con los papeles en su escondite, y se los devolví a la Srta. Faulkner tal y como te expliqué.

UTT. 148: WATSON: Pero no me has dicho todavía por qué lo hiciste.

UTT. 149: HOLMES: Por una razón muy sencilla, mi querido Watson. Aquello hubiese significado un robo por mi parte. Los contenidos de ese sobre eran de la propiedad única de la señorita.

UTT. 150: WATSON: ¿Qué ganabas con eso?

UTT. 151: HOLMES: Para empezar, su confianza y su estima. Puesto que me era imposible apoderarme de las cartas, fotografías y joyas que contenían ese sobre sin su consentimiento, sólo me quedaba la alternativa de obtener dicho consentimiento persuadiéndola para que me lo diera ella libremente. El primer paso en esa dirección lo tomé aquella noche al devolverle el sobre. El segundo dependerá totalmente de lo que ocurra hoy. Espero a Forman dentro de media hora para que me informe.

(Se oyen ligeros pasos apresurados afuera. Un golpe breve y rápido a la puerta y entra TÈRÈSE con mucha prisa y nerviosismo. WATSON se levanta y se vuelve para encontrársela junto a la mesa. HOLMES se vuelve hacia la chimenea.)

UTT. 152: TÈRÈSE: Le *guego* que me disculpe, *Monsieur*. El chico de ahí abajo me dijo que *subiega coggiendo* en cuanto llegué.

UTT. 153: HOLMES: ¡Muy bien! ¡Muy bien!

UTT. 154: TÈRÈSE: ¡Ay! *Messieurs*, me temo que hay *de problème...* el *mayogdomo...* su ayudante... el que me envió aquí con usted...

UTT. 155: HOLMES: ¿Forman? *(Se vuelve hacia ella)*

UTT. 156: TÈRÈSE: ¡El mismo! Forman. ¡Le han hecho algo! ¡Me da miedo *bajag a veg!*

UTT. 157: HOLMES: ¿Bajar a dónde? *(WATSON observa.)*

UTT. 158: TÈRÈSE: Abajo *(Hace gestos.)* El sótano de esa casa. Es un *lugag hoggogoso*. No volvió. Bajó...*pego* no volvió. *(Gestos de angustia.)* *(HOLMES se acerca a la mesa... llama al timbre y saca un revólver del cajón y lo desliza dentro del bolsillo del pantalón, desatando al mismo tiempo el batín.)*

UTT. 159: HOLMES *(mientras se desata):* ¿Quién le ordenó que bajara?

UTT. 160: TÈRÈSE: El *siñog* de la casa, *Monsieur* Chetwood.

UTT. 161: HOLMES: ¿Larrabee?

UTT. 162: TÈRÈSE: *Oui.*

UTT. 163: HOLMES (*mientras se desata*): ¿Lleva mucho tiempo ahí abajo?

UTT. 164: TÉRÈSE: No... yo sospeché enseguida... se escuchó un *güido hoggible*. ¡Ay! (*se cubre la cara*)... ¡ese *güido*! ¡ese *güido*!

UTT. 165: HOLMES: ¿Qué ruido? (*Se acerca a ella y le agarra el brazo.*)

UTT. 166: TÉRÈSE: ¡Ese *güido*!

UTT. 167: HOLMES: Intente calmarse y respóndame. ¿Cómo era?

UTT. 168: TÉRÈSE: El *gito hoggible* de un *hombge* que acaba de *seg* golpeado con un *agma*. (*Entra BILLY.*)

UTT. 169: HOLMES: ¡Billy! el abrigo, las botas, y pide un coche... ¡rápido! (*Regresa a la mesa y saca un segundo revólver.*)

UTT. 170: BILLY (*sale a toda velocidad por la puerta*): Sí, señor.

UTT. 171: HOLMES (*a TÉRÈSE*): ¿Le ha seguido alguien? (*Entra BILLY de nuevo.*)

UTT. 172: TÉRÈSE: No lo vi.

UTT. 173: HOLMES: No esperes. El coche. (*BILLY sale corriendo después de dejar el abrigo en el sofá y las botas en el suelo.*) Watson, toma esto y sígueme. (*Le entrega un revólver a WATSON. WATSON da unos pasos hacia HOLMES y toma el revólver.*)

UTT. 174: TÉRÈSE: ¿Y yo, no *cgee* que *debegía ig* también?

UTT. 175: HOLMES: No... ¡Espere aquí! (*Listo para salir. A punto de quitarse el batín.*) (*Se oyen pasos apresurados afuera.*) (*Pausa.*) ¡Ajá! Ese es Forman que ha llegado. (*Entra FORMAN.*)

UTT. 176: TÉRÈSE (*al ver a FORMAN, entre dientes*): ¡Ay! (*Retrocede.*)

(*FORMAN entra rápidamente cubierto de manchas negras de carbón, también su ropa. Lleva un moratón en la frente. Pero no debe parecer absurdo. No debe haber trazas de comedia en su aparición. Tampoco debe parecer desarrapado, tal como sucederá con BILLY más tarde. HOLMES detiene la acción de quitarse el batín y vuelve a dejarlo sobre los hombros.*)

UTT. 177: FORMAN (*a HOLMES, adoptando un tono completamente natural*): Nada nuevo anoche, señor. Tras irse usted, Prince entró y se propusieron subir a la habitación de la señorita para hacerse con el sobre, pero di tres golpes con el hacha en las vigas del suelo, tal y como usted ordenó, y enseguida desistieron. Esta mañana, poco después de las nueve...

UTT. 178: HOLMES: Un momento.

UTT. 179: FORMAN: Sí, señor.

UTT. 180: HOLMES *(se vuelve en silencio hacia TÈRESE)*: Señorita... pase usted a esa habitación y descanse. *(Señala la puerta del dormitorio.)*

UTT. 181: TÈRESE *(que había seguido con gran interés el discurso de FORMAN)*: ¿Eh? *(Niega con la cabeza.)* No estoy cansada, Monsieur.

UTT. 182: HOLMES: Entonces, entre ahí y pásese. Yo la avisaré cuando sus servicios sean requeridos.

UTT. 183: TÈRESE *(tras una pausa momentánea se percata)*: Oui, Monsieur. *(Sale.)* *(HOLMES la sigue y cierra la puerta tras de ella, después se vuelve hacia WATSON, pero permanece al lado de la puerta intentando percibir cualquier sonido de adentro.)*

UTT. 184: HOLMES: Watson, échale un vistazo a esa cabeza. *(Escuchando sobre la puerta.)*

UTT. 185: FORMAN: No es nada, señor.

UTT. 186: WATSON *(se acerca rápidamente y se coloca cerca del sofá de frente a FORMAN)*: Un serio moratón pero que no reviste gravedad. *(Examina la cabeza.)*

UTT. 187: HOLMES: Muy bien... Poco después de las nueve, decía... *(HOLMES presta atención a la puerta por la que TÈRESE desapareció mientras escucha a FORMAN, pero sin perder palabra de lo que dice. Unos segundos más tarde se sienta en el sofá.)*

UTT. 188: FORMAN: ¡Sí, señor! *(Se acerca al frente.)* Esta mañana, poco después de las nueve, Larrabee y su esposa se fueron en coche y ella regresó sobre las once sola. Un poco después llegó el viejo Becker y juntos entraron en la biblioteca. Desde afuera pude echarles el ojo y vi que estaban haciendo una falsificación de las cosas del sobre. Debe usted estar alerta, señor.

UTT. 189: HOLMES: Los que deben estar alerta son ellos, querido Forman. ¿Y qué pasa con Larrabee?

UTT. 190: FORMAN: Regresó pasadas las tres.

UTT. 191: HOLMES: ¿Qué aspecto tenía?

UTT. 192: FORMAN: Muy nervioso, señor.

UTT. 193: HOLMES: ¿Estaba molesto con usted?

UTT. 194: FORMAN: Creo que sí señor, pero trató de no mostrarlo.

UTT. 195: HOLMES: Ha hablado con alguien de afuera. ¿Estaba la mujer cambiada también?

UTT. 196: FORMAN: Ahora que lo menciona, cuando entró me miró de muy mala manera.

UTT. 197: HOLMES: Ajá, de mala manera. Ella también ha hablado con alguien. Y ese alguien les ha aconsejado que se deshagan de usted. Le ordenó que bajara al sótano con cualquier pretexto. Dos hombres, quizás tres, le atacaron en la oscuridad con un garrote. Usted logró atizarle a uno de los asaltantes con una piedra o tablón, y escapó del resto arrastrándose en la oscuridad a través de la rejilla del carbón.

UTT. 198: FORMAN: Así es como sucedió, señor.

UTT. 199: HOLMES: Se han aliado con alguien, alguien peligroso. Ese alguien es el culpable de esta conspiración contra usted, y el que les ha aconsejado que elaboren una falsificación de los papeles. En breve recibiré una oferta de Larrabee para venderme esos papeles. Me dirá que la Srta. Faulkner ha cambiado de opinión, y que desea obtener lo que pueda por ellos. Querrá que nos veamos con la intención de venderme los documentos falsos a cambio de una gran suma de dinero. Después... *(Entra BILLY con una carta.)*

UTT. 200: BILLY: ¡Carta, señor! ¡Carta urgente, señor! *(Tras entregar la carta a HOLMES, se queda de pie esperando.)*

UTT. 201: HOLMES: O mucho me equivoco o aquí llega esa oferta. *(Agita la carta suavemente pasándola por la cara para apreciar su olor.)* Efectivamente. Léela, amigo Watson, mi vista... *(Señala los ojos. Media sonrisa.)* Ya sabes, la cocaína, y todas esas cosas que tú tanto aprecias. *(BILLY se dirige a WATSON con la carta. WATSON se lleva la carta a la luz de una lámpara.)*

UTT. 202: WATSON *(abre la carta y lee):* “Estimado Señor” *(Cuando WATSON alcanza la lámpara, FORMAN espera.)*

UTT. 203: HOLMES: Finalmente, ¿quién se dirige a mí? *(Deja caer la cabeza sobre unos almohadones y se acomoda en el sofá.)*

UTT. 204: WATSON *(mira la firma):* “James Larrabee.”

UTT. 205: HOLMES *(enigmático):* ¡Qué sorpresa! ¿Y qué puede desear ahora James?

UTT. 206: WATSON: “Estimado Señor.”

UTT. 207: HOLMES: No creo que me vuelva a tener en tanta estima.

UTT. 208: WATSON: “Tengo el honor de informarle que la Srta. Faulkner ha cambiado de opinión acerca de las cartas y otros objetos que usted desea obtener, y está dispuesta a deshacerse de todo a cambio de una remuneración económica. Con tal objeto ha depositado en mis manos el sobre en cuestión, así pues, éste será suyo una vez que nos haya hecho

entrega de su valor exacto en metálico. En el caso de que deseara negociar este precio, deberá encontrarnos esta noche en casa de un amigo mío. A las once en punto debe usted presentarse ante el Monumento a los Guardias junto a Waterloo. Cuando vea un coche con contraventanas de madera, abórdelo y el cochero le llevará hasta la casa de mi amigo. No intente nada raro ni haga que sigan el coche; de lo contrario, no podrá obtener lo que desea. Espero su respuesta. Atentamente, James Larrabee.”

(HOLMES comienza a escribir algo ociosamente mientras escucha la lectura de la carta. La luz del fuego alumbra su cara, destellando desde la izquierda toda la habitación, mientras escribe.)

UTT. 209: HOLMES: Veamos: esta noche, a las once en punto... el Monumento a los Guardias... un coche con contraventanas de madera. Nadie debe seguirme, ni a mí ni al coche, o no obtendré lo que deseo.

UTT. 210: WATSON: Correcto.

UTT. 211: HOLMES: ¡Ajá!

UTT. 212: WATSON: Un coche con contraventanas de madera. *(Se acerca a la mesa y deja la carta.)*

UTT. 213: HOLMES: Su pequeña estrategia para que no sepa a dónde me llevan. ¡Billy!

UTT. 214: BILLY *(se aproxima a HOLMES inmediatamente):* Sí, señor.

UTT. 215: HOLMES *(estira el brazo para entregar la carta a BILLY que está detrás de él, pero no le mira):* ¿Quién la trajo?

UTT. 216: BILLY: Una mujer, señor.

UTT. 217: HOLMES *(se detiene en seco un momento al entregarle la carta):* Ah... ¿joven o vieja? *(Mientras pregunta no se vuelve, sino que mira al frente.)*

UTT. 218: BILLY: Mu vieja, señor.

UTT. 219: HOLMES: ¿En coche?

UTT. 220: BILLY: Sí, señor.

UTT. 221: HOLMES: ¿Has visto antes al cochero?

UTT. 222: BILLY: Sí, señor... pero no sé *aónde*.

UTT. 223: HOLMES *(se levanta):* Entrega esto a la señora... discúlpate por la tardanza y échale otro vistazo al cochero.

UTT. 224: BILLY *(toma la carta):* Sí, señor. *(Sale.)*

UTT. 225: WATSON: Mi querido Holmes... ¿no habrás contestado que irás?

UTT. 226: HOLMES: Por supuesto que sí.

UTT. 227: WATSON: Pero si es una falsificación.

UTT. 228: HOLMES (*se acerca a la puerta del dormitorio*): Es la falsificación lo que deseo.

UTT. 229: WATSON: ¿Por qué?

UTT. 230: HOLMES (*volviéndose hacia WATSON un momento*): Porque así podré conseguir el original. (*Se vuelve y habla en dirección a la puerta.*) ¡Señorita! (*Se vuelve.*)

UTT. 231: WATSON: Pero ese tipo no juega limpio. (*Entra TÉRÈSE. Avanza hacia el centro y permanece de pie.*)

UTT. 232: HOLMES (*mirando a WATSON se toca ligeramente el pecho*): Yo tampoco. (*HOLMES vuelve con TÉRÈSE, y WATSON se acerca a la chimenea y permanece de pie de espaldas a la misma.*) (*A TÉRÈSE.*) Señorita, tenga la bondad de escuchar con atención cada palabra que voy a decirle. Esta noche, a las doce en punto voy a ver al Sr. Larrabee para comprarle el conjunto de cartas falsas cuya existencia usted ya conoce puesto que nos estaba escuchando a través del ojo de la cerradura.

UTT. 233: TÉRÈSE (*confundida, pero sin expresarlo con la mirada*): *Oui, Monsieur.*

UTT. 234: HOLMES: Quiero que llegue al conocimiento de la Srta. Faulkner que me propongo comprar dichas cartas esta noche.

UTT. 235: TÉRÈSE: Yo se lo *digé, Monsieur.*

UTT. 236: HOLMES: Muy bien. Pero no le diga que yo sé de la naturaleza falsa de esas cartas. Ella debe entender que yo voy a comprar las auténticas.

UTT. 237: TÉRÈSE: *Oui, Monsieur, je comprends.* Usted piensa que va a *compgag* las auténticas.

UTT. 238: HOLMES: Exacto. (*Le señala la puerta y la acompaña hasta allí.*) Una cosa más. Mañana por la noche quiero que vuelva usted con ella hasta aquí. Sir Edward Leighton y el Conde von Stalburg estarán aquí para recuperar esas cartas. Yo le haré llegar instrucciones al respecto por la mañana.

UTT. 239: TÉRÈSE: *Oui, Monsieur. (Se vuelve y sale rápidamente.)*

UTT. 240: HOLMES: Forman.

UTT. 241: FORMAN: Sí, señor.

UTT. 242: HOLMES: Use su disfraz de mendigo número 14 y pásese por todos los rincones de la zona de los muelles del río. No vuelva hasta que haya

conseguido alguna pista sobre este nuevo socio de los Larrabee. Necesito esa pista. (*Se vuelve hacia WATSON.*) La necesito.

UTT. 243: FORMAN: Sí, señor. (*Se dispone a salir.*) (*Entra BILLY.*)

UTT. 244: BILLY: *Usté perdone, señor, pero un hombre en la puerta' la calle diz que tié que hablar ya mismo con el Sr. Forman. (HOLMES deja de moverse y se detiene en seco bruscamente mirando al frente. Pausa.) (Música. Peligro. Melodramática. Muy baja. Agitato.)*

UTT. 245: HOLMES (*tras una pausa*): Es mejor que nos aseguremos de quién es, Billy, hazlo pasar.

UTT. 246: BILLY: No *pué* subir, señor. Está echando un ojo a un hombre ahí fuera. *Diz qu'es* de Scotland Yard⁷.

UTT. 247: FORMAN (*se dirige a la puerta*): Será mejor que baje yo, señor.

UTT. 248: HOLMES: ¡No! (**FORMAN** *se detiene. Pausa. Se oye música, pero sin nada de crescendo. HOLMES se queda quieto un momento.*) Bueno... (*le hace un gesto a FORMAN para que vaya*)... observe primero. Y esté alerta.

UTT. 249: FORMAN: Confíe en mí, señor. (*Sale.*)

UTT. 250: HOLMES: Billy, ponle un ojo a lo que haga.

UTT. 251: BILLY: Sí, señor. (**HOLMES** *se queda de pie pensando por un instante.*)

UTT. 252: WATSON: Esto se pone interesante. (**HOLMES** *no contesta. Se acerca a la puerta y escucha, después se dirige a la ventana y echa una mirada a la calle, a continuación, se vuelve y se acerca a la mesa.*) Escucha, Holmes, ya que has sido tan amable de empezar a contarme la historia de este caso...

UTT. 253: HOLMES (*levanta la vista hacia él*): ¿Qué caso?

UTT. 254: WATSON: El extraño caso de la Srta...

UTT. 255: HOLMES: Así es, querido amigo. Un momento. (*Llama al timbre.*) (*Tras una pausa entra BILLY.*) ¿Sigue abajo el Sr. Forman?

UTT. 256: BILLY: No señor... *s'ha ío.* (*Unos segundos de pausa.*)

UTT. 257: HOLMES: Eso es todo.

UTT. 258: BILLY: Sí, señor. Gracias, señor. (*Sale.*) (*La música se detiene.*)

⁷ Pronunciado a la española: "Escolan Yar".

UTT. 259: HOLMES: Sí, Watson, decías... (*mirando al frente*) que el extraño caso de... (*se detiene, pero sin cambiar de posición. Está escuchando o pensando.*)

UTT. 260: WATSON: La Srta. Faulkner.

UTT. 261: HOLMES (*dejando a un lado la inquietud y con la atención puesta en WATSON*): Exactamente. El extraño caso de la Srta. Faulkner. (*Baja la vista un momento mientras recuerda.*)

UTT. 262: WATSON: Me has puesto al tanto de la mitad del caso, ¿no te parece que podrías explicarme el resto? (**HOLMES** *lo mira.*)

UTT. 263: HOLMES: ¿Qué quieres saber?

UTT. 264: WATSON: Dime que te propones hacer con ese paquete de cartas falsas... por el cual piensas arriesgar tu vida. (**HOLMES** *mira a WATSON un momento antes de hablar.*)

UTT. 265: HOLMES: Me propongo hacer que ella me entregue motu proprio las originales ayudándome de las falsas. Para ello deberé poner en práctica un pequeño truco con el objeto de engañarla, del cual me avergüenzo profundamente, y que jamás habría maquinado si me hubiese percatado de la verdadera naturaleza de esta señorita. (*Mira al frente ausente.*) Es una pena. Se trata de una joven muy agradable, Watson. (*Se dirige a la repisa de la chimenea y coge una pipa.*)

UTT. 266: WATSON (*sigue a HOLMES con la vista*): ¿Una joven agradable? (**HOLMES** *asiente con la cabeza. Breve pausa. Se vuelve con la pipa en la mano y mira hacia WATSON, después baja la cabeza.*) Entonces, ¿crees que es posible...? (*Entra BILLY rápidamente.*)

UTT. 267: BILLY: Con permiso, señor, el Sr. Forman ha *mandao* decir desde la botica' la esquina que le duele un poco la cabeza y que si el *doztor* Watson... (**WATSON**, *al oír su nombre se vuelve y mira a BILLY*) es tan amable de pasarse por *ayí pa'* darle algo *pa'l* dolor.

UTT. 268: WATSON (*se dirige rápidamente a la puerta*): Sí, por supuesto, voy ahora mismo. (*Recoge el sombrero de la silla.*) ¡Qué extraño! (*Se queda de pie confuso.*) No parecía nada grave. (*En la puerta.*) Estaré de vuelta en un minuto, Holmes. (*Sale.*) (**HOLMES** *permanece en silencio.*)

UTT. 269: HOLMES: Billy.

UTT. 270: BILLY: Sí, señor.

UTT. 271: HOLMES: ¿Quién ha traído el mensaje de Forman?

UTT. 272: BILLY: El *mozo'l* boticario, señor.

UTT. 273: HOLMES: Sí, claro, pero ¿qué mozo?

UTT. 274: BILLY: *Tié que ser uno nuevo, señor. Yo no l'había visto antes en mi vía.*

(Música. Peligro. Melodramática. Muy baja. Agitato.)

UTT. 275: HOLMES: Rápido, Billy, corre detrás del doctor y ponle cuidado. Si el mozo se ha ido y en su lugar hay un hombre con él, mal asunto. Me informas inmediatamente. No subas, directamente llama al timbre de la puerta. Yo te oiré. Llama con fuerza. Ahora vete, rápido.

UTT. 276: BILLY: Sí, señor. *(Sale veloz.)* **(HOLMES espera quieto un momento y escucha.)**

(Se oye música muy débil.)

(HOLMES se dirige rápidamente hacia la puerta. A mitad de camino se detiene bruscamente y escucha para luego volver deslizándose de espaldas hasta la mesa, se detiene y escucha... mirando al frente; se vuelve hacia la puerta atento. La pipa en la mano izquierda, espera, mira la pipa, coge una cerilla, enciende la pipa, escucha y de repente se oyen gritos de alerta de BILLY. Se vuelve y toma el revólver de la mesa, lo pone en el bolsillo del batín, agarrándolo con la mano.

HOLMES recupera una actitud tranquila, pero sin quitar los ojos de la puerta. Entra MORIARTY. Entra por la puerta sigiloso y decidido. Se detiene justo en el vano de la puerta y mira a HOLMES fijamente para avanzar después un poco con la mano derecha a la espalda. Mientras MORIARTY avanza, HOLMES hace un ligero gesto tratando de mantenerse protegido por el revólver que esconde en su bolsillo.

MORIARTY se detiene al ver lo que pretende HOLMES.)

UTT. 277: MORIARTY *(en voz muy baja):* No es muy inteligente, debo decir, manipular armas de fuego cargadas en el bolsillo del batín.

UTT. 278: HOLMES: Si sigue ocultando esa mano detrás de la espalda va a acabar usted en el hospital. *(Tras una ligera pausa, MORIARTY retira lentamente la mano de la espalda y la enlaza con la otra al frente.)* En ese caso, no habrá problema si dejo esto en la mesa. *(Deja el revólver encima de la mesa.)*

UTT. 279: MORIARTY: Evidentemente, usted no me conoce.

UTT. 280: HOLMES *(retira la pipa de la boca y se queda con ella en la mano. Hace un ligero gesto hacia el revólver):* Creo que es evidente que sí. Haga el favor de sentarse, Profesor. *(Señala un sillón.)* Tenemos cinco minutos para tratar lo que usted quiera. *(Pequeña pausa hasta que MORIARTY mueve su mano derecha para extraer algo de su abrigo. Se detiene al momento cuando HOLMES le apunta con el revólver y su mano permanece inmóvil en el aire.)* ¿Qué pensaba hacer?

UTT. 281: MORIARTY: Mirar la hora.

UTT. 282: HOLMES: Yo le avisaré cuando hayan pasado los cinco minutos.

(Ligera pausa. MORIARTY avanza un poco. Llega hasta el respaldo del sillón. Permanece un instante de pie sin moverse, observando a HOLMES. Después, se desprende del sombrero, y se inclina lentamente para dejarlo en el suelo, sin dejar de observar a HOLMES todo el rato. A continuación, se desplaza hacia la derecha de la silla y se coloca en el lateral de la misma. HOLMES vuelve a dejar el revólver en la mesa, pero antes de que esto ocurra, MORIARTY eleva su mano derecha, a lo cual HOLMES responde sujetando el revólver de nuevo sin levantarlo. MORIARTY se detiene con la mano en alto cerca del cuello al ver a HOLMES con el revólver. Después, lentamente se desprende de una bufanda de lana y vuelve a bajar las manos dejándolas a la vista frente a él. HOLMES queda con el dedo índice suspendido sobre la mesa. MORIARTY se desplaza hasta el frente de la silla. Se trata de un par de pasos solamente. Al mismo tiempo, HOLMES se coloca en ángulo recto al otro lado de la mesa quedando el revólver justo en medio de los dos. Este es el objetivo pretendido.)

UTT. 283: MORIARTY: Ya se podrá imaginar todo lo que tengo que decir.

UTT. 284: HOLMES: En consecuencia, podrá usted imaginar mi respuesta.

UTT. 285: MORIARTY: ¿Mantiene usted la intención de llevar a cabo la investigación de este caso contra mí?

UTT. 286: HOLMES: Esa es exactamente mi intención.

UTT. 287: MORIARTY: Supone para mí una gran tristeza todo esto, no tanto por mí como por usted.

UTT. 288: HOLMES: Yo también lo lamento, Profesor, pero únicamente porque ha de verse usted en una situación realmente incómoda, debo decir.

UTT. 289: MORIARTY: ¿Tendría la bondad de decirme, Sr. Holmes, a qué situación se refiere? *(HOLMES hace el gesto de un hombre ahorcado con la mano izquierda; ligera pausa. Estremecimiento vehemente. MORIARTY avanza lentamente hacia HOLMES. Se detiene al momento tras dar un par de pasos al ver la mano de HOLMES dirigiéndose al revólver.)* ¿Se ha parado a pensar que quizás no tenga usted la más mínima oportunidad de salir con vida de esta?

UTT. 290: HOLMES: A ese respecto, no albergó ningún temor, siempre que consiga mis propósitos. *(MORIARTY salta instintivamente hacia HOLMES, pero se detiene al verse amenazado por el revólver. Ahora se encuentra cerca de la mesa observando a HOLMES al otro lado de la misma. Se mantiene este cuadro un instante.)*

UTT. 291: MORIARTY *(en voz baja, pero con fuerza)*: Eso nunca lo conseguirá. Se dará cuenta... *(Se detiene, volviendo en sí mientras HOLMES lo observa, y usa un tono más tranquilo.)* ¡Qué audacia, Sr. Holmes! Insinuar semejante idea frente a mí... *(se vuelve al frente)*... pero ese atrevimiento no proviene más que de la ignorancia. *(Se vuelve aún más para darle la espalda a HOLMES, tras lo cual se lleva la mano derecha al pecho, pero se detiene de nuevo antes de meter la mano en el bolsillo tras oír el sonido del revólver de HOLMES detrás de él. Permanece con la mano en el aire un momento para acabar llevándola a la bufanda que trata de ajustar. Murmura algo entre dientes.)* No será capaz de conseguirlo, jamás lo conseguirá. *(A continuación, se dispone a volver al frente de la mesa con la espalda hacia HOLMES. Al dirigirse hacia adelante, se detiene bruscamente cuando escucha el sonido del revólver deslizarse a lo largo de la mesa. Así que se vuelve lentamente para dejar las manos a la vista de HOLMES. Después saluda brevemente con la mano y hace una pequeña reverencia antes de sentarse lenta y dignamente en el sillón.)* *(HOLMES se sienta en un banco en frente de MORIARTY, sigue manipulando el revólver y por fin se queda inmóvil.)* *(Una vez terminada la acción de HOLMES)* Este atrevimiento no puede nacer más que de la ignorancia. ¿Cree usted por un momento que yo estaría hoy aquí si no me hubiera asegurado todas las calles del contorno con la mayor certeza?

UTT. 292: HOLMES *(negando con la cabeza)*: ¡Ah, no! Yo jamás osaría sobrestimar de manera tan burda su valentía.

UTT. 293: MORIARTY: ¿Supone acaso que su amigo, el doctor, y ese hombre, Forman, regresarán en breve?

UTT. 294: HOLMES: No lo creo probable.

UTT. 295: MORIARTY: En tal caso, nos encontramos completamente solos, ¿no es cierto, Sr. Holmes? Así podremos discutir el asunto tranquilamente sin riesgo de ser interrumpidos. Si me lo permite, desearía comenzar comunicándole un par de puntos que tengo escritos... *(de repente se lleva las manos al bolsillo de la pechera)*... y que creo que le pueden...

UTT. 296: HOLMES: ¡Ojo! Las manos donde las vea. *(Música: Peligro, molto pianissimo.)* *(MORIARTY se detiene de nuevo con las manos en el bolsillo de la pechera.)* Baje las manos. *(MORIARTY no baja las manos al principio.)* Un poco más lejos de esa libreta de notas de la que habla.

UTT. 297: MORIARTY *(baja las manos hasta el regazo. Pequeña pausa, sube las manos de nuevo despacio mientras habla)*: Bueno, simplemente quería...

UTT. 298: HOLMES: Bueno, pues simplemente no lo haga.

UTT. 299: MORIARTY *(protestando, con las manos en alto cerca del pecho)*: Pero, yo quería mostrarle un...

UTT. 300: HOLMES: No quiero verlo.

UTT. 301: MORIARTY: Pero, si me lo permite...

UTT. 302: HOLMES: No me interesa lo más mínimo. No necesito ninguna libreta. Si siente usted una imperiosa necesidad le pediré a alguien que se lo facilite. (**MORIARTY** *baja de nuevo las manos lentamente.*) (*Llama al timbre de la mesa con la mano izquierda.*) Me gusta complacer a mis invitados.

UTT. 303: MORIARTY (*tras una silenciosa pausa*): Veo que su chico no responde.

UTT. 304: HOLMES: No. Pero intuyo que lo hará en breve.

UTT. 305: MORIARTY (*inclinándose hacia HOLMES y hablando con ira apagada e importancia*): Es muy probable que tarde más de lo que usted piensa, Sr. Holmes.

UTT. 306: HOLMES (*con intensidad*): ¿Cómo? ¡El chico!

UTT. 307: MORIARTY (*masculando*): Sí, su chico.

(El cuadro se mantiene un momento. Los dos hombres se miran con el ceño fruncido. HOLMES lentamente estira la mano izquierda para llamar de nuevo al timbre. MORIARTY se dispone a levantar la mano derecha lentamente hacia el bolsillo de la pechera, oculta tras la bufanda lo máximo posible. Un ligero movimiento de la mano izquierda de HOLMES le obliga a bajar la suya y desistir definitivamente del intento.)

UTT. 308: HOLMES: Al menos vamos a intentar llamar otra vez, Profesor. (*Llama al timbre.*) (*Pequeña pausa.*)

UTT. 309: MORIARTY (*tras la pausa*): Cabe la posibilidad de que haya sido retenido, ¿no, Sr. Holmes?

UTT. 310: HOLMES: Sí, aunque veo que se encuentra usted en el mismo dilema. (*Pausa.*) (**HOLMES** *llama al timbre por tercera vez. Afuera se oyen ruidos en la escalera. Entra BILLY mostrando parte del abrigo y con las mangas de la camisa y el chaleco rasgados.*) (*Se detiene la música.*)

UTT. 311: BILLY (*cerca de la puerta*): Usté disculpe, señor... ¡alguien ha intentao retenerme! (*Jadeando.*)

UTT. 312: HOLMES: Sin embargo, es evidente que no ha tenido éxito.

UTT. 313: BILLY: No, señor... consiguió quedarse con mi abrigo, pero ¡yo logré escapar!

UTT. 314: HOLMES: ¡Billy!

UTT. 315: BILLY (*alegremente*): Sí, señor. (*Jadeando todavía.*)

UTT. 316: HOLMES: El caballero al que estoy apuntando con esta pistola desea extraer una cosa del bolsillo izquierdo de su abrigo. (**MORIARTY** *hace un amago repentino de tocarse el bolsillo de la pechera con la mano derecha, pero cuando está a punto de hacerlo se repone al ver a HOLMES apuntándolo con el arma.*) ¡Ajá! Así es. El bolsillo izquierdo del abrigo. Hoy no se siente muy bien, y el esfuerzo puede resultarle costoso. ¿Te importaría ocuparte tú?

UTT. 317: BILLY: Sí, señor. (*Se acerca rápido a MORIARTY, le introduce la mano en el bolsillo y extrae un revólver bulldog.*) ¿Es esto, señor?

UTT. 318: HOLMES: Tiene toda la pinta, sí. Ponlo en la mesa. (**MORIARTY** *intenta agarrarla.*) Ahí no, Billy. Con cuidado. Empújala hacia aquí un poquito. (**BILLY** *hace lo que le mandan para que el arma quede al alcance de HOLMES.*)

UTT. 319: HOLMES: Ahora sí.

UTT. 320: BILLY: ¿Quié que mire a ver si tié otra?

UTT. 321: HOLMES: Pero, Billy, ¡me sorprendes! El caballero aquí presente ya se ha tomado la molestia de comunicarte que no hay más.

UTT. 322: BILLY: ¿Cómo, señor?

UTT. 323: HOLMES: Al lanzarse desesperado a por esta. Y ahora que ya tenemos su libretita de notas, Profesor, ¿desea usted algo más antes de que Billy se retire? (**MORIARTY** *no contesta.*) ¿Ninguna otra cosita que se le ocurra que pueda desear? ¡No! Muy bien, bueno, Billy, eso es todo. (*Pausa. MORIARTY, inmóvil, observa a HOLMES. HOLMES coloca su propio revólver en el bolsillo sin hacer ruido. MORIARTY permanece inmóvil, con los ojos puestos en HOLMES y espera una oportunidad.*)

UTT. 324: BILLY: Gracias, señor. (*Sale.*) (**HOLMES** *toma el arma de MORIARTY sin mostrar preocupación, le da la vuelta por debajo de la mesa y la vuelve a dejar en la mesa. Mientras tanto, MORIARTY mira al frente con furia.*)

UTT. 325: HOLMES (*dando un par de golpecitos al revólver con la pipa*): Es usted realmente un incauto, Moriarty, querer usar semejante cosa contra mí, siendo tan temprano y en esta parte de la ciudad; incluso aunque tenga la calle bien controlada.

UTT. 326: MORIARTY: Escúcheme bien. El cuatro de enero se cruzó usted en mi camino... el veintitrés me incomodó. Y ahora mismo, a finales de abril, por culpa de sus continuas intromisiones, me encuentro en tal situación de peligro que puedo perfectamente perder mi libertad.

UTT. 327: HOLMES: ¿Alguna sugerencia?

UTT. 328: MORIARTY (*ladeando la cabeza*): ¡No! (*Una pausa y mira a HOLMES iracundo.*) Ninguna sugerencia. Sin embargo, sí que le voy a hacer

una advertencia. Si no cesa en su empeño inmediatamente, verá acabar su vida así. *(Chasquea los dedos.)*

UTT. 329: HOLMES: Será un honor para mí abandonar este caso... mañana a las diez de la noche.

UTT. 330: MORIARTY: ¿Ah sí?

UTT. 331: HOLMES: Sí, Moriarty, porque para entonces su vida habrá acabado así *(Chasquea los dedos.)* Habrá quedado usted detenido.

UTT. 332: MORIARTY: Para entonces, Sherlock Holmes, dese por muerto. *(Los dos se miran sin moverse un instante.)*

UTT. 333: HOLMES *(se levanta mostrando aburrimiento)*: Me temo, Profesor, que el placer de esta conversación me ha hecho olvidar otros asuntos más importantes. *(Se vuelve hacia la repisa de la chimenea buscando cerillas, etc.)* *(MORIARTY se levanta despacio, recoge el sombrero, y fija sus ojos en HOLMES. De repente se percata del revólver que sigue en la mesa, hace una pausa, y deja el sombrero en la mesa.)*

UTT. 334: MORIARTY *(acercándose a HOLMES y con la vista puesta en la puerta)*: Esta noche vine aquí con la intención de hacer las paces.

UTT. 335: HOLMES: Sí, claro. *(Sonríe con cortesía y presiona el tabaco dentro de la pipa.)* Ya lo he visto. Muy amable.

UTT. 336: MORIARTY *(vehemente)*: Y a cambio usted no ha hecho más que rechazar mis propuestas y hacer repugnantes insinuaciones, por no hablar de las amenazas de detención.

UTT. 337: HOLMES: ¡Así es! *(Enciende una cerilla y la acerca a la pipa.)*

UTT. 338: MORIARTY *(se acerca un poquito a la mesa)*: Bueno, *(tomando el revólver con astucia)* ya le he advertido del peligro que corre... si no le interesa hacer caso a mis consejos, ¡quizá le interese hacerle caso a esto! *(Se aventura corriendo el riesgo y apunta a la cabeza de HOLMES. Aprieta el gatillo rápidamente con la intención de disparar el arma.)*

(HOLMES se vuelve tranquilamente hacia él con la cerilla en una mano y la pipa en la otra y recibe el último gatillazo directamente en la cara. Ligerísima pausa tras darse cuenta MORIARTY que no puede disparar. Da unos pasos hacia atrás con gran enfado.)

UTT. 339: HOLMES: ¡Ah, sí! Aquí tiene. *(Acordándose de algo, tira la cerilla y busca rápidamente en el bolsillo izquierdo de su batín para sacar unos cartuchos que tira despreocupado encima de la mesa en dirección a MORIARTY)* Imaginé que no querría intentar utilizar esa cosa de nuevo, así que le saqué todos los cartuchos y los puse en mi bolsillo. Ahí los tiene,

Profesor. *(Alcanza con la mano el timbre de la mesa y llama.) (Entra BILLY.)*
¡Billy!

UTT. 340: BILLY: Sí, señor.

UTT. 341: HOLMES: Acompaña a este caballero hasta la puerta.

UTT. 342: BILLY: Sí, señor. Por aquí, señor. *(De pie junto a la puerta.)*

(El PROFESOR MORIARTY mira a HOLMES un momento, arroja el revólver a lo largo de la mesa, aprieta un puño delante de la cara de HOLMES, se vuelve rojo de ira, toma el sombrero y sale por la puerta rápidamente, mascullando en voz alta mientras sale.)

UTT. 343: HOLMES *(tras la salida de MORIARTY):* ¡Billy! ¡Ven aquí!

UTT. 344: BILLY: ¡Sí, señor! *(BILLY se acerca rápidamente.)*

UTT. 345: HOLMES: Billy, ¡eres un buen chico!

UTT. 346: BILLY: ¡Gracias, señor! *(Muestra una gran sonrisa a HOLMES.)*

(Las luces se apagan bruscamente.) (Sin música al final del acto.)

TELÓN

TERCER ACTO

Cámara de gas de Stepney. Medianoche.

ESCENA. La cámara de gas de Stepney. Una amplia habitación, oscura y mugrienta situada en el piso superior de un viejo edificio con vistas a los muelles. Se ve escayola resquebrajada, parches de ladrillos en las columnas o en la chimenea. Ha de parecer lo más extraño y espantoso posible. Se ven gruesas vigas y tablones. La puerta conduce al rellano y a continuación a la entrada. Otra puerta conduce a un pequeño armario. El interior del armario queda a la vista con la puerta abierta. Hay un gran ventanal cerrado. El cristal está sucio y grasiento así que es imposible ver a través de él. La ventana está asegurada con clavos y por lo tanto herméticamente cerrada. No se trasluce absolutamente nada. Por fuera debe haber unos barrotes sólidos preparados para cuando se rompa la ventana, pero estos barrotes no se deben ver a través del cristal. Hay basura por toda la habitación. A la subida del telón la única luz proviene de un tenue farol que lleva en la mano McALLISTER.

Música típica de Telón.

COLLIN y **LEARY** aparecen. **COLLIN** está sentado sobre una caja. Se encuentra inmóvil y taciturno, esperando. **LEARY** está sentado sobre una mesa con los pies en la silla que tiene delante. **McALLISTER** entra con el farol. Se detiene un momento, observando en medio de la tenue luz. Finalmente se acerca a un pilar de ladrillo del fondo, cerca de la puerta, y se apoya contra él. **COLLIN**, **LEARY** y **McALLISTER** visten ropas oscuras y zapatos de suela de fieltro.

UTT. 1: LEARY: ¿Qué carajo hace aquí McAllister?

UTT. 2: McALLISTER: Yo soy un mandao.

(Todo el diálogo de esta parte del Tercer Acto será en un tono bajo pero claro, para dar un efecto grotesco que resonará en la enorme y mugrienta habitación entre alargadas sombras.)

UTT. 3: LEARY: Creí que el Serafín estaba con nosotros en este curro.

UTT. 4: COLLIN: Pos no.

UTT. 5: LEARY: ¿Quién fue el último al que pasastes por la cámara? (Pausa.)

UTT. 6: COLLIN: No yegué a enterarme del nombre. (Pausa.) S'había quedao con la tela d'un asalto a un tren o algo así. (Pausa.)

UTT. 7: McALLISTER: ¿Y este encargo, de qué va? (Se sienta sobre la caja, con el farol en el suelo junto a él.) (Pausa.)

UTT. 8: COLLIN: No me l'han dicho. (Pausa.)

UTT. 9: LEARY: Mientras sea aquí ya sabemos de qué va.

*(Se abre la puerta lenta y cautelosamente. Entra **SID PRINCE**. Se queda junto a la puerta y mira alrededor desconfiado sin saber muy bien qué hacer. Pausa. Se percata de que la puerta se está cerrando lentamente tras él y sigilosamente la sostiene. No debe parecer un movimiento cómico. **McALLISTER** levanta el farol para ver de quién se trata, se incorpora y se acerca a **PRINCE**.)*

UTT. 10: PRINCE: ¿Alguno de vosotros sabe si es aquí *aónde* pueo encontrar a Alf Brandon? *(Pausa. Los hombres allí presentes ignoran la presencia de **PRINCE**. **McALLISTER** vuelve a sentarse donde se encontraba antes de llegar **PRINCE**.)* *(Tras esperar un momento)* Por lo visto, *paece* que no.

UTT. 11: COLLIN: No sabemos *ná* de ese tipo. *Pué* que esté aquí y *pué* que no.

UTT. 12: PRINCE: ¡Ah! *(Avanza un poco y deja que se cierre la puerta.)* Pos, vale, gracias. *(Pausa. Nadie dice nada.)* Pos vaya sitio difícil d'encontrar éste. *(Nadie contesta.)* Y cuando das con él... *(mira alrededor)*... no *paece* mu animao. *(En ese momento saca una caja de cigarrillos, pone un cigarrillo en la boca, y busca las cerillas en el bolsillo. Encuentra una, se dispone a encenderla. Se ha ido desplazando unos pasos en el proceso.)*

UTT. 13: COLLIN: ¡Eh! *(**PRINCE** se detiene.)* ¡No enciendas eso! ¡Es peligroso!

*(**PRINCE** se queda inmóvil, al escuchar estas palabras. Pausa. **PRINCE** gira la cabeza apenas y con cautela, buscando con la vista barriles de nitroglicerina. No ve nada por ningún lado y finalmente se vuelve hacia **COLLIN**.)*

UTT. 14: PRINCE: Si no es mucho preguntar, ¿cuál es el problema? Yo no veo *ná* raro.

UTT. 15: COLLIN: Pos no enciendas cerillas y *asín* no verás *ná*. *(Pausa. Se abre la puerta y entra **BRANDON** corriendo. Echa un vistazo rápido.)*

UTT. 16: BRANDON: ¡Prince! Estás aquí... Te estaba buscando afuera.

UTT. 17: PRINCE: *Usté* me dijo que viniera *pa'acá*, señor. Eso fue lo que acordamos la última vez.

UTT. 18: BRANDON: ¡Muy bien! *(Pasa por delante de **PRINCE** y se asegura que el resto de los hombres están presentes.)* Collin, ¿tienes la cuerda? *(Siguen hablando en voz baja.)*

UTT. 19: COLLIN *(señala un montón de cuerdas sueltas en el suelo):* Aquí está.

UTT. 20: BRANDON: ¿Eres tú, Leary?

UTT. 21: LEARY: ¡Sí, señor!

UTT. 22: BRANDON: ¿Y McAllister?

UTT. 23: McALLISTER: ¡Sí, señor!

UTT. 24: BRANDON: Esta noche mucho cuidado, ¿eh? Éste que viene es peligroso.

UTT. 25: COLLIN: No nos ha dicho quién es, que yo sepa.

UTT. 26: BRANDON *(en voz baja)*: Sherlock Holmes. *(Breve pausa.)*

UTT. 27: COLLIN *(tras la pausa)*: ¿Lo diz en serio, señor?

UTT. 28: BRANDON: ¡Ya lo creo!

UTT. 29: COLLIN: Vamos a encargarnos bien d'él.

UTT. 30: BRANDON: Bien, sólo puedo deciros que si se os escapa no quisiera estar en vuestro pellejo.

UTT. 31: COLLIN: Me va' encantar pasarlo por la cámara, eso seguro.

UTT. 32: LEARY: Lo mismo digo. *(Se oye llegar a MORIARTY y a LARRABEE.)*

UTT. 33: BRANDON: ¡Silencio! Llega el Profesor Moriarty. *(McALLISTER deposita el farol sobre la caja.)*

UTT. 34: LEARY: ¿El jefe?

UTT. 35: BRANDON: Sí, quiere presenciar esto.

(Los tres hombres se retiran al fondo del escenario y esperan.

BRANDON *se acerca a saludar a MORIARTY. PRINCE también se retira al fondo. Se abre la puerta. Entra MORIARTY, seguido de LARRABEE. Se cierra la puerta lentamente detrás de ellos. LARRABEE espera un momento cerca de la puerta y después se acerca a PRINCE al fondo. Juntos observan la escena siguiente. Todos los diálogos en voz baja, sigilosos.)*

UTT. 36: MORIARTY: ¿Dónde está Collin? *(COLLIN se adelanta.)* ¿Tienes listos a tus hombres?

UTT. 37: COLLIN: Están tós aquí, señor.

UTT. 38: MORIARTY: Esta noche no puede haber errores.

UTT. 39: COLLIN: No se preocupe, señor.

UTT. 40: MORIARTY *(mira rápidamente alrededor)*: Brandon, esa puerta. *(Señala al fondo dando la espalda al público.)*

UTT. 41: BRANDON: Es un pequeño armario, señor. *(Se acerca rápidamente y abre la puerta de par en par.)* *(LEARY agarra el farol y lo balancea junto a la puerta del armario.)*

UTT. 42: MORIARTY: ¿Tiene salida?

UTT. 43: BRANDON: Ninguna, señor. (**LEARY** balancea el farol hacia el interior del armario para que **MORIARTY** pueda ver. Este diálogo se realiza en tonos muy bajos, pero de forma clara e impactante. Finalmente, **BRANDON** cierra la puerta.)

UTT. 44: MORIARTY (se vuelve y señala con el dedo): ¿Y la ventana?

UTT. 45: BRANDON (se acerca un poco): Cerrada con clavos, señor. (**LEARY** se vuelve y dirige la luz del farol hacia la ventana para que **MORIARTY** pueda ver.)

UTT. 46: MORIARTY: Alguien puede romper el cristal.

UTT. 47: BRANDON: En ese caso se encontraría con unos sólidos barrotes de hierro.

UTT. 48: COLLIN: Antes' que se l'ocurra romper el cristal ya lo tendremos atao.

UTT. 49: MORIARTY (que se ha vuelto hacia **COLLIN**): ¡Ajá! Vosotros ya lo habéis probado. Me imagino que será hermética, ¿no?

UTT. 50: BRANDON: Todas las rendijas selladas, señor.

UTT. 51: MORIARTY (se vuelve señalando por encima del proscenio): ¿Aquella puerta? (**LEARY** se aproxima al frente y trata de alumbrar el lugar indicado.)

UTT. 52: BRANDON (desde la misma posición): Como puede ver, señor, el vano tiene unos tablones bien macizos y de buen grosor.

UTT. 53: MORIARTY: Muy bien. (Expresión de satisfacción. Mira la puerta por la que entró.) Cuando mis hombres abran el gas tendrán que salir por esa puerta, ¿no?

UTT. 54: BRANDON: Sí, señor.

UTT. 55: MORIARTY: ¿Es segura?

UTT. 56: BRANDON: Posee gruesos cerrojos por afuera y está cubierta de barrotes de hierro.

UTT. 57: MORIARTY: Quiero ver cuánto tardáis en cerrarla.

UTT. 58: BRANDON: El tipo va a estar atado, señor... no hay necesidad de darse prisa.

UTT. 59: MORIARTY (el mismo tono de voz): Quiero ver cuánto tardáis en cerrarla.

UTT. 60: BRANDON (da una orden rápidamente): ¡Leary! (Se señala la puerta.)

UTT. 61: LEARY *(le entrega el farol a COLLIN): ¡Sí, señor! (De un salto sale y cierra la puerta de golpe. Inmediatamente se oye desde afuera el ruido de los cerrojos al correrse y los barrotes al bajar.) (Se trata de un efecto fundamental ya que será repetido al finalizar el acto. COLLIN coloca el farol sobre la caja.)*

UTT. 62: MORIARTY: Eso es todo. *(Se oye descorrerse los cerrojos y vuelve a entrar LEARY.) (Se aproxima a COLLIN.)* Collin... tú te llevarás a tus hombres afuera y esperaréis hasta que el Sr. Larrabee termine de hablar con el caballero. Llévatelos por el pasadizo a la izquierda para que Holmes no los vea cuando entre. *(A BRANDON.)* ¿Quién se encarga del coche?

UTT. 63: BRANDON: Se lo di a O'Hara. Le dije que le diera un par de vueltas en el coche durante una hora para desorientarlo, y después que se detenga en la puerta que hay en Upper Swandem Lane. Allí se bajarán y el cochero lo traerá hasta esta puerta.

UTT. 64: MORIARTY: Me imagino que cubriríais las ventanas del coche, ¿no?

UTT. 65: BRANDON: Contraventanas de madera, señor, atornilladas y herméticas. No dispone de una rendija por pequeña que sea por la que pueda ver la calle.

UTT. 66: MORIARTY *(satisfecho):* ¡Muy bien! *(Mira alrededor)* Necesitamos una luz.

UTT. 67: BRANDON: No es conveniente, señor... puede que todavía quede algo de gas.

UTT. 68: MORIARTY: Ahí mismo hay una. *(Señala el farol que se encuentra encima de la caja.)*

UTT. 69: BRANDON: Es un farol de mina, señor.

UTT. 70: MORIARTY: ¡¿Qué?! ¡No podéis tener eso aquí! En cuanto lo vea se dará cuenta de lo que estáis tramando y formará algún lío. *(Olfatea.)* Ya casi no hay gas. Vete y dile a Ralph Scarface que necesitamos una lámpara en condiciones. *(BRANDON sale.) (Mira alrededor.)* Acercad esa mesa. *(COLLIN y McALLISTER acercan la mesa.)* De acuerdo, Collin, y todos los demás, recordad bien esto. Esta noche ¡no puede haber disparos! Ni un tiro. Se podrían oír desde el callejón de abajo. Lo primero que tenéis que hacer es quitarle el revólver antes de que pueda usarlo. Dos de vosotros lo distraéis mientras un tercero se le echa por detrás y le arrebató el revólver que llevará en el bolsillo. De esa manera lo habréis capturado. Collin, ocúpate tú.

UTT. 71: COLLIN: Sí, señor. *(Se retiran los tres hombres. Entra BRANDON con una gran lámpara. El cristal de la pantalla es de color blanquecino. BRANDON se aproxima a la mesa y deja allí la lámpara.)*

UTT. 72: BRANDON (*a McALLISTER*): Apaga esa lámpara. (**McALLISTER** *se dispone a coger la lámpara*)

UTT. 73: COLLIN: ¡Pérate! (**McALLISTER** *se detiene.*) Vamos a necesitarla cuando se yeven la otra luz.

UTT. 74: BRANDON: Que no la vea, ¿entendido?

UTT. 75: MORIARTY: No la apaguéis... cubridla con algo.

UTT. 76: COLLIN: ¡Ya sé! (*Se acerca y coge el farol, aparta una gran caja del resto y coloca el farol en el interior, acercando a continuación el lateral abierto contra la pared, de manera que no se pueda ver la luz del farol desde el frente.*)

UTT. 77: MORIARTY: Con eso basta.

UTT. 78: BRANDON (*acercándose a MORIARTY*): Señor, usted no debe permanecer más tiempo aquí. O'Hara puede presentarse antes de tiempo.

UTT. 79: MORIARTY: Sr. Larrabee... (*Dando un paso al frente.*) ¿Comprende? Cuentan con usted.

UTT. 80: LARRABEE (*en voz baja y apagada*): Sí, señor.

UTT. 81: MORIARTY: Le ofrezco esta oportunidad de obtener lo que pueda de él por las molestias. Pero todo lo que no consiga sacarle una vez haya terminado con él será competencia de (*mira a COLLIN y el resto*) los de siempre.

UTT. 82: LARRABEE: Estoy conforme.

UTT. 83: MORIARTY: En cuanto haya concluido su trabajo y obtenido su dinero no tiene más que utilizar ese pequeño silbato que pende de la cadena de su reloj y estos caballeros pasarán a la acción. (**BRANDON** *sostiene la puerta abierta para que salga MORIARTY. LARRABEE se aparta para que MORIARTY pase.*) (*Se dirige a la puerta. En la puerta, se vuelve hacia COLLIN.*) Una cosa más, Collin... (**COLLIN** *se acerca a MORIARTY.*) Cuando llegue el momento quiero que le des saludos míos al Sr. Sherlock Holmes y que le desees de mi parte un buen viaje al otro mundo. (*Sale, seguido de BRANDON.*) (**LARRABEE**, *muy seriamente, mira alrededor. Mientras sale MORIARTY, PRINCE tira al suelo una colilla con indignación. Más tarde, LEARY la recoge al pasar y la pone en el bolsillo.*)

UTT. 84: LARRABEE: Será mejor que escondas esa cuerda.

(**COLLIN** *toma la cuerda y la sostiene hasta que sale más tarde. LEARY y McALLISTER se mueven sigilosamente en el fondo del escenario.*)

COLLIN *se detiene un instante para examinar la ventana y el sellado, y sacude los marcos para comprobar que están debidamente clavados.*

En la puerta esperan los otros. Termina con la ventana. LARRABEE examina a la luz de la lámpara el paquete que ha extraído del bolsillo. LEARY recoge al pasar una cuerda que estaba tirada en el centro del escenario y la esconde en un tonel. McALLISTER se tropieza con PRINCE al pasar, y ambos se miran un instante con rabia.)

UTT. 85: COLLIN *(se reúne con LEARY y McALLISTER en la puerta y desde allí le habla a LARRABEE): D'acuerdo, señor, entonces, nosotros estaremos en esta misma planta, justo al doblar la esquina del pasadizo, pa' que no nos descubra cuando suba.*

UTT. 86: LARRABEE: Muy bien. *(Se vuelve hacia COLLIN.)*

UTT. 87: COLLIN: Bueno, pos entonces, cuando escuchemos el pito, ¿no?

UTT. 88: LARRABEE: Sí, a la señal del silbato.

(COLLIN, LEARY y McALLISTER salen en silencio. Pausa. La puerta permanece abierta. PRINCE, que ha estado callado en la escena previa, comienza a moverse un poco nervioso y a mirar alrededor. Mira el reloj y vuelve a echar un vistazo a la habitación. LARRABEE, todavía junto a la luz, sigue mirando el paquete de documentos que sacó del bolsillo.)

UTT. 89: PRINCE *(acercándose malhumorado, con la cabeza gacha y sin mirar a LARRABEE):* Oye, Jim, pa' mí que este tipo de líos no son lo mío.

UTT. 90: LARRABEE *(en la mesa):* Ya me imagino.

UTT. 91: PRINCE *(sin mirar a LARRABEE aún):* Si hay qu'abrir una caja fuerte o taladrar las acorazadas d'un banco, yo no tengo problema, pero pasar a un tipo por... *(Se detiene... vacila)* En fin, que no es lo mío.

UTT. 92: LARRABEE *(se vuelve):* ¡Oye, mira! *(Se acerca a él y lo empuja hacia la puerta mientras guarda el paquete)* Lo único que quiero que hagas es que te pongas en la esquina de abajo y me avises cuando lo veas venir.

UTT. 93: PRINCE *(se detiene y se vuelve hacia LARRABEE):* ¿Y cómo t'aviso?

UTT. 94: LARRABEE: ¿Tienes un silbato?

UTT. 95: PRINCE *(saca uno del bolsillo):* Pos claro.

UTT. 96: LARRABEE: Bien, cuando veas el coche de O'Hara vienes por el callejón y lo haces sonar dos veces. *(Vuelve a empujar a PRINCE hacia la puerta.)*

UTT. 97: PRINCE: Ya, pero *asín* se va' presentar algún coche que busque clientes.

UTT. 98: LARRABEE: Pues, perfecto; coges el coche y te vas a casa.

UTT. 99: PRINCE: Entonces, ¿ya no tengo que volver aquí?

UTT. 100: LARRABEE: No. (**PRINCE se vuelve para salir.**)

UTT. 101: PRINCE (*avanzando hacia la puerta con gran alivio*): Ah, güeno... entonces, me las piro. (*Sale.*) (*Música. Patética, melodramática, agitato, pp.*)

(**LARRABEE se acerca a la mesa y mira la luz, toma dos sillas y las coloca una a cada lado de la mesa. Al dejar la segunda silla se detiene en seco como si hubiera oído un ruido afuera, presta atención y se tranquiliza pensando que todo va bien. A continuación, saca un cigarro y lo sostiene un momento sin encenderlo mientras reflexiona cómo llevar la negociación con HOLMES. Extrae una cerilla y se dispone a encender el cigarro cuando entra ALICE FAULKNER. Un tanto alarmado, la mira. Ella permanece de pie observándolo, asustada y nerviosa.) (*Se detiene la música.*)**

UTT. 102: LARRABEE: ¿Qué quieres?

UTT. 103: ALICE: ¿Es verdad, entonces?

UTT. 104: LARRABEE: ¿Cómo has conseguido llegar hasta aquí?

UTT. 105: ALICE: Te seguí... en un coche.

UTT. 106: LARRABEE: ¿Qué has estado haciendo desde que llegué? Seguro que has informado ya a la policía.

UTT. 107: ALICE: No; temía que se presentara; así que esperé.

UTT. 108: LARRABEE: ¿Para qué? Para ponerle sobre aviso, seguramente.

UTT. 109: ALICE: Sí. (*Pausa.*) Para advertirle. (*Observa la habitación.*)

UTT. 110: LARRABEE: Pues, menos mal que has subido.

UTT. 111: ALICE: Subí para asegurarme... (*Echa un vistazo.*)

UTT. 112: LARRABEE: ¿De qué?

UTT. 113: ALICE: De que no van a hacerle nada... aparte de lo que me dijeron que iban a hacer.

UTT. 114: LARRABEE: Ajá, así que alguien te ha dicho que le iban a hacer algo.

UTT. 115: ALICE: Sí.

UTT. 116: LARRABEE: ¡Vaya! Otro espía más en la casa.

UTT. 117: ALICE: Vais a estafarle y engañarle, eso ya lo sé, pero... ¿hay algo más? (*Aproximándose a él un poco.*)

UTT. 118: LARRABEE: Y si así fuera, ¿qué?

UTT. 119: ALICE: Te convencería para salvarle. Hombres como tú siempre tienen un precio.

UTT. 120: LARRABEE: ¿De qué cantidad estamos hablando?

UTT. 121: ALICE: El paquete auténtico... las cartas originales. Todas las pruebas... todo.

UTT. 122: LARRABEE (*acercándose a la mesa, despacio, pero con creciente interés*): ¿Lo llevas encima?

UTT. 123: ALICE: No, pero puedo conseguirlo.

UTT. 124: LARRABEE: Ah... (*Se desplaza hacia la mesa ligeramente decepcionado.*) ¿Así que estás dispuesta a hacer todo eso por ese hombre? Pensarás que es amigo tuyo, ¿no?

UTT. 125: ALICE: No había reparado en eso.

UTT. 126: LARRABEE: ¿Te das cuenta de lo que estás a punto de hacer? Se dirige hacia aquí para comprarme el material.

UTT. 127: ALICE: Es todo falso. Son copias.

UTT. 128: LARRABEE: Él cree que son auténticas, ¿no es cierto? No vendría hasta aquí para comprármelas si no lo creyera.

UTT. 129: ALICE: Aún puede pedirme permiso.

UTT. 130: LARRABEE: ¡Ja! (*Se vuelve con sorna.*) No tendrá oportunidad.

UTT. 131: ALICE (*de nuevo sospechando*): ¡No tendrá oportunidad! ¡Entonces es que hay algo más!

UTT. 132: LARRABEE: ¿Algo más? (*Volviéndose hacia ella.*) Pero ¿no me ves aquí mismo en persona para hacer negocios con él? ¿Qué daño podría hacerle yo?

UTT. 133: ALICE (*avanza*): ¿Dónde están esos hombres que han subido hasta aquí?

UTT. 134: LARRABEE: ¿Qué hombres?

UTT. 135: ALICE: Tres maleantes... los vi subir por la puerta de la calle.

UTT. 136: LARRABEE: Ah... esos. Subieron por la otra escalera. (*Señala por encima del hombro.*) Si miras por esa ventana los verás en el edificio de enfrente. (*Señala la ventana.*)

(*ALICE se dirige rauda hacia la ventana y se detiene dubitativa cerca de la mesa al ver a LARRABEE cruzar hacia el fondo, pero retoma pronto la acción. LARRABEE cruza al mismo tiempo bien al fondo del escenario sin dejar de observar a ALICE que se dirige a la ventana e*

intenta mirar hacia afuera. Cuando ve que no lo consigue, se vuelve inmediatamente hacia LARRABEE. Él ya está junto a la puerta.)
(Música leve. Melodramática. Peligro. pp Agitato.) (Esta escena se mantiene un instante mientras los personajes intercambian las miradas. ALICE comienza a percatarse de que es una trampa.)

UTT. 137: ALICE *(se dispone a avanzar hacia la puerta)*: Desearía mirar en el pasillo, si no te importa.

UTT. 138: LARRABEE *(da un paso hacia la puerta y sigilosamente)*: Ya, pero sí que me importa.

UTT. 139: ALICE *(se detiene delante de él)*: No te atreverás a encerrarme aquí.

UTT. 140: LARRABEE: Lo haría, pero me temo que estorbarías.

UTT. 141: ALICE: ¿Dónde están esos hombres?

UTT. 142: LARRABEE: Quédate dónde estás y los verás muy pronto.

(LARRABEE se dirige a la puerta y toca el silbato tan suavemente como sea posible. Breve pausa. No se oyen pasos, ya que los hombres se desplazan en silencio. Entra COLLIN, McALLISTER y LEARY, todos súbitamente y con sigilo. Se quedan mirando con asombro a ALICE.)
(La música se detiene.)

UTT. 143: ALICE: Lo sabía. *(Retrocede al comprender que están allí para atacar a HOLMES)* ¡Ay! *(Entre dientes. Tras una pausa se vuelve y se dirige rápidamente a la ventana, para intentar dar la alarma. A continuación, corre hacia la puerta del armario. LARRABEE observa sus movimientos desesperados.)* Vais a hacerle daño.

UTT. 144: LARRABEE: Nada de eso... Es sólo una pequeña broma que le queremos gastar a su costa.

UTT. 145: ALICE *(avanzando hacia él un poco)*: Tú querías las cartas, el paquete que yo tenía en la caja fuerte. ¡Te las daré! Déjame salir y te las traeré yo misma... haré lo que tú me digas... *(LARRABEE se muestra desdeñoso.)* Te doy mi palabra de que no se lo diré a nadie, ni a él ni a la policía, ¡a nadie!

UTT. 146: LARRABEE *(sin moverse)*: No hace falta que te molestes en ir a buscarlo... simplemente puedes decirme dónde está... pero tienes que decidirte pronto.

UTT. 147: ALICE: Claro... siempre que me prometas no seguir adelante con esto.

UTT. 148: LARRABEE: Por supuesto. ¡Dalo por hecho!

UTT. 149: ALICE *(nerviosa)*: ¿Lo prometes?

UTT. 150: LARRABEE: Sin duda, lo prometo. Bueno, ¿dónde está?

UTT. 151: ALICE: En la ventana de mi habitación... en el exterior, a la izquierda de la ventana, sujeto entre la contraventana y la pared. Lo encontrarás sin problema.

UTT. 152: LARRABEE: Ya, sin problema.

UTT. 153: ALICE: Bueno, ahora diles... diles que se vayan.

UTT. 154: LARRABEE *(se acerca a los hombres)*: Atadla y que no se le escape un suspiro. Que se quede ahí afuera hasta que llegue Holmes, y después que O'Hara la retenga en el coche. No debe volver a la casa hasta que yo la haya inspeccionado. *(ALICE escucha aturdida y asombrada.)*

UTT. 155: COLLIN *(en voz baja)*: Leary, sujétala. Pásame un trozo d'esa cuerda. *(McALLISTER saca una cuerda del abrigo. Se preparan rápidamente para amordazar y atar a ALICE. Esta acción debe transcurrir rápidamente, con eficiencia. McALLISTER saca un pañuelo del bolsillo para usar como mordaza.)*

UTT. 156: LARRABEE *(da un par de pasos en dirección a ALICE para atraer su atención.)* Muy bien, preciosa... *(ALICE retrocede alarmada con la vista puesta en LARRABEE.)*

UTT. 157: ALICE: Dijiste que... si yo te decía...

UTT. 158: LARRABEE: Bueno, aún no le hemos lastimado, ¿no? *(LEARY se coloca sigiloso detrás de ella.)*

UTT. 159: ALICE: Entonces, diles que se vayan.

UTT. 160: LARRABEE: Por supuesto. Está bien, chicos, podéis marcharos. No hay más nada que hacer por hoy.

UTT. 161: ALICE *(observándolos con terror)*: No te obedecen. Están...

(LEARY la captura. Ella grita y se resiste, pero COLLIN y McALLISTER se aproximan rápidamente para amordazarla con el pañuelo y atarle las manos. El forcejeo tiene lugar mientras los hombres conducen a ALICE hasta el armario. LARRABEE les observa ansioso mientras la atan. Esta acción no debe prolongarse más de lo estrictamente necesario. Cuando terminan se oye un agudo silbido en la distancia proveniente del exterior, de la calle de abajo. Todos se detienen a escuchar.)

UTT. 162: COLLIN: Tós p'afuera con eya... *(Se dirige a la puerta.) (Se oye de nuevo un agudo silbido que se prolonga.)*

UTT. 163: LARRABEE: Dios mío, ya está aquí.

UTT. 164: COLLIN: ¿Cómo?

UTT. 165: LARRABEE: Ese es Sid Prince, le ordené que vigilara.

UTT. 166: COLLIN: No nos da tiempo' sacarla d'aquí.

UTT. 167: LARRABEE: Encerradla ahí dentro. *(Señalando el armario.)*

UTT. 168: LEARY: Sí, buena idea.

UTT. 169: COLLIN: Venga, pa'dentro. *(LEARY y COLLIN, a la orden, la conducen hasta el armario. McALLISTER monta guardia en la puerta.)*
(Mientras sujeta a ALICE.) ¡Abre la puerta, carajo!

(LEARY abre la puerta del armario. En cuanto LEARY la suelta, ella se zafa de las garras de COLLIN y consigue llegar casi hasta el lateral derecho, pero COLLIN la vuelve a atrapar. Ya en los brazos de COLLIN ella se desmaya y él la empuja en el armario en condiciones deplorables. LEARY cierra la puerta del armario y se quedan de pie frente a él.)

UTT. 170: LEARY *(junto a la puerta del armario. Los otros se dispersan para evitar levantar sospechas cuando HOLMES entre en la habitación):* Esta puerta no tié cerradura.

UTT. 171: LARRABEE: ¿¡Que no tiene cerradura!?

UTT. 172: LEARY: No.

UTT. 173: LARRABEE: Pues clávale algo.

UTT. 174: COLLIN: Toma, con esta navaja. *(Le entrega a LEARY una navaja abierta.)*

UTT. 175: LARRABEE: Una navaja no sirve.

UTT. 176: COLLIN: Sí que sirve. Clávala bien fuerte. *(LEARY clava la hoja de la navaja en el marco de la puerta con todas sus fuerzas.)*

UTT. 177: LEARY: Tendrá qu'encontrarnos primero.

UTT. 178: COLLIN: Pos sí, pero de toas formas nos lo vamos a cargar. *(Se dirige a la puerta.)*

UTT. 179: LARRABEE: No. *(Los hombres se detienen. Pausa.)* Primero me entrevistaré con él, si no os importa. *(COLLIN y LARRABEE se enfrentan salvajemente un instante mientras permanecen al fondo del escenario.)*

UTT. 180: McALLISTER: Son órdenes, Collin.

UTT. 181: LEARY: Ya, ya.

UTT. 182: McALLISTER: *Toavía* hay tiempo de volver al pasadizo. *(Escucha a través de la puerta y echa un vistazo afuera con cuidado... se vuelve hacia la habitación.)* Aún no están en el primer piso.

UTT. 183: LEARY: Vamos, aprisa. *(Se dirige a la puerta.)*

(McALLISTER, LEARY y COLLIN salen. La puerta queda abierta. LARRABEE mira hacia la puerta nervioso. Echa a correr hacia ella y clava la navaja con todas sus fuerzas. Inmediatamente aparta el abrigo y el sombrero arrojándolos sobre unas cajas y se sienta tranquilamente con una colilla en la boca. Aparece SHERLOCK HOLMES en la puerta, caminando tranquilamente como si estuviera en su casa.) (Se detiene la música.)

UTT. 184: HOLMES (observa el apartamento al entrar y se detiene, decepcionado. Se oye una risilla, pero no sonríe): ¿Cómo se las apañan todos los criminales para acabar en los mismos escenarios cuando quieren llevar a cabo sus actividades canallescas? (Risa divertida.) ¡En fin! Supuse que después de tenerme de aquí para allá en un coche cerrado me mostrarían algo diferente.

UTT. 185: LARRABEE (sin parecer afectado): Así que, ¿ya ha estado usted aquí?

UTT. 186: HOLMES (de pie inmóvil): ¡Ya lo creo! (Se pasea tranquilamente recordando viejos tiempos). Cacé a un amigo suyo en este mismo lugar cuando intentaba tirarse por esa ventana. Ned Colvin, ladrón de cajas fuertes.

UTT. 187: LARRABEE: Colvin. No me suena.

UTT. 188: HOLMES: ¿No? ¡Ja, ja, ja! Seguro que ahora ya no. Un par de falsificadores hizo uso de estos reales aposentos en la primavera del noventa. Uno de ellos se escondió en el armario. Tuvimos que sacarlo por los pies.

UTT. 189: LARRABEE (intentando aparentar indiferencia): Ah, ¿sí? ¡No me diga! ¿Y el otro?

UTT. 190: HOLMES: ¿El otro? El otro tuvo más suerte.

UTT. 191: LARRABEE: Así que se escapó, supongo.

UTT. 192: HOLMES: Sí, se escapó. Sacamos sus restos a la calle por esa puerta. (Señala la puerta.)

UTT. 193: LARRABEE: ¡Qué interesante! (Arrastrando las palabras; mira la colilla del cigarro.) (HOLMES echa un vistazo alrededor.) Los tiempos han cambiado, desde luego. (HOLMES le lanza una mirada relámpago a LARRABEE. Al momento se tranquiliza y vuelve a echar un vistazo a su alrededor.)

UTT. 194: HOLMES (dejándose caer cerca de LARRABEE): Desde luego, Sr. Larrabee, desde luego. (Con cierto secretismo.) Por entonces se trataba de ladrones de cajas fuertes, falsificadores y estafadores de poca monta y variada condición... Ahora... (Pausa, mirando a LARRABEE.) (LARRABEE se vuelve y mira a HOLMES.)

UTT. 195: LARRABEE: ¿Y bien? ¿Ahora qué?

UTT. 196: HOLMES: En fin... (*Misterioso*) Entre usted y yo, Larrabee... me han llegado rumores un tanto desagradables con respecto a un negocio bastante turbio que tuvo lugar no lejos de aquí... un par de asesinatos de extraña naturaleza... y yo siempre he sospechado... (*Se detiene. Olfatea con gran delicadeza. Pausa inmóvil. Asiente con actitud inquietante a LARRABEE, que mira a su alrededor, y se va acercando a la ventana. Al llegar a este punto pasa la mano suavemente por el marco.*) Y parece que estaba en lo cierto.

UTT. 197: LARRABEE (*volviéndose hacia HOLMES*): ¿Sobre qué?

UTT. 198: HOLMES: Está sellada.

UTT. 199: LARRABEE: ¿Y qué importancia puede tener eso?

UTT. 200: HOLMES: Para nosotros, ninguna en absoluto, Sr. Larrabee, pero me temo que pueda tener mucha para el infeliz que haya quedado atrapado ahí.

UTT. 201: LARRABEE: En fin, si es que no tiene importancia alguna para nosotros, sugiero que dejemos este tema y vayamos al grano. No dispongo de mucho tiempo.

UTT. 202: HOLMES: Por supuesto. Debería haber caído en la cuenta de que semejante clase de pensamientos no lograría atraer su atención. Sin embargo, resulta que a mí sí que me interesa, y mucho, todo lo relacionado con lo que damos en llamar las clases criminales y es ese vivo interés el que me hace preguntarle... (*mirando fijamente a LARRABEE que levanta la vista hacia él*)... qué le hizo escoger un lugar tan patéticamente horrendo para llevar a cabo una transacción comercial tan simple.

UTT. 203: LARRABEE (*mirando a HOLMES desde el otro lado de la mesa*): Escogí este lugar, Sr. Holmes, porque se me ocurrió que aquí no se atrevería usted a tomarse las libertades que se tomó ayer noche en mi propia casa.

UTT. 204: HOLMES: Efectivamente, efectivamente. (*Mira con inocencia a LARRABEE.*) Pero, ¿por qué no? (*Intercambian miradas un instante.*)

UTT. 205: LARRABEE (*elocuente*): Aquí no ha de encontrarse tan cómodo.

UTT. 206: HOLMES: ¡Ah! ¡Ja! (*Risilla*) Me temo que ha cometido un grave error. ¡Me siento comodísimo, Sr. Larrabee! ¡Como pez en el agua! (*Se sienta a la mesa con actitud pausada y lánguida, saca un cigarro del bolsillo y lo enciende.*)

UTT. 207: LARRABEE (*lo mira un instante*): Me alegro mucho. (**LARRABEE** extrae ahora el paquete de documentos falsos, etc., y lo arroja encima de la mesa ante ellos. **HOLMES** mira al suelo disimuladamente a la luz de la cerilla, sin que **LARRABEE** se percate.) Aquí tenemos el famoso paquete objeto de

esta reunión. (*Echa una mirada a HOLMES con intención de comprobar la impresión causada en HOLMES.*) (*HOLMES mira el paquete tranquilamente mientras fuma.*) No lo he abierto todavía, pero la Srta. Faulkner asegura que aquí está todo.

UTT. 208: HOLMES: Entonces no hay necesidad de abrirlo, Sr. Larrabee.

UTT. 209: LARRABEE: Ya, pero... quiero que quede usted satisfecho.

UTT. 210: HOLMES: Y satisfecho quedo. La Srta. Faulkner es una mujer sincera y su palabra me basta.

UTT. 211: LARRABEE: Muy bien. Entonces, procedamos, ¿no, Sr. Holmes? (*Pausa.*) Queremos una gran suma de dinero a cambio de este paquete, por supuesto. La Srta. Faulkner ha decidido deshacerse de todo y me temo que tan importante decisión sólo puede justificarse con una reparación significativa.

UTT. 212: HOLMES (*deliberadamente*): ¿Qué le parece, Sr. Larrabee, si, ya que la Srta. Faulkner ignora la transacción que está teniendo lugar aquí, decidimos omitir su nombre? (*Breve pausa de un par de segundos.*)

UTT. 213: LARRABEE: ¿Quién le ha dicho a usted que ella lo ignora todo?

UTT. 214: HOLMES: Usted. Cada mirada, cada tono, cada gesto... todo lo que ha hecho y dicho desde el momento en que he entrado en esta habitación me ha dejado claro que ella nunca dio su consentimiento a esta transacción. Es una pura especulación suya. (*Tamborileando con los dedos en el borde de la mesa.*)

UTT. 215: LARRABEE: ¡Ja! (*Con sorna.*) Cree usted que me conoce muy bien.

UTT. 216: HOLMES: Como a mí mismo.

UTT. 217: LARRABEE: En fin, olvidémonos de eso. ¿Cuánto ofrece?

UTT. 218: HOLMES: Mil libras.

UTT. 219: LARRABEE: No alcanzan.

UTT. 220: HOLMES: ¿Cuánto pide?

UTT. 221: LARRABEE: Cinco mil.

UTT. 222: HOLMES (*niega con la cabeza*): No hay trato.

UTT. 223: LARRABEE: Bien... (*Se incorpora*) Tanta molestia para nada. (*Se dispone a recoger el paquete.*)

UTT. 224: HOLMES (*se apoya en la silla reconviniéndole*): No... ¡no diga eso, Sr. Larrabee! En mi caso esta reunión ha sido sumamente interesante. No sólo he tenido el placer de volver a verle a usted, sino que también he podido

observar de primera mano ciertos aspectos de este lugar que pueden venirme muy bien. (**LARRABEE mira a HOLMES con desprecio. Acerca la silla a la mesa.**)

UTT. 225: LARRABEE: ¿No sabe que me han ofrecido cuatro mil por este...?

UTT. 226: HOLMES: ¿Por qué no aceptó?

UTT. 227: LARRABEE: Porque deseo obtener más.

UTT. 228: HOLMES: ¡Qué pena!

UTT. 229: LARRABEE: El que ofrece cuatro mil ofrece cinco mil.

UTT. 230: HOLMES: No le darán nada.

UTT. 231: LARRABEE: ¿Por qué no?

UTT. 232: HOLMES: Pues porque me han dado el caso a mí.

UTT. 233: LARRABEE: ¿Está dispuesto a ofrecer tres mil?

UTT. 234: HOLMES (*se levanta*): Sr. Larrabee, aunque le parezca extraño, yo tampoco dispongo de mucho tiempo. He traído conmigo la cantidad de mil libras, siendo esta cantidad todo lo que tengo intención de ofrecerle. Si está usted dispuesto a vender por ese precio, haga el favor de hacérmelo saber al instante o de lo contrario no me queda más que desearle buenas noches. (*Pausa. LARRABEE le mira.*)

UTT. 235: LARRABEE (*tras la pausa mira nervioso alrededor, temiendo haber oído algo*): ¡Muy bien! (*Arroja el paquete sobre la mesa.*) Son suyas. No merece la pena discutir por esto.

(**HOLMES se vuelve a sentar inmediatamente, y saca la billetera de su bolsillo, para extraer un fajo de billetes. LARRABEE, de pie, lo observa con ojos brillantes. HOLMES cuenta diez billetes de cien libras y deja el resto del fajo encima de la mesa con el codo apoyado sobre él mientras vuelve a contar las mil libras.**)

(*Con desdén*). ¡Vaya! Con que sólo había traído mil libras.

UTT. 236: HOLMES (*sin mirarle; contando los billetes*): Así es. Aquí las tiene.

UTT. 237: LARRABEE: Veo que ahí hay algo más de mil.

UTT. 238: HOLMES (*contando los billetes*): Efectivamente. Nunca dije que no trajera más.

UTT. 239: LARRABEE: ¡Ja! (*Desdeñoso.*) Así que usted también tiene sus trucos, ¿no?

UTT. 240: HOLMES: Depende de con quién trate. (*Le entrega a LARRABEE mil libras en billetes.*)

(LARRABEE toma el dinero, pero no despegla la vista del montón de billetes sobrante que se encuentra a la izquierda de HOLMES. Tras entregarle los billetes a LARRABEE, HOLMES deja el cigarro que estaba fumando encima de la mesa, toma el paquete y lo introduce en el bolsillo con la mano derecha mientras, con la mano izquierda, se dispone a recoger los billetes que dejó sobre la mesa. En ese instante, LARRABEE se lanza veloz sobre la mesa y agarra el fajo de billetes retirándose en el mismo momento. HOLMES salta al mismo tiempo y se pone de pie.)

¡Ahora sí que ya cayó, Jim Larrabee! Ha sido tan astuto, tan cauto y tan prudente que no hubo manera de atraparlo... pero con lo que acaba de hacer le detendremos por robo.

UTT. 241: LARRABEE: Así que me van a detener, ¿eh? *(Breve risa desdeñosa.)*
¿Y cómo piensa usted salir de aquí por su propio pie?

UTT. 242: HOLMES: No preveo ninguna dificultad.

UTT. 243: LARRABEE *(elocuente)*: Es posible que cambie de opinión.

UTT. 244: HOLMES: Cambie de opinión o no, lo cierto es que saldré de aquí y a usted lo arrestarán.

UTT. 245: LARRABEE: ¿Arrestarme a mí? ¡Ja, ja! Por robo, ¿no? Suponiendo que pueda escapar de aquí, no tiene usted ni un solo testigo. Ni uno.

UTT. 246: HOLMES *(retrocediendo lentamente, con los ojos fijos en LARRABEE)*: No sé yo, Sr. Larrabee... ¿Tienen siempre esa puerta sujeta con una navaja? *(Señala la puerta con el brazo izquierdo sin quitarle la vista a LARRABEE.)*

(LARRABEE se vuelve al frente desconcertado. Cuadro vivo. Se oye un quejido muy tenue desde dentro del armario. HOLMES escucha inmóvil un instante, a continuación, echa a correr hacia la puerta y agarrando la navaja la arranca y la arroja al suelo. LARRABEE también se abalanza hacia la puerta al ver a HOLMES para cortarle el paso.)

UTT. 247: LARRABEE: Apártese de esa puerta. *(Pero HOLMES ha abierto la puerta y liberado a ALICE FAULKNER antes de que LARRABEE pueda acercarse.)*

UTT. 248: HOLMES: ¡No se acerque! *(Volviéndose a LARRABEE y ayudando a ALICE al mismo tiempo.)* ¡Despreciable malnacido! ¿Qué significa esto?

UTT. 249: LARRABEE: Yo le diré lo que significa, ya mismo. *(Dando un paso o dos, hace sonar el pequeño silbato de plata que lleva en la cadena del reloj.)*

UTT. 250: HOLMES *(desatando a ALICE rápidamente)*: Me temo que está usted malherida, Srta. Faulkner.

(Aparece COLLIN. Se queda junto a la puerta un momento, observando a HOLMES. Hace una señal a los otros que están afuera y se desplaza en silencio. McALLISTER entra sigilosamente y permanece detrás de COLLIN en la puerta. ALICE sacude la cabeza con violencia al percatarse de lo que ve y trata de avisar a HOLMES de la presencia de COLLIN y McALLISTER.)

UTT. 251: ALICE: ¡No!... Sr. Holmes *(Señalando a COLLIN y McALLISTER.)*

UTT. 252: HOLMES *(echa una mirada alrededor):* Vaya, Collin, un gusto volver a verle. *(COLLIN da un respingo.)* Y a usted también McAllister. Deduzco de su presencia aquí que el Sr. Larrabee no está solo en este negocio.

UTT. 253: LARRABEE: Deduce usted bien, Sr. Holmes.

UTT. 254: HOLMES: Por lo mismo, no me cuesta imaginar a quién tenemos detrás de semejante conspiración. *(COLLIN se está escabullendo sigilosamente. McALLISTER permanece junto a la puerta, HOLMES se vuelve hacia ALICE nuevamente.)* Confío en que se esté recuperando, Srta. Faulkner... porque vamos a abandonar este lugar inmediatamente.

UTT. 255: ALICE *(que al ver a COLLIN y McALLISTER se ha achicado):* Sí, Sr. Holmes, vayámonos cuanto antes.

UTT. 256: COLLIN *(en voz baja, profunda e intensa):* Va' tener qu'esperarse, Sr. Jolmes. Hay un pequeño asunto que tenemos que tratar. *(HOLMES se vuelve hacia COLLIN.)* *(Aparece LEARY que se desliza por el lateral en la penumbra y comienza a desplazarse hacia HOLMES. Al aproximarse desde la esquina, se desliza detrás de la puerta del armario que permanece abierta y desde ahí se acerca hasta HOLMES a la señal. HOLMES se vuelve hacia COLLIN, y ALICE se apoya contra la pared del armario.)*

UTT. 257: HOLMES: Muy bien, Collin, nos vemos mañana por la mañana en comisaría.

UTT. 258: COLLIN *(amenazante):* Cuánto lo siento, pero me temo que no *pué* esperar a mañana. Hay qu'arreglarlo esta noche.

UTT. 259: HOLMES *(mira a COLLIN un instante):* De acuerdo, Collin, lo arreglaremos esta noche.

UTT. 260: COLLIN: Pos sí. Es *mu* importante, Sr. Jolmes. Tan importante que tendrá qu'ocuparse d'ello ora mismo.

(En este momento ALICE ve a LEARY acercarse velozmente por detrás y chilla. HOLMES se vuelve, pero LEARY ya está encima de él. Hay un brevísimo forcejeo y HOLMES se quita a LEARY de encima violentamente, pero LEARY se ha hecho con el revólver de HOLMES. Durante la lucha, ALICE se ha retirado al lateral del fondo del

escenario. Pausa breve e intensa. HOLMES permanece inmóvil, observando a los hombres. ALICE está de espaldas a la pared. Tras la pausa, LEARY se repone.)

(En voz baja a LEARY) ¿Tíes el revólver?

UTT. 261: LEARY *(mostrando el revólver):* Aquí está. *(Incorporándose lentamente)*

UTT. 262: HOLMES *(reconoce a LEARY bajo la tenue luz):* ¡Hombre, Leary! ¡Qué alegría! Justo lo que esta fiesta necesitaba: su efervescente presencia. *(Se sienta y escribe rápidamente en el bloc de notas del bolsillo, apartando un poco la lámpara y recogiendo el cigarro que había dejado en la mesa y que se lleva a la boca mientras escribe)* Sólo me falta invitar a una persona más, ni más ni menos que al brillante artífice de esta feria ambulante. Sin duda, lo tendremos con nosotros mañana por la noche.

UTT. 263: COLLIN: Aunque no haya *veníó*, Sr. *Jolmes*, el jefe *m'ha dao* un mensaje *pa' usted*. Le manda muchos saludos y que le vaya a *usted mu* bien en su viaje al otro mundo.

UTT. 264: HOLMES *(escribiendo con el cigarro en la boca):* ¡Oh! Muy amable por su parte. *(Escribe.)*

UTT. 265: LARRABEE *(con sorna):* ¿Está escribiendo su testamento?

UTT. 266: HOLMES *(escribiendo al tiempo que lanza rápidas miradas al resto):* No. *(Niega con la cabeza.)* No es más que una descripción de un par de estos caballeros para la policía. Al resto los conocemos.

UTT. 267: LEARY: ¿Y cuándo piensa *usted* pasarles esa información, Sr. *Jolmes*?

UTT. 268: HOLMES *(escribe):* En unos nueve o nueve minutos y medio, Leary.

UTT. 269: LARRABEE: Ajá, así que piensa salir de aquí en nueve minutos, ¿no?

UTT. 270: HOLMES: No. *(Escribiendo.)* En uno. Me llevará ocho minutos encontrar un policía. Este barrio es peligroso.

UTT. 271: LARRABEE: Bien, cuando quiera empezamos.

UTT. 272: HOLMES *(incorporándose e introduciendo el bloc de notas en el bolsillo):* Estoy listo. *(Se abotona el abrigo.)* **(COLLIN, McALLISTER y LEARY se preparan bruscamente para la acción, y parecen estar listos para salir corriendo a por HOLMES. LARRABEE también está dispuesto a unirse a la lucha. HOLMES retrocede desde la mesa hacia ALICE... ella da un paso hacia HOLMES)**

UTT. 273: COLLIN: Espérese, Sr. *Jolmes*, escúcheme bien. Vamos a atarle en condiciones y a amarrarle a esa mesa.

UTT. 274: HOLMES: ¡Diantre! No creo que lo consigan, en mi opinión.

UTT. 275: COLLIN: *Asín qu'es* mejor que se rinda en silencio y sin jaleo y *asín* nos ahorraremos tós un buen lío... porque si no, le van a caer unos cuantos golpes.

UTT. 276: ALICE (*entre dientes*): ¡Ay! Sr. Holmes. (*Acercándose a HOLMES.*)

UTT. 277: LARRABEE (*a ALICE*): ¡Aléjate de él! Más vale que vengas aquí si no quieres resultar herida. (*Música romántica.*)

UTT. 278: HOLMES (*a ALICE, sin darse la vuelta, pero intentando alcanzarla con la mano izquierda*): Querida, no se aleje de mí ni un instante si no quiere resultar herida. (*ALICE se acerca a HOLMES.*)

UTT. 279: LARRABEE: ¿No vienes?

UTT. 280: ALICE (*sin aliento*): ¡No!

UTT. 281: COLLIN: Es mejor que tenga *cuidao*, señorita... *Jolmes* corre peligro de muerte.

UTT. 282: ALICE: Entonces yo también. (*HOLMES se vuelve rápidamente hacia ella al tiempo que profiere una exclamación contenida. Por un instante sólo le mira a la cara, pero después se vuelve súbitamente a COLLIN y los hombres.*)

UTT. 283: HOLMES (*en voz baja... sin despegar la vista de los hombres que tiene ante él*): Me temo que no sabe lo que dice, Señorita Faulkner.

UTT. 284: ALICE: Sí que lo sé.

UTT. 285: HOLMES (*con la vista puesta en los hombres, aun cuando estos se mueven rápidamente, pero sin volverse nunca hacia ALICE*): No. (*Sacude la cabeza ligeramente*) Usted no diría eso en otro momento u otro lugar.

UTT. 286: ALICE: Lo diría en cualquier parte... siempre. (*Se detiene la música.*)

UTT. 287: COLLIN: Con que piensa armarla, ¿no?

UTT. 288: HOLMES: ¿Imaginaba por un momento, Collin, que no iba a intentar defenderme?

UTT. 289: COLLIN: *Mu* bien, entonces tendré que vérmelas con *usté*, cómo me las vi con su compinche esta tarde. (*Aproximándose a HOLMES.*)

UTT. 290: HOLMES (*a ALICE sin volverse; rápido, con intensidad*): ¡Ajá! (*COLLIN queda paralizado.*) Usted lo ha oído decir. Como se las vio con mi compinche esta tarde.

UTT. 291: ALICE (*en voz baja*): ¡Sí, sí!

UTT. 292: HOLMES: Intente recordar esa cara. (*Señalando a COLLIN.*) Dentro de tres días le pediré que lo identifique en el banquillo de los acusados.

UTT. 293: COLLIN (*furioso*): ¡Ja! (*Volviéndose para ocultar su cara.*)

UTT. 294: HOLMES (*muy brusco, repentino*): Sí, y a todos los demás también. Verdaderamente me sorprenden, caballeros... ¿cómo pueden pensar que están seguros en esta habitación sin molestarse siquiera en comprobar esa ventana? Si realmente quisieran prevenir problemas se habrían hecho con los barrotes que faltan. (**HOLMES susurra algo a ALICE, indicándole que corra hacia la puerta.**) (*La música continúa hasta el final del Acto.*)

(COLLIN, LEARY, McALLISTER y LARRABEE dan un pequeño salto y exclaman "¿Eh?" pero la tensión regresa inmediatamente y todos se quedan quietos, listos para abalanzarse sobre HOLMES. HOLMES y ALICE inmóviles, les hacen frente. Esta acción se mantiene unos segundos.)

UTT. 295: LARRABEE: Con barrotes o sin ellos, no va a salir de aquí tan fácilmente como piensa. (**HOLMES se aproxima suavemente al frente junto a la mesa.**)

UTT. 296: HOLMES: Hay tantas maneras de salir de aquí, Sr. Larrabee, que me cuesta escoger una.

UTT. 297: COLLIN (*más alto; avanzando*): Güeno, pos ya pué ir escogiendo.

UTT. 298: HOLMES (*repentino, en voz alta, brusco*): Inmediatamente, Sr. Collin, y escojo (*agarrando la silla con presteza*) esto. (*Al decir esto estrella la silla contra la lámpara con lo que la luz se apaga al momento.*)

(Todas las luces se apagan. Sólo se puede apreciar el resplandor del cigarro de HOLMES junto a la mesa. A continuación, comienza a desplazarse hacia la ventana llevando el cigarro para hacerse ver ante los hombres y ante el público)

UTT. 299: COLLIN (*en un grito fuerte y brusco a los otros*): Seguir el cigarro. (*Avanzando hacia la ventana rápidamente*) Seguir el cigarro.

UTT. 300: LARRABEE: Cuidado. Va hacia la ventana.

(LEARY camina rápidamente hacia la ventana. McALLISTER se posiciona junto al farol. HOLMES deja el cigarro rápidamente en una rendija junto a la ventana para que se le pueda ver; se oye el ruido de los cristales al romper. Al momento, corre sigiloso hasta el fondo del escenario y por el lateral hasta la puerta donde se reúne con ALICE. Al ruido de la ventana rota COLLIN y LEARY profieren un grito de exclamación, se abalanzan al fondo del escenario hacia donde se ve la

luz del cigarro y a continuación se oye ruido de escaramuza y puñetazos en la oscuridad.)

UTT. 301: LARRABEE: La luz.

UTT. 302: COLLIN (*alto y claro*): El farol, ¿aónde está? (*Este grito del farol debe ser muy fuerte y audible para el público. McALLISTER le da una patada a la caja que escondía el farol. Se encienden las luces. HOLMES y ALICE ya están en la puerta. ALICE se dispone a salir.*)

UTT. 303: HOLMES (*se vuelve en la puerta y señala la ventana*): Encontrarán el cigarro en una grieta junto a la ventana.

(Todos salen corriendo hacia HOLMES profiriendo exclamaciones y juramentos. Él desaparece junto con ALICE cerrando la puerta de un golpe tras él. Se oyen los pesados cerrojos correrse desde afuera y los fuertes barrotes caer en posición. COLLIN, McALLISTER y LEARY se precipitan hacia la salida y tratan de abrir la puerta con fuerza. Tras el primer nervioso intento, se retiran rápidamente. Al pasar, McALLISTER arroja el farol sobre la mesa. LARRABEE, que quedó de pie no lejos de la puerta al cerrarse ésta, se vuelve al frente con odio en los ojos y loco de furia.)

TELÓN

CUARTO ACTO

Consulta médica del Dr. Watson, Kensington.
La noche siguiente.

La escena se sitúa en Londres.

ESCENA. Casa del DR. WATSON en Kensington. Sala de consulta. Paneles de roble. Mobiliario robusto. Amplias puertas dobles que conducen al vestíbulo y a la puerta de la calle. Una puerta comunica con la botica interior del médico. Otra, en el centro, conduce al recibidor privado de la casa. Las ventanas se abren a los laterales de la casa sobre una zona que da a la calle. Dichas ventanas disponen de persianas venecianas que puedan bajarse con rapidez. Al comienzo del Acto deben estar bajadas, para impedir que alguien pueda ver lo que ocurre desde la calle. Hay una gran silla de operaciones con respaldo alto, cojines, etc. La música del telón se detiene un instante antes de que éste se suba El DR. WATSON se encuentra sentado detrás de su escritorio y la SRA. SMEEDLEY, una mujer de mediana edad con bastante mala pinta se encuentra sentada en una silla junto al escritorio con un frasco de medicina en la mano.

UTT. 1: WATSON: Tenga cuidado de no equivocarse con la medicina. Si la señora no mejora mañana, les haré una visita. Debe comunicármelo previamente, claro.

UTT. 2: SRA. SMEEDLEY: Por supuesto, señor, así lo haré. Buenas noches.

UTT. 3: WATSON: Buenas noches, Sra. Smeedley. (*La SRA. SMEEDLEY desaparece. Se oye la puerta cerrarse tras ella. Pausa. El médico se vuelve hacia el escritorio y, tras llamar al timbre, se dedica a revisar unos papeles.*) (*Entra PARSONS – un sirviente.*) ¡Parsons! (*PARSONS se aproxima ligeramente a WATSON.*) (*En voz más baja.*) Esa mujer que acaba de irse, ¿la conoce?

UTT. 4: PARSONS (*intentando hacer memoria*): No puedo decir que la haya visto antes. ¿Hay algún problema?

UTT. 5: WATSON: No, no. Es sólo que se ha comportado de manera un poco extraña. Me pareció que se fijaba mucho en el vestíbulo antes de salir.

UTT. 6: PARSONS: Sí, señor. Yo también la vi entretenerse.

UTT. 7: WATSON (*tras pensarlo un momento*): En fin... supongo que no tiene importancia. ¿Hay alguien más esperando, Parsons?

UTT. 8: PARSONS: Hay una persona en la sala de espera, señor... un caballero.

UTT. 9: WATSON (*mira el reloj*): Lo atenderé, pero tengo poco tiempo. El Dr. Bishop ha accedido a ocuparse de mis casos esta tarde así que, si se presentase alguien más, que se dirija a su casa. Yo tengo una cita importante a las nueve.

UTT. 10: PARSONS: Muy bien, señor. ¿Hago pasar entonces a este caballero?

UTT. 11: WATSON: Sí.

(**PARSONS** sale. Breve pausa. **WATSON** trabaja en el escritorio. **PARSONS** abre la puerta y hace pasar a **SID PRINCE**. Éste avanza un trecho y se detiene. **PARSONS** cierra la puerta siempre que sale o que hace pasar a alguien a lo largo de este Acto. **WATSON** levanta la vista.)

UTT. 12: PRINCE (*en un tono de susurro espantosamente ronco*): Buenas noches, señor.

UTT. 13: WATSON: Buenas noches. (*Señala la silla.*) Le ruego que tome asiento.

UTT. 14: PRINCE (*con el mismo tono siempre*): Gracias, no me vendrá mal. (*Tose y a continuación se sienta en la silla cerca del escritorio.*)

UTT. 15: WATSON (*observándolo con interés profesional*): ¿Qué es lo que le ocurre?

UTT. 16: PRINCE: El gañote, señor. (*Señala la garganta para hacerse entender*). Tengo el gañote terriblemente irritado.

UTT. 17: WATSON: Garganta irritada, ¿no? (*Buscando con la vista un instrumento.*)

UTT. 18: PRINCE: Pos, eso creo. Es lo más penoso que he padecido nunca. Me duele tanto cuando trago que...

UTT. 19: WATSON: Le duele cuando traga, entonces. (*Encuentra un instrumento sobre el escritorio y lo toma.*)

UTT. 20: PRINCE: Ya lo creo que sí. No puedo ni pasar un bocado de comida. (**WATSON** se incorpora y se acerca al botiquín y saca un quemador de gas para encenderlo.)

UTT. 21: WATSON: ¿Puede acercarse un momento, por favor? (**PRINCE** se incorpora y se aproxima a **WATSON**, que se está ajustando el reflector. Tiene un instrumento en la mano que está limpiando con una servilleta.) Ahora, abra la boca, todo lo que pueda. (**PRINCE** abre la boca y **WATSON** coloca un abatelenguas sobre la lengua.) Eso es. (*Toma un espejo de dentista y lo calienta sobre el quemador de gas.*)

UTT. 22: PRINCE (**WATSON** se dispone a examinar la garganta cuando **PRINCE** ve el instrumento y se alarma un poco): ¡Eh! (**WATSON** coloca el abatelenguas y observa la garganta de **PRINCE** cuidadosamente.)

UTT. 23: WATSON: Diga “¡Aaa!”

UTT. 24: PRINCE (en ronca voz): ¡Aaa! (Se aleja un poco y se lleva un pañuelo a la boca como si el esfuerzo de abrir la boca le doliera.) (**WATSON** interrumpe su trabajo y retira el instrumento de la boca de **PRINCE**.)

UTT. 25: WATSON (con sutil incredulidad en el tono): ¿Dónde nota el dolor?

UTT. 26: PRINCE (señalando con el dedo): Pos, por ahí, doztor. Ahí dentro.

UTT. 27: WATSON: ¡Qué curioso! No logro encontrar nada fuera de lo normal. (Sitúa el quemador de gas en su lugar y deja el instrumento en la vitrina.)

UTT. 28: PRINCE: Pué que usté no encuentre na’ fuera de lo normal pero lo que yo siento no es normal. ¿No podría darme algo pa’ cabar con esta agonía?

UTT. 29: WATSON: Usted no tiene nada. Se le pasará en un par de horas. (Pensando.) Lo más curioso es que le haya afectado tanto la voz. En fin, le daré un enjuague que le puede ayudar un poco.

UTT. 30: PRINCE: Sí, por favor, doztor, si es tan amable.

(**WATSON** entra en la consulta mientras **PRINCE** le vigila como un gato. Música. Dramático agitato, muy pp. **WATSON** no cierra la puerta de la habitación, sino que la empuja para que quede abierta un palmo. **PRINCE** se aproxima a la puerta, observando a **WATSON** a través de ella. Se detiene cerca de la puerta. Espera una oportunidad; súbitamente se vuelve y corre hacia las ventanas, sube las dos persianas y regresa rápidamente sin dejar de vigilar a **WATSON** por la puerta. Al ver que aún le sobra tiempo se dirige a la puerta del centro y la abre para poder escuchar y observar. Se oye a lo lejos un abrir y cerrar de puerta. **PRINCE** se vuelve rápidamente y se adentra un poco atravesando la puerta central que deja abierta para que se pueda ver cómo husmea e intenta escuchar algo. Da la vuelta para regresar, pero justo en la puerta ve a **WATSON** aparecer y se detiene. **WATSON** entra repentinamente y ve a **PRINCE** en la puerta central y se detiene con un frasco en la mano al ver a **PRINCE**.) (La música se detiene.)

UTT. 31: WATSON: ¿Qué hace ahí?

UTT. 32: PRINCE: Por Dios, doztor, na’, que sentí una corriente d’aire en el cuello, ¿sabe? y abrí la puerta na’ más pa’ ver d’aónde venía. (**WATSON** se

*acerca al frente y llama al timbre de su escritorio, mientras coloca el frasco encima de los papeles. Pausa. Entra **PARSONS**.)*

UTT. 33: WATSON: Parsons, haga el favor de mostrarle a este hombre la salida lo más rápidamente posible y asegúrese de cerrar bien la puerta tras él.

UTT. 34: PRINCE: Pero, *doztor*, usted no entiende.

UTT. 35: WATSON: Entiendo lo suficiente. Buenas noches.

UTT. 36: PRINCE: No entiende que las corrientes *d'aire* me vienen *mu* mal *pa'* la garganta, y yo me sentía...

UTT. 37: WATSON: Buenas noches. (*Se sienta sin prestarle más atención a PRINCE.*)

UTT. 38: PARSONS: Por aquí, señor, si es tan amable.

UTT. 39: PRINCE: Esto no se va' quedar *asín*, no *señor*. Considero el trato *recibío* totalmente un oprobio y me las va' tener que pagar.

UTT. 40: PARSONS (*acercándose a él*): Basta ya, ¿eh? (*Toma a PRINCE del brazo.*)

UTT. 41: PRINCE (*mientras camina hacia la puerta con PARSONS del brazo, vuelve la cabeza para hablar por encima del hombro, gritando ya sin rastro de ronquera*): Pero *güeno*, ¿quién se cree *qu'es pa'* tratar *asín* a la gente enferma que viene aquí a verle? ¡Esto es el colmo! (*Sale junto a PARSONS y continúa hablando hasta que se oye un portazo afuera.*) ¡Valiente *doztor*! ¡De médico *na'*! ¡Este lo *qu'es* es un matasanos! (*Etc.*)

(**PARSONS** ha empujado a **PRINCE** fuera de la habitación mientras dura la alocución previa. La puerta se cierra detrás de **PRINCE**. Poco después, el sonido de la puerta exterior al cerrarse. **WATSONS**, tras una breve pausa, mira a su alrededor sin darse cuenta de que las persianas están subidas. Llama al timbre. Entra **PARSONS**.)

UTT. 42: WATSON (*se incorpora y recoge un par de cosas preparándose para salir*): Estaré en casa del Sr. Holmes en Baker Street. Si me necesita, ya sabe dónde encontrarme. La cita era a las nueve. (*Mira el reloj.*) Son las ocho y cuarto así que iré caminando.

UTT. 43: PARSONS: Muy bien, señor. (*Suena el timbre de la puerta exterior. PARSONS mira a WATSONS, el cual niega con la cabeza.*)

UTT. 44: WATSON: No. Esta noche no pienso recibir a nadie más. Que acudan al Doctor Bishop.

UTT. 45: PARSONS: Sí, señor. (*Se dirige hacia la puerta para abrirla.*) (*WATSON se percata de que las persianas están enrolladas.*)

UTT. 46: WATSON: ¡Parsons! (**PARSONS se vuelve.**) ¿Por qué están subidas las persianas?

UTT. 47: PARSONS: Hace unos minutos estaban bajadas, señor.

UTT. 48: WATSON: ¡Qué raro! En fin, será mejor que las baje ahora.

UTT. 49: PARSONS: Sí, señor. (*El timbre llama dos veces mientras PARSONS está bajando la segunda persiana. Sale a abrir la puerta. Pausa. Entra PARSONS con el rostro demudado.*) Señor, si me lo permite, no se trata de un paciente.

UTT. 50: WATSON: En ese caso, ¿de qué se trata?

UTT. 51: PARSONS: Una señora... (**WATSON levanta la vista**) que quiere verle a usted urgentemente, señor.

UTT. 52: WATSON: ¿Y qué se le ofrece?

UTT. 53: PARSONS: No lo ha dicho, señor. Sólo que era muy importante para ella que usted la reciba.

UTT. 54: WATSON: ¿Se encuentra en el vestíbulo?

UTT. 55: PARSONS: Sí, señor.

UTT. 56: WATSON: De acuerdo... iba a caminar por hacer algo de ejercicio, pero tomaré un coche.

UTT. 57: PARSONS: Entonces, ¿desea recibir a la señora?

UTT. 58: WATSON: Sí. (**PARSONS se vuelve para salir. WATSON continúa preparándose.**) Y pide un coche mientras tanto. Que espere.

UTT. 59: PARSONS: Sí, señor.

(**PARSONS sale. Pausa. PARSONS aparece, acompañado de una señora y vuelve a desaparecer una vez cumplida su misión. Entra MARTHA LARRABEE. Muestra una actitud muy diferente de las escenas previas. Se trata de una señora de sociedad relamida e impetuosa que aparenta preocupación.**)

UTT. 60: MARTHA (entrando): ¡Ay! Doctor, ¡qué maravilla que haya podido recibirme! Me hago cargo de lo ocupadísimo que debe estar, pero realmente me encuentro en un aprieto terrible. Espero que sepa perdonar las molestias que le estoy causando.

UTT. 61: WATSON: No es necesario que se disculpe, señora.

UTT. 62: MARTHA: ¡Muchísimas gracias, doctor! Es horrible tener que presentarse así, de esta manera, pero no vengo sola, no, mi doncella se ha

quedado en el coche... Soy la Sra. Blanche Farrington... (*Buscando una tarjeta.*) ¡Ay, Señor! me he dejado las tarjetas... o eso, o las he perdido.

UTT. 63: WATSON: No se preocupe en absoluto, Sra. Farrington. (*Señala una silla.*)

UTT. 64: MARTHA: Gracias. (*Se sienta mientras sigue hablando.*) No se imagina lo mal que lo he pasado hoy... buscando alguien que me ayude y me diga lo que debo hacer. (**WATSON se sienta en la silla del escritorio.**) Es algo que ha ocurrido, doctor... simplemente ha ocurrido... yo sé que no ha sido culpa suya. ¡Estoy segura!

UTT. 65: WATSON: ¿Culpa de quién?

UTT. 66: MARTHA: De mi hermano... mi pobrecito, mi querido hermano pequeño... él no ha podido hacer semejante cosa, de verdad que no...

UTT. 67: WATSON: ¿El qué, Sra. Farrington?

UTT. 68: MARTHA: Robar los planes de defensa de Gibraltar del Ministerio de Marina. Creen que los ha robado él, doctor... y lo han detenido. Es que, él trabaja allí, ¿sabe usted? Él era el único que estaba al tanto de esos planes en el ministerio porque confiaban en él muchísimo. Tenía que hacer copias y... ¡Ay! doctor, esto es una pesadilla. (*Emocionada, saca un pañuelo y lo pasa por los ojos. Todo esto debe parecer natural, sin sobreactuar.*)

UTT. 69: WATSON: Cuánto lo siento, Sra. Farrington...

UTT. 70: MARTHA (*entre sollozos*): ¡Ay! Muchas gracias. Me dijeron que usted era amigo del Sr. Holmes... varias personas... me aconsejaron que le preguntara cómo puedo encontrarle... y de verdad que es imperativo que le encuentre, doctor.

UTT. 71: WATSON: Holmes, por supuesto. Necesita usted hablar con él.

UTT. 72: MARTHA: ¡Exacto! Él es el único que puede ayudarme... pero no hay casi tiempo. Mañana se llevan a mi pobre hermano a la cárcel. (*De nuevo se muestra emocionada.*)

UTT. 73: WATSON: Bueno, bueno, Sra. Farrington... le ruego que se contenga.

UTT. 74: MARTHA (*ahogando los sollozos*): Entonces, doctor, ¿qué me aconseja que haga?

UTT. 75: WATSON: Yo iría inmediatamente a ver a Holmes.

UTT. 76: MARTHA: Ya he ido, ¡pero no estaba en casa!

UTT. 77: WATSON: ¿Ha ido a su casa?

UTT. 78: MARTHA: Sí, en Baker Street. Por eso he venido aquí. Me dijeron que podía estar con usted.

UTT. 79: WATSON: No... ¡no está aquí! (*Se vuelve ligeramente.*) (**MARTHA** se muestra profundamente desalentada.)

UTT. 80: MARTHA: ¿Pero, no cree usted que pasará por aquí esta noche?

UTT. 81: WATSON: No. (*Niega con la cabeza.*) No lo espero por aquí esta noche, que yo sepa.

UTT. 82: MARTHA: Pero, ¿no podría usted hacer que viniera? (*Pausa.*) Me haría usted un grandísimo favor. Estoy exhausta de andar buscándolo... con lo nerviosa que estoy... Si usted pudiera pedirle... (*se percata de que WATSON la está mirando fijamente de forma extraña*)... que viniera. (*Breve pausa.*)

UTT. 83: WATSON (*se levanta... con una voz algo seca*): No veo cómo podría hacerle venir. Y ahora le ruego que me disculpe ya que me disponía a salir... (*mira el reloj*)... y ya llego tarde. (*Llama al timbre.*)

UTT. 84: MARTHA (*se incorpora*): ¡Por supuesto! No quisiera entretenerle por más tiempo. Entonces, ¿cree usted que debería volver a buscarlo en su casa?

UTT. 85: WATSON (*fríamente*): Desde luego es lo más sensato.

UTT. 86: MARTHA: Muchísimas gracias. (*Le tiende la mano.*) ¡No sabe cuánto me han servido sus palabras! (**WATSON** le retira la mano mientras la mira. Entra **PARSONS** y se queda junto a la puerta.) En fin, buenas noches, doctor.

(**WATSON** hace una fría reverencia. **MARTHA** se vuelve para salir. Se oye el choque de un vehículo al volcarse seguido de varios gritos de hombres agitados. Deben oírse desde el exterior de la casa con las puertas cerradas, nada cercano. **MARTHA** se detiene súbitamente al oír el estrépito. **WATSON** mira a **PARSONS**.)

UTT. 87: WATSON: ¿Qué ocurre, Parsons?

UTT. 88: PARSONS: No sabría decirle, señor, pero parece un accidente.

UTT. 89: MARTHA (*volviéndose a WATSON*): ¡Ay, Dios mío! Espero que no haya sido nada. Me ponen nerviosísima los accidentes.

UTT. 90: WATSON: Probablemente no haya sido más que un coche averiado. Salga a ver lo que ha sido, Parsons. (*Timbre y golpe a la puerta. MARTHA se vuelve y mira hacia la puerta de nuevo nerviosa. PARSONS se vuelve para salir. Se oye el enérgico sonido del timbre, seguido de varios golpes rotundos a la puerta.*)

UTT. 91: PARSONS: ¡El timbre, señor! Hay alguien herido, señor, le necesitan.

UTT. 92: WATSON: ¡No deje que entre nadie! (*Mira el reloj.*) No tengo tiempo. (*Rápidamente recoge los papeles.*)

UTT. 93: PARSONS: Muy bien, señor. *(Sale dejando la puerta abierta.)*
(MARTHA desvía la mirada de la puerta, y observa a WATSON ansiosa. Vuelve a mirar hacia la puerta.)

UTT. 94: MARTHA: Están entrando, doctor. *(Retrocede.)*

UTT. 95: WATSON *(avanzando hacia la puerta):* ¡Parsons! ¡Parsons! *(Se oyen voces. Las siguientes alocuciones no se producen de manera secuencial sino mezcladas dando la impresión de confusión con lo que concluyen pronto.)*

UTT. 96: VOZ *(afuera):* Teníamos que meterlo, por Dios.

UTT. 97: VOZ *(afuera):* No hay aónde llevarlo.

UTT. 98: PARSONS *(afuera):* El médico no puede ver a nadie.

UTT. 99: VOZ *(afuera):* Pos entonces deje que el viejito se quede aquí un rato, ¿no? Es lo menos que *pué* hacer... si no ¿*pa'* qué carajo *tié* el cartel de médico en la puerta?

UTT. 100: VOZ *(afuera):* ¡Sí, sí! Deje que se quede. *(Entra PARSONS por la puerta. La puerta se cierra y se detiene el ruido.)*

UTT. 101: PARSONS: Lo van a meter aquí, señor. Es un señor mayor que se ha lastimado cuando el coche ha volcado.

UTT. 102: MARTHA: ¡Ay! *(Se oyen quejidos, etc. afuera, y el señor mayor mezclando gemidos y amenazas.)*

UTT. 103: WATSON: Que lo pongan aquí. *(Señala la silla de operaciones).* Y ve a buscar inmediatamente al Doctor Bishop.

UTT. 104: PARSONS: ¡Sí, señor!

UTT. 105: WATSON: Ayúdele a entrar, Parsons. *(PARSONS sale.)*

UTT. 106: MARTHA: Ay, doctor, ¡qué espanto!

UTT. 107: WATSON *(volviéndose hacia la puerta central):* Sra. Farrington, si no le importa, pase usted por aquí, si sigue la primera puerta a la izquierda le conducirá al vestíbulo.

UTT. 108: MARTHA *(dudando):* Pero, doctor, quizás pueda ser de ayuda.

UTT. 109: WATSON *(con algo de impaciencia)* En absoluto. *(Sostiene la puerta)*

UTT. 110: MARTHA: Pero, doctor... necesito ver al pobrecillo.... no tengo corazón para irme.

UTT. 111: WATSON *(enfrentándose a MARTHA):* Señora, estoy empezando a pensar que esconde usted algún motivo de su presencia aquí. Haga el favor...

(Entra por la puerta un caballero de pelo cano y vestido de clérigo o pastor, con alzacuellos, etc., ayudado por PARSONS y el CONDUCTOR. Entra cojeando con la pierna herida. Lleva el abrigo y el sombrero manchados como si hubiese rodado por la calle. MARTHA se ha retirado tras el escritorio y observa de cerca al caballero sin moverse de allí. WATSON se vuelve hacia el grupo al aparecer éste.)

UTT. 112: HOLMES *(al entrar)*: ¡Ay, ay! *(Cojea sin casi tocar el suelo con el pie derecho.)*

UTT. 113: PARSONS *(mientras ayuda a HOLMES a entrar)*: ¡Por aquí, señor! Cuidado con el dintel. Eso. *(Etc.)*

UTT. 114: CONDUCTOR *(al entrar, y antes de entrar)*: Ahora vamos a entrar aquí. Va' ver al médico y se va' sentir mejor.

UTT. 115: HOLMES: No, no.

UTT. 116: CONDUCTOR: Fue un *accidente*. No se *puén* evitar los *accidentes*.

UTT. 117: HOLMES: Sí que se puede.

UTT. 118: CONDUCTOR: Estaba en el *lao* de la calle que no era. Yo giré y... *(Etc.)*

UTT. 119: PARSONS: Muy bien, ahora siéntese en esta silla. *(Señalando la silla de operaciones.)*

UTT. 120: HOLMES *(tirando hacia atrás intenta detenerse a la altura de la silla del escritorio)*: No, me siento aquí.

UTT. 121: PARSONS: No, señor, en esta silla.

UTT. 122: HOLMES: ¿Sabré yo dónde me quiero sentar?

UTT. 123: CONDUCTOR *(impaciente)*: Se siente aquí. *(Lo conducen hasta la silla de operaciones.)*

UTT. 124: CONDUCTOR *(mientras tanto)*: Ora el médico lo va' *esaminar*. Aquí está el médico.

UTT. 125: HOLMES: Ese no es médico.

UTT. 126: CONDUCTOR: Sí *qu'es* médico. *(Mirando a WATSON.)* Mire, *doztor*, ¿*pué* acercarse y echarle un vistazo a este *señor*? *(HOLMES intenta detenerle.)* *S'ha* hecho un poco de daño, y... y...

UTT. 127: HOLMES *(intenta detener al CONDUCTOR)*: ¡Espere un momento, espere!

UTT. 128: CONDUCTOR: ¿Qué?

UTT. 129: HOLMES (*sigue de espaldas al público y sin sentarse, se vuelve al CONDUCTOR*): ¿Es usted el conductor?

UTT. 130: CONDUCTOR: Sí, soy yo.

UTT. 131: HOLMES: Pues le van a detener por esto.

UTT. 132: CONDUCTOR: ¿Detenerme?

UTT. 133: HOLMES: Sí, a detenerle, ¡a detenerle!

UTT. 134: CONDUCTOR: *Usted no pué detenerme.*

UTT. 135: HOLMES: Yo no, pero alguien lo hará.

UTT. 136: CONDUCTOR: *Güeno, Güeno. (Insistiendo en que HOLMES se siente en la silla.)*

UTT. 137: HOLMES: ¡Qué hombre más desagradable es usted! ¡No es más que un ignorante absoluto! No sé cómo puede ni mirarse en el espejo cada mañana. (*El CONDUCTOR intenta contestar a HOLMES y trata de que se siente. HOLMES se vuelve repentinamente hacia PARSONS. WATSON mientras tanto intenta llamar la atención de PARSONS.*) ¿Es usted conductor?

UTT. 138: PARSONS: ¡No, señor!

UTT. 139: HOLMES: ¿Y bien? ¿A qué se dedica?

UTT. 140: PARSONS: Soy el mayordomo, señor.

UTT. 141: HOLMES: ¡El mayordomo!

UTT. 142: CONDUCTOR: Trabaja *pal* médico.

UTT. 143: HOLMES: ¿Quién demonios tendría un mayordomo tan feo? Me pregunto quién demonios...

UTT. 144: CONDUCTOR (*volviendo a HOLMES hacia él con rudeza*): ¡Que trabaja *pal* médico!

UTT. 145: HOLMES: ¿Y quién le ha preguntado a usted para quién trabaja?

UTT. 146: CONDUCTOR: Nadie, pero igualmente se lo digo.

UTT. 147: HOLMES: Bueno, pues vaya a decírselo a otro.

UTT. 148: CONDUCTOR (*intentando empujar a HOLMES hacia la silla*): Siéntese aquí. Siéntese y cállese.

UTT. 149: WATSON (*a PARSONS*): Llame a un coche y que me espere. Tengo que cerciorarme de que no haya lesión.

UTT. 150: PARSONS: Sí, señor. (*Sale.*)

UTT. 151: HOLMES (*resistiéndose*): ¿Cómo que me calle? ¿Dónde está mi sombrero? ¡Mi sombrero!

UTT. 152: CONDUCTOR: Olvídese ya del gorro.

UTT. 153: HOLMES: ¿Que me olvide del sombrero? Oiga usted, le hago responsable...

UTT. 154: CONDUCTOR: Pero si lo lleva en la mano.

UTT. 155: HOLMES (*mira el sombrero*): ¡Este no es mi sombrero! ¿Lo ve? (*El CONDUCTOR vuelve a empujarle hacia la silla.*) Le hago responsable. (*En la silla.*) Le van a detener por esto. (*Aferrándose a la cola del abrigo del CONDUCTOR mientras éste intenta avanzar hacia la puerta.*) ¡Oiga! ¡Vuelva aquí! (*Rojo de ira.*)

UTT. 156: CONDUCTOR (*se deshace de las manos de HOLMES y ya en la puerta*): No pueo quedarme aquí más tiempo ¡lo siento! Alguien *pué* estar llevándose mi coche. (*Sale.*)

UTT. 157: HOLMES (*gritando tras él*): Entonces meta el coche aquí dentro. Quiero... (*Pasando al tono de quejidos y protestas.*) ¿Por qué nadie lo detuvo? ¡Estos cocheros! ¿Por qué me ha metido aquí? Sé dónde estoy, esto es una conspiración. No voy a quedarme aquí. Si finalmente consigo salir de aquí con vida... (*Etc.*)

UTT. 158: WATSON (*se dirige rápidamente a la puerta, y habla hacia afuera*): Parsons... apunte el número de ese hombre (*Se vuelve al caballero con presteza.*) Bien, y ahora, caballero, si pudiera usted calmarse un instante, me gustaría examinarle. (*Cruza hacia la vitrina en busca de un instrumento.*)

(*MARTHA se aproxima al señor mayor, observándolo con interés. Súbitamente parece convencida de algo, recula y se estira como si quisiera alcanzar la ventana desde donde hacer una señal para después encontrarse cara a cara con WATSON que se ha vuelto. Sonríe con agrado. Se entretiene con un guante. Comienza a deslizarse hacia el proscenio en dirección a la puerta, como si quisiera escapar. En su expresión se lee que ha reconocido a HOLMES, pero de inmediato se recompone, pensando que quizás HOLMES la observe. Desea evitar sospechas entorno a su decisión de escapar. Rauda como un rayo el caballero corre hacia la puerta y se enfrenta a ella. Al verse acorralada gira sobre sus talones y vuelve rápidamente hacia la ventana.*)

UTT. 159: HOLMES (*brusco*): Que no se acerque a esa ventana. (**WATSON**, que ya estaba al fondo del escenario, corre hacia las ventanas. **MARTHA** se detiene al verlo.)

UTT. 160: WATSON: ¿Holmes? ¿Eres tú? (**MARTHA permanece inmóvil.**)

UTT. 161: HOLMES: Así es. (*Se quita la peluca, etc.*)

UTT. 162: WATSON: ¿Qué quieres que haga?

UTT. 163: HOLMES (*tranquilo*): No es necesario que hagas nada más. Ya está todo hecho. (*MARTHA les lanza una mirada salvaje, da unos pasos lentamente y, súbitamente, se vuelve y sale corriendo hacia la puerta central.*)

UTT. 164: WATSON: ¡Cuidado, Holmes! Se escapa por ahí. (*Avanza un par de pasos.*) (*MARTHA sale corriendo. HOLMES permanece impassible.*)

UTT. 165: HOLMES: No lo creo. (*Con aire despreocupado se acerca al escritorio de WATSON.*) En fin, ¡vaya un tiempo agradable que estamos teniendo, ¿no, doctor?! (*Se percata de pronto de unos cigarrillos sobre la mesa.*) ¡ajá! Veo que siempre tienes un par de recetas a mano. (*Toma un cigarrillo y se sienta en la mesa.*) ¡Excelente para los nervios! (*HOLMES encuentra unas cerillas y enciende un cigarrillo.*) Watson, te has dado cuenta de que esta gente está siempre... (*Entra el CONDUCTOR*)

UTT. 166: FORMAN (*rápidamente interrumpe a HOLMES*): ¡La tengo, señor! (*Brevísima pausa.*)

UTT. 167: WATSON: ¡Dios mío! ¿Forman? (*HOLMES responde un “sí” con la cabeza.*)

UTT. 168: HOLMES: En efecto, se trata de Forman. ¿Ha llegado ya el inspector Bradstreet con sus hombres?

UTT. 169: FORMAN: Sí, señor. Uno de ellos está en el vestíbulo sujetándola. Los otros están en el jardín de la cocina. Entraron saltando la tapia de atrás, la que da a la calle Mortimer.

UTT. 170: HOLMES: Un momento. (*Se sienta reflexivo.*) Watson, mi querido amigo... (*WATSON se aproxima a HOLMES sobre el escritorio*). Como sin duda habrás podido deducir por el numerito que acaba de tener lugar aquí, se están produciendo los arrestos. Los sinvergüenzas andan tras mi pista. No les queda más recurso que quitarme de en medio. Afortunadamente he logrado aprovechar semejante locura para atraerlos a mí e ir echándoles el guante uno a uno. Hemos conseguido reunir a unos cuantos; cuatro anoche en la cámara de gas, siete a lo largo de esta tarde en diferentes lugares y una más ahora mismo. Sin embargo, me temo que, hasta ahora, el famoso profesor no se ha querido dejar ver.

UTT. 171: WATSON: ¿Dónde crees que se encuentra ahora?

UTT. 172: HOLMES: Afuera, en la calle, disfrazado y ocultando su identidad para aprovechar cualquier oportunidad de acercarse a mí.

UTT. 173: WATSON: Esta mujer que ha estado aquí...

UTT. 174: HOLMES: En efecto. Una espía que pretendía hacerles saber con señas desde esa ventana (*señalando*) si es que me encontraba aquí. Y se me

acaba de ocurrir que quizás no sea tan mala idea ofrecerle ese señuelo.
¡Forman! (*Le indica que se acerque.*)

UTT. 175: FORMAN: ¡Sí, señor!

UTT. 176: HOLMES (*baja la voz*): Un momento. (*Buscando un cigarrillo.*) Traiga aquí a esa mujer un momento y cuando yo encienda un cigarrillo quiero que la suelte como si se distrajera con algo. Después, sujétela de nuevo cuando yo le diga.

UTT. 177: FORMAN: Muy bien, señor.

(*Sale rápidamente y vuelve a entrar con MARTHA LARRABE. Se detienen. MARTHA parece tranquila, pero observa a HOLMES con el mayor odio posible. Breve pausa.*)

UTT. 178: HOLMES: Mi querida Sra. Larrabee... (**MARTHA**, *que ha vuelto la cabeza, se gira hacia a él con furia*)... me he tomado la libertad de hacerle pasar un momento... (*Da una calada al cigarrillo que está a punto de terminar.*)... para transmitirle en breves palabras mis más sinceros sentimientos en este desagradable trance.

UTT. 179: MARTHA (*Entre dientes y con rabia.*): ¡Es todo mentira! ¡No existe tal trance!

UTT. 180: HOLMES: Me maravilla comprobar, por su contundente observación, que usted no lo considere tal. No me extraña en absoluto. Nuestras prisiones hoy en día están maravillosamente dirigidas. Muchos opinan que son aún más cómodas que muchos hoteles. Más tranquilas y ordenadas.

UTT. 181: MARTHA: ¡Me importa poco cómo estén dirigidas las prisiones! A mí no pueden detenerme por nada.

UTT. 182: HOLMES: No, por supuesto. (*Coloca un cigarrillo sin encender en la boca.*) Sin embargo, se me ha ocurrido que quizás usted desee estar cerca de su pobrecito marido, ¿qué le parece? (*Se levanta de la mesa y se dirige al quemador de gas. Profiere una risita bondadosa.*) Se oye hablar mucho de la heroica devoción de algunas esposas, ya sabe... (*enciende el cigarrillo en el quemador de gas*)... tonterías. Cuando se trata de ponerse serios... (**FORMAN** *suelta el brazo de MARTHA, mientras finge dirigir su atención a la puerta. Se queda de pie escuchando algo en la calle. MARTHA echa un vistazo rápido y ve a HOLMES que está encendiendo el cigarrillo y que no parece darse cuenta de nada. Bruscamente se dirige a la ventana, levanta la persiana y mueve la mano derecha en señal arriba y abajo para después volverse rápidamente y mirar a HOLMES con expresión triunfante. HOLMES sigue encendiendo el cigarrillo.*) Muchas gracias. (**A FORMAN.**) Ya puede sujetarla de nuevo, Forman. (**FORMAN** *se dirige inmediatamente a MARTHA y la agarra delante*

de la ventana sujetándola por la muñeca derecha.) Doctor, ¿tendrías la amabilidad de bajar la persiana de nuevo? No me apetece que me disparen desde la calle. (**WATSON** *baja la persiana al momento.*)

(**NOTA** – *Estas persianas deben manipularse con especial cuidado con el objeto de evitar fallos. Han de ser lo más sólidas y resistentes posibles para que funcionen sin problemas.*)

UTT. 183: MARTHA (*triunfante*): ¡Vaya! Llega tarde.

UTT. 184: HOLMES: Con que tarde, ¿no? (*Paseándose brevemente.*)

UTT. 185: MARTHA: Pues sí, ya he dado la señal. Pronto tendrá noticias tuyas.

UTT. 186: HOLMES: No me extrañaría en absoluto. (*Suena el timbre de la puerta.*)

(*Se oyen a BILLY y a PARSONS afuera. Rápidamente se abre la puerta y se ve a BILLY retenido por PARSONS momentáneamente. Se deshace de PARSONS con rapidez y procede vestido de golfo callejero y con un fajo de periódicos vespertinos.*)

(*Al tiempo que entra BILLY.*) Parece que estamos a punto de saber de él. (*Gritando.*) Déjele... (**BILLY** *permanece de pie jadeando.*) pasar, Parsons. Rápido, Billy. (**BILLY** *se acerca a HOLMES.*)

UTT. 187: BILLY: Acaba de llegar, señor.

UTT. 188: HOLMES: ¿De dónde?

UTT. 189: BILLY: De la casa *d'enfrente*; ha *estao* ahí *tó* el tiempo vigilando estas ventanas. Seguramente ha visto algo *porqu'acaba* de salir... (*Sin aliento.*) Había un coche en la *caye* esperando al médico, *asín* que *s'ha subío* al coche y *echao* al conductor.

UTT. 190: HOLMES: ¿A dónde ha ido el conductor?

UTT. 191: BILLY: Se ha *escabullío* en la noche, señor, pero no ha *ío demasiaio* lejos, hay un par *d'ellos* más por ahí dando vueltas.

UTT. 192: HOLMES (*breve movimiento de cabeza dirigido a FORMAN*): Otro conductor más.

UTT. 193: BILLY: Están *tós* en el ajo, señor, y están tratando de meterle a *usté* en el coche en cuanto salga por esa puerta. ¡No lo haga, señor, no lo haga!

UTT. 194: HOLMES: ¡No, señor! ¡Al contrario! Me propongo hacer que ese conductor acabe aquí dentro. Sal otra vez, Billy, y ¡mantén los ojos abiertos!

UTT. 195: BILLY: ¡Sí, señor! (*Sale.*)

UTT. 196: HOLMES: ¡Excelente, sí señor! Watson, ¿podrías dejarme un momento la valija más grande de la que dispongas? (**MARTHA** se ocupa ahora de encontrar una nueva oportunidad de acercarse a la ventana.)

UTT. 197: WATSON: Parsons... ¡traiga el maletín grande!

UTT. 198: PARSONS: Sí, señor. (*Sale.*)

UTT. 199: WATSON: Me temo que tiene una pinta un tanto gastada... (*Súbitamente, MARTHA intenta zafarse de FORMAN y correr a la ventana. FORMAN la detiene y tira de ella hacia atrás un par de pasos. Breve pausa.*)

UTT. 200: HOLMES: Muchas gracias, Sra. Larrabee, pero tan sólo fue necesaria una sola de sus señales, a través de la cual dio a conocer a su amigo Moriarty mi presencia en esta casa. Como ha podido averiguar usted misma, en estos momentos se encuentra en la calle disfrazado de conductor y tengo la intención de hacerlo traer aquí. Comprensiblemente, usted desea hacerle entender que hay peligro. Desde luego que hay peligro, Sra. Larrabee, pero es nuestro deseo que él no lo sepa. Sáquela de aquí, Forman, y que se sienta como en su casa. (**FORMAN** conduce a **MARTHA** hasta la puerta central con la intención de llevársela fuera. Ella tira de él y se detiene para lanzarle a **HOLMES** una mirada cargada de odio.) Por cierto, dígame al inspector que espere un instante. Es posible que tenga que hacerse cargo de otros cuantos más. ¡Nunca se sabe!

UTT. 201: FORMAN: ¡Andando! (*Se la lleva.*) (*Al momento de salir, MARTHA chasquea los dedos frente a la cara de HOLMES y sale riendo de manera histérica.*)

UTT. 202: HOLMES: ¡Valiente mujer! (*Entra PARSONS, con una gran valija Gladstone en las manos.*) Déjela ahí. (*Señala el suelo junto a él.*) Muchas gracias. (**PARSONS** deposita la valija en el suelo.) Parsons, el coche que mandó llamar para el doctor hace rato que espera, ¿verdad?

UTT. 203: PARSONS: Sí, señor, creo que así es.

UTT. 204: HOLMES: Haga el favor de decirle al conductor que espera, al que encontrará dentro del coche, que entre aquí y recoja esta valija. Asegúrese de que entra él en persona. Cuando esté aquí, indíquele esta valija. (**PARSONS** sale.)

UTT. 205: WATSON: No creo que se atreva a entrar.

UTT. 206: HOLMES: Pues yo creo que sí. ¡Es su única oportunidad de meterme en ese coche! Arriesgaré lo que sea por conseguirlo. (*Se dirige al escritorio del fondo.*) En casos como este deberías instruir a tu mayordomo que no acepte el primer coche que acuda a la llamada... (*fuma*)... ni el segundo... ¡caso el tercero!

UTT. 207: WATSON: Pero, en este caso...

UTT. 208: HOLMES: Mi querido Watson, admito que en este caso me ha venido bien, pero hablo de futuras referencias. (*Música melodramática. Peligro, agitato muy tenue.*) (*Se abre la puerta. Entra PARSONS y señala la valija a alguien que le sigue.*)

UTT. 209: PARSONS: Aquí está. Por aquí, entre.

UTT. 210: HOLMES (*se dirige a WATSON detrás de la mesa. En voz bien alta*): Bien, ¡adiós, querido amigo! (*Se dan la mano y HOLMES lo lleva ligeramente hacia el frente izquierdo.*) Te escribiré desde París... y espero que me mantengas informado de cualquier acontecimiento que tenga lugar. (*MORIARTY entra disfrazado de conductor y se dirige dispuesto a recoger la valija que PARSONS le señala, intentando apresurarse, ocultando la cara de forma inquieta, pero sin llegar a tocar la valija. PARSONS sale.*) (*Continúa hablando, sin prestar atención aparente a MORIARTY.*) En cuanto a estos papeles, me encargaré de ellos personalmente. A ver, hombre... (*A MORIARTY*)... ayúdeme con estas correas. (*Se acerca a la valija y se arrodilla, tira de una correa, y MORIARTY se agacha y hace lo mismo.*) En esta valija hay unas cuantas cosas que no me gustaría perder (*sigue ocupado con la correa*) así que será mejor que... (*se da la vuelta*) ¿quién está en la ventana?

(*MORIARTY rápidamente levanta la vista sin apartar las manos de la correa. En ese instante se oye el chasquido de unas esposas al cerrarse y MORIARTY se incorpora de un salto con los hierros en las muñecas haciendo movimientos violentos por liberarse. A continuación, permanece inmóvil. HOLMES se deja caer en una silla, con un cigarrillo en la boca. MORIARTY tira el sombrero al incorporarse y se queda de frente al público.*) (*Se detiene la música.*)

(*En un tono muy bajo.*) Doctor, serías tan amable de hacer sonar el timbre dos o tres veces seguidas con rapidez. (*WATSON se dirige al escritorio y llama al timbre varias veces seguidas.*) ¡Gracias!

(*Entra FORMAN. FORMAN avanza al frente para encontrar a MORIARTY y ajusta las esposas que lleva él mismo colocadas en las muñecas de tal manera que queden encadenadas a las de MORIARTY. Esta escena se mantiene un instante, mientras los dos hombres se miran.*)

¡Forman!

UTT. 211: FORMAN: Sí, señor.

UTT. 212: HOLMES: ¿Hay alguien con usted?

UTT. 213: FORMAN: Sí, señor, el inspector en persona está afuera.

UTT. 214: HOLMES: Ajá, el inspector en persona. Mañana en los periódicos podremos leer el interesante relato del complicado arresto que el buen hombre llevó a cabo con éxito en casa del Dr. Watson en Kensington. Lléveselo, Forman, y presénteselo al inspector. Estoy seguro de que estarán encantados de conocerse. (**FORMAN comienza a empujar a MORIARTY para llevárselo. MORIARTY hace intentos desesperados por agarrar a HOLMES – breve lucha.**) ¡Espere un momento! Veamos qué quiere.

UTT. 215: MORIARTY (*en voz baja a HOLMES*): Ni se le ocurra pensar que aquí acaba todo, Sherlock Holmes.

UTT. 216: HOLMES: Debo decir que se me ha pasado por la mente, sí.

UTT. 217: MORIARTY: ¿De verdad cree que la policía será capaz de detenerme?

UTT. 218: HOLMES: Yo ya no creo nada.

UTT. 219: MORIARTY: ¡Ajá! (*Breve pausa.*) Ha llegado a mis oídos que está planeando un viajecito, junto con este amigo suyo, un viajecito por Europa.

UTT. 220: HOLMES: ¿Y bien?

UTT. 221: MORIARTY (*da un paso hacia HOLMES*): Allí nos veremos. (*Breve pausa.*)

UTT. 222: HOLMES: Eso es todo, Forman. (**FORMAN se dirige hacia la puerta, en silencio, seguido de MORIARTY.**)

UTT. 223: MORIARTY (*al parar junto a la puerta*): Nos veremos. Tratará de evitarme, cambiará de ruta, pero vaya por donde vaya encontrará ojos que le vigilan y telegramas que informan. Allí nos veremos, y usted lo sabe. ¡Lo sabe! ¡Lo sabe! (*Sale con FORMAN.*) (*Pausa.*)

UTT. 224: HOLMES. ¿Has oído eso, Watson?

UTT. 225: WATSON: Sí, pero estoy seguro de que no te habrá causado impresión una amenaza tan...

UTT. 226: HOLMES (*lo detiene con un gesto de la mano*): ¡En absoluto! Sin embargo, estoy convencido de que decía la verdad.

UTT. 227: WATSON: Cambiaremos nuestros planes.

UTT. 228: HOLMES (*negando con la mano*): Estaríamos igual. ¿Qué importa aquí o allí, si ha de ocurrir? (*Se sienta pensativo.*)

UTT. 229: WATSON (*gritando*): ¡Parsons! (**PARSONS entra. WATSON señala la valija y PARSONS se la lleva.**)

UTT. 230: HOLMES: Watson, querido amigo (*fumando*), ¡cuánto lo siento! Ahora que todo ha acabado pensarás que tu consulta ya no puede prestarnos

más servicio. ¡Al contrario! Déjame que te diga que lo peor aún está por venir.

UTT. 231: WATSON *(de pie junto a la mesa)*: Lo peor... *(De pronto se acuerda de algo. Saca el reloj apresuradamente.)* ¡Dios mío, Holmes! Apenas tenemos cinco minutos.

UTT. 232: HOLMES *(levanta la vista inocente)*: ¿Para qué?

UTT. 233: WATSON: Para llegar a Baker Street... a tu casa. **(HOLMES sigue mirándolo.)** ¡Tu cita con sir Edward y el Conde! Iban a recibir el paquete de cartas.

UTT. 234: HOLMES *(asiente)*: Van a venir aquí. *(Pausa. WATSON mira a HOLMES.)*

UTT. 235: WATSON: ¡Aquí!

UTT. 236: HOLMES: Siempre con tu permiso.

UTT. 237: WATSON: Por supuesto, pero ¿por qué no en tu casa?

UTT. 238: HOLMES: La policía no nos dejaría cruzar el cordón.

UTT. 239: WATSON: ¡La policía! ¿Qué cordón?

UTT. 240: HOLMES: Policía, cordón, escaleras, manguera, gente, bombas de agua...

UTT. 241: WATSON: Pero, ¿qué me estás contando?

UTT. 242: HOLMES *(asiente)*: En efecto, los muy bribones me han quemado la casa.

UTT. 243: WATSON: ¡Cielo santo! Que te han quemado... *(Pausa. HOLMES asiente.)* ¡Cuánto lo siento! ¿Qué has perdido?

UTT. 244: HOLMES: ¡Todo! ¡Lo he perdido todo! ¡Y me alegro de ello! Estaba harto. Esta noche... *(Con la mano derecha hace un gesto enfático, se detiene a mitad de la frase y aparece una arruga en su frente mientras piensa. A continuación, en voz más baja.)*... se acaba todo. Lo que me queda por hacer aquí esta noche termina con todo. **(HOLMES se levanta.)**

UTT. 245: WATSON: ¿Quieres decir la Srta. Faulkner? **(HOLMES asiente ligeramente sin volverse a WATSON.)** *(Música romántica, muy pp.)*

UTT. 246: HOLMES *(volviéndose súbitamente hacia WATSON)*: Watson, ¡ella confiaba en mí! Se aferró a mí... ¡Estaba yo sólo contra cuatro! Ellos le dijeron: ¡Ven aquí!, yo le dije: ¡Quédese conmigo!, ¡y se quedó! Se aferró a mí... pude sentir el latido de su corazón junto al mío... y yo simplemente estaba jugando *(más bajo, entre paréntesis)*, a un juego peligroso... pero estaba jugando solamente. ¡Esta noche, ocurrirá lo mismo! Ella estará ahí, yo

aquí. Ella escuchará y me creerá, confiará en mí y yo... no haré otra cosa... que jugar, fingir. Se acabó... ¡He tenido suficiente! Este será mi último caso. (**WATSON** *ha estado observándole con ojos inflexibles.*) En fin, nada importa, en realidad... ¿qué es la vida?... levantarse por la mañana, acostarse cuando cae la noche, un par de cálidos veranos, dos o tres inviernos fríos (*Mira al suelo, a un par de pasos de donde se encuentra, meditando.*) Y finalmente... (*Pausa.*)

UTT. 247: WATSON: ¿Y finalmente qué? (**HOLMES** *levanta la vista hacia él. Movimiento de mano en el aire antes de hablar.*)

UTT. 248: HOLMES: Eso. Y finalmente, ¡qué! (*La música se detiene.*)

UTT. 249: WATSON (*se dirige a HOLMES*): Mi querido Holmes, me temo que ese plan tuyo para obtener su confianza y respeto se te ha ido un poco de las manos... (**HOLMES** *asiente ligeramente.*)

UTT. 250: HOLMES (*murmura tras asentir*): ¡Una minucia!

UTT. 251: WATSON: ¿Para ella o para ti?

UTT. 252: HOLMES: Para ella... (*Levanta la vista lentamente hacia WATSON.*)... y para mí.

UTT. 253: WATSON (*estupefacto. Tras una brevísima pausa*): Pero... si los dos os amáis...

UTT. 254: HOLMES (*le pone la mano en el hombro para interrumpirle bruscamente*): ¡Shh! ¡No hables! (*Pausa.*) No debes tentarme con semejante idea. ¡Esa muchacha! Joven, exquisita, que comienza a vivir la vida... yo, en cambio, ya seco, drogado, envenenado, casi al final de la mía. ¡Jamás! ¡Debo desistir! Aún estoy a tiempo de detener esta locura. (*Pausa.*) Aquí llega.

UTT. 255: WATSON: Pero, ¿no viene sola?

UTT. 256: HOLMES: No, Térèse viene con ella. (**HOLMES** *se vuelve y se dirige a la puerta de la consulta. Por el camino, toma un libro y lo deposita en el vano de la puerta para impedir que ésta se cierre. Se vuelve a WATSON.*) Cuando llegue que espere en esa habitación. Me imagino que sabrás arreglártelas.

UTT. 257: WATSON: Por supuesto. ¿Te propones dejar ahí ese libro?

UTT. 258: HOLMES (*asiente*): No quiero que se cierre esta puerta. Necesito que ella pueda oír lo que aquí se diga.

UTT. 259: WATSON: Entiendo.

UTT. 260: HOLMES: Probablemente notarás que Sir Edward y el Conde se alborotan. Es mi labor conseguirlo. No quiero que te alarmes por ello, ¿de acuerdo? (*Se oye el timbre de la calle. HOLMES y WATSON se miran.*) (*Se*

dirige a la puerta central.) Esa debe ser ella. Si me lo permites, me gustaría usar tu vestidor para quitarme el polvo que acumulo.

UTT. 261: WATSON: ¡Por supuesto! *(Se dirige a la puerta.)* Mi mujer está en el salón ahora mismo. No te vuelvas sin saludarla... le encantará verte.

UTT. 262: HOLMES *(desde la puerta):* Mi querido amigo, ¡el gusto será todo mío! *(Abre la puerta. Al abrirse se oye a lo lejos el sonido de un piano.)* ¡Hogar, dulce hogar! ¡Ah, Watson! ¡Esto es vida! *(Pasea los ojos de nuevo por la habitación, pensando. Suspira tenuemente como distraído y de repente se vuelve y sale.)* *(WATSON se vuelve y se dirige a la mesa, pero no se sienta. Entra PARSONS.)*

UTT. 263: PARSONS: Señor, una dama desea hablarle. Dice que no entrará si no es para hablar con usted a solas.

UTT. 264: WATSON: ¿El nombre?

UTT. 265: PARSONS: No lo dio, señor. Yo le pregunté, pero dijo que no era necesario puesto que usted no la conoce. Viene acompañada de su doncella.

UTT. 266: WATSON: Sí, debe ser ella. Hágala pasar. *(PARSONS se vuelve para salir.)* Eh... ¿Parsons? *(PARSONS se detiene y se vuelve.)* *(Bajando la voz.)* Estoy esperando a dos caballeros: el Conde von Stalburg y Sir Edward Leighton. En cuanto lleguen hágalos pasar a esta habitación y a continuación avise al Sr. Holmes, que se encuentra en mi vestidor.

UTT. 267: PARSONS: Sí, señor.

UTT. 268: WATSON: No recibiré a nadie más. Ahora, que entre esa dama.

UTT. 269: PARSONS: Sí, señor. *(Sale, dejando la puerta abierta. Breve pausa PARSONS aparece de nuevo en la puerta acompañado de una señorita. Entra ALICE FAULKNER. ALICE echa un vistazo a la habitación temerosa, temiendo encontrar allí a HOLMES. Al percibir que WATSON está solo, se relaja y se aproxima a él. PARSONS cierra la puerta desde afuera.)*

UTT. 270: ALICE *(cohibida):* ¿Es este el domicilio del Dr. Watson?

UTT. 271: WATSON *(Alentándola y avanzando un par de pasos):* Así es. Yo soy el Dr. Watson.

UTT. 272: ALICE: ¿Está aquí... le importaría decirme si... el Sr. Holmes... si Sherlock Holmes se encuentra aquí?

UTT. 273: WATSON: Ha de presentarse pronto, Srta...

UTT. 274: ALICE: Me llamo Alice Faulkner.

UTT. 275: WATSON: Señorita Faulkner. Llegó hace poco, pero ha subido un momento.

UTT. 276: ALICE: ¡Ah!... (*temerosa*)... y ¿bajará pronto?

UTT. 277: WATSON: De hecho, Srta. Faulkner, Holmes ha citado aquí a dos caballeros que llegarán en breve y me ha encargado que le avise tan pronto como lleguen.

UTT. 278: ALICE: ¿Cree usted que podría esperar... si no es mucha molestia para usted... y entrevistarme con él después?

UTT. 279: WATSON: Desde luego.

UTT. 280: ALICE: Gracias, y... si pudiera ser... me gustaría que... no le dijera nada... de que estoy aquí.

UTT. 281: WATSON: Por supuesto, si es eso lo que desea, no le diré nada.

UTT. 282: ALICE: Es importantísimo, Dr. Watson, que no le diga nada. Estoy dispuesta a explicárselo todo después.

UTT. 283: WATSON: No será necesario, Srta. Faulkner.

UTT. 284: ALICE: Gracias. (*Echa un vistazo.*) ¿Tiene usted sala de espera para pacientes?

UTT. 285: WATSON: Sí, claro. Si lo desea puede esperar ahí. (*Señalando la puerta de la consulta.*) Estará más tranquila.

UTT. 286: ALICE: Sí, gracias. (*ALICE mira hacia la puerta.*) Creo que necesito un momento de silencio absoluto. (*Suena el timbre de la calle.*)

UTT. 287: WATSON (*se dirige a la puerta de la consulta*): Entonces, pase por aquí, por favor. Creo que acaban de llegar.

UTT. 288: ALICE (*se dirige a la puerta y se vuelve*): ¿Sería tan amable de avisarme cuando los caballeros hayan concluido su reunión?

UTT. 289: WATSON: Por supuesto, Srta. Faulkner.

UTT. 290: ALICE: Gracias. (*Sale.*) (*Entra PARSONS.*)

UTT. 291: PARSONS: El conde von Stalburg y Sir Edward Leighton. (*Entran SIR EDWARD y el CONDE VON STALBURG. PARSONS sale, cerrando la puerta tras de sí.*)

UTT. 292: WATSON: Sr. Conde... Sir Edward... (*Hace una reverencia y les sale al encuentro.*)

UTT. 293: SIR EDWARD: Dr. Watson. (*Hace una reverencia.*) Buenas noches. (*Coloca el sombrero sobre una mesa con pedestal.*) (*VON STALBURG hace una ligera reverencia y se queda de pie.*) Tengo entendido que nuestra cita con el Sr. Holmes tendrá lugar en esta dirección.

UTT. 294: WATSON: Así es, Sir Edward. Les ruego que tomen asiento, caballeros. (*Se sientan SIR EDWARD y WATSON.*)

UTT. 295: VON STALBURG: El Sr. Holmes se retrasa. (*Se sienta.*)

UTT. 296: WATSON: En realidad ya está aquí, Sr. Conde. Le he mandado llamar.

UTT. 297: VON STALBURG: ¿Eh? (*Breve pausa.*)

UTT. 298: SIR EDWARD: Hace una hora recibimos con gran sorpresa la noticia del cambio del lugar de encuentro. Estábamos emplazados para ir a su casa de Baker Street.

UTT. 299: WATSON: No queda nada de ella, Sir Edward, la han incendiado.

UTT. 300: SIR EDWARD: ¿Cómo?

UTT. 301: VON STALBURG: ¿Eh? (*Ambos miran a WATSON.*)

UTT. 302: SIR EDWARD: ¡Un incendio!

UTT. 303: WATSON: Seguramente siga ardiendo en estos momentos.

UTT. 304: SIR EDWARD: Cuánto lo lamento. Ha debido de ser un golpe muy duro para él.

UTT. 305: WATSON: De hecho, no le importa lo más mínimo.

UTT. 306: SIR EDWARD (*con sorpresa*): ¿Cómo? No puedo creerlo.

UTT. 307: VON STALBURG: Doctor, ¿dijo usted que había mandado llamar al Sr. Holmes?

UTT. 308: WATSON: Sí, Sr. Conde, está a punto de llegar. Es más, creo que ya lo oigo bajar las escaleras.

(Pausa. Entra HOLMES por la puerta central. Está muy pálido. Aseado y recompuesto, aún viste el mismo traje negro de corbata blanca, etc. Permanece junto a la puerta un instante. SIR EDWARD y el CONDE se levantan y se vuelven hacia él. WATSON se incorpora y se dirige a la mesa para sentarse en una silla tras la misma. SIR EDWARD y el CONDE de pie miran a HOLMES. Breve pausa.)

UTT. 309: HOLMES (*avanza y habla en voz baja y nítida, completamente tranquilo, pero ocultando, no obstante, una nota de ansiedad reprimida*): Caballeros, tomen asiento, se lo ruego. (*Breve pausa. SIR EDWARD y el CONDE se vuelven a sentar. HOLMES permanece de pie. Mira al suelo durante un rato mientras los demás tienen los ojos puestos en él. Finalmente comienza a hablar en voz baja sin levantar la vista.*) El asunto que nos ocupa esta noche no nos llevará mucho tiempo. No es necesario que les diga, caballeros, puesto que lo he hecho ya que, en lo que a mí concierne, ha sido

tremendamente doloroso. Sin embargo, los negocios son los negocios y, tan pronto tratemos este tema, habrá concluido. Se les ha convocado aquí esta noche con la promesa, en principio, de entregarles personalmente el paquete que ustedes me confiaron en nombre de su honorable cliente. (*El CONDE y SIR EDWARD hacen una reverencia al oír “honorable cliente”.*) Permítanme que les diga que, a no ser por el compromiso contraído y las medidas que tomaron ustedes a raíz del mismo, jamás hubiese terminado este trabajo. No obstante, y por todo lo dicho, me he sentido obligado a hacerlo y por lo tanto he llevado el asunto hasta las últimas consecuencias, lo cual ha propiciado que hoy tenga el honor de hacerles entrega personal de dicho paquete.

(HOLMES se dirige hacia SIR EDWARD con el paquete. SIR EDWARD se incorpora y le sale al encuentro. HOLMES deposita el paquete en sus manos. El CONDE VON STALBURG se incorpora y permanece de pie junto a la silla.)

UTT. 310: SIR EDWARD (*en tono formal*): Permítame que le felicite, Sr. Holmes, por las maravillosas habilidades que ha demostrado tener, y por la rapidez con la que ha llevado a cabo su promesa.

(HOLMES se inclina ligeramente y se vuelve. SIR EDWARD rompe inmediatamente el sello del paquete y examina el contenido. Poco a poco va mostrando cierta sorpresa mientras observa una o dos cartas detenidamente. Rápidamente le hace una seña al CONDE, quien se dirige hacia él al momento. Le susurra algo al oído y ambos se dedican a examinar dos o tres cosas juntos.)

UTT. 311: VON STALBURG: ¡No, no, no, no!

UTT. 312: SIR EDWARD (*detiene el examen y mira a HOLMES*): ¿Qué significa esto? (*Pausa.*) (*HOLMES se vuelve a SIR EDWARD con evidente sorpresa.*) Estas cartas, y todo lo demás... ¿Dónde las ha conseguido?

UTT. 313: HOLMES: Las adquirí anoche.

UTT. 314: SIR EDWARD: ¿Las adquirió?

UTT. 315: HOLMES: Así es... así es.

UTT. 316: VON STALBURG: ¿Y puedo preguntar... a quién se las compró?

UTT. 317: HOLMES: ¿A quién? A las partes interesadas... con el consentimiento de la Srta. Faulkner.

UTT. 318: SIR EDWARD: Le han engañado.

UTT. 319: HOLMES: ¿Cómo? (*WATSON se incorpora junto a la mesa.*)

UTT. 320: SIR EDWARD (*nervioso*): Este paquete no contiene nada... Ni una sola de las cartas o documentos que buscábamos. ¡No son más que

imitaciones! ¡Las fotografías son de otra persona! ¡Le han timado! ¡Tan inteligente como se cree y le han estafado! ¡Ja, ja, ja!

UTT. 321: VON STALBURG: No hay duda de que le han timado, Sr. Holmes. (HOLMES *se vuelve rápidamente hacia SIR EDWARD.*)

UTT. 322: HOLMES: ¡Es un desastre! (Se vuelve hacia WATSON. Se queda mirándolo.)

UTT. 323: SIR EDWARD (estupefacto): Un desastre, sí señor. Pero, ¿no querrá decir con eso que toda posibilidad de recuperar las cartas originales se ha perdido? (Entra ALICE y se queda escuchando.)

UTT. 324: HOLMES: ¡Me temo que sí!

UTT. 325: SIR EDWARD: ¡Pero, usted se comprometió! ¡Teníamos un acuerdo y seguimos su consejo! Esto es... (Se vuelve hacia el CONDE, demasiado indignado para hablar.)

UTT. 326: VON STALBURG (acalorado): ¿No estará insinuando que no existe esperanza de recuperarlas?

UTT. 327: HOLMES: Ni la más mínima, Sr. Conde. ¡Es demasiado tarde! ¡No puedo comenzar desde el principio!

UTT. 328: SIR EDWARD: ¡Esto es un escándalo! ¡Un crimen! No tenía usted ningún derecho a engañarnos de esta manera, y créame que pagará las consecuencias. Me encargaré de que lo procesen por esto, Sr. Holmes. Esto va a suponer tal golpe a su reputación que...

UTT. 329: HOLMES: No hay nada que hacer, Sir Edward. Estoy acabado, acabado...

UTT. 330: ALICE (avanzando): No está acabado, Sir Edward. (En tono sosegado y sereno, extrae de su vestido el paquete auténtico.) Gracias a su trabajo y a las palabras que me dijo, deseo ahora entregarle este... (Se dispone a entregarle el paquete a SIR EDWARD.) (HOLMES se le adelanta y la intercepta con la mano izquierda. Ella se detiene sorprendida.)

UTT. 331: HOLMES: Un momento... (Pausa.) Permítame (Le retira el paquete de las manos.)

(WATSON permanece mirando la escena. Pausa. HOLMES se queda mirando el suelo con el paquete en las manos. Levanta la cabeza haciéndose fuerte... echa un vistazo al reloj y se vuelve hacia SIR EDWARD y el CONDE. Habla sosegadamente como si el punto álgido de la tragedia hubiera pasado ya. Durante todo este tiempo HOLMES evita totalmente la mirada interrogante de ALICE.)

Caballeros, *(Coloca de nuevo el reloj en el bolsillo.)* En mi carta de esta mañana les informaba de que el paquete estaría en sus manos a las nueve y cuarto. Son apenas las nueve y catorce minutos y mi promesa está cumplida. Como han podido comprobar, ese otro paquete no es más que una burda imitación.

(Música romántica.)

(HOLMES se vuelve apenas, ve a ALICE. ALICE está mirando a HOLMES con asombro y terror en sus ojos. Se echa hacia atrás de forma involuntaria.)

UTT. 332: SIR EDWARD y VON STALBURG *(Se percatan del truco y se quedan mirando atónitos y encantados): ¡Qué maravilla! ¡Es admirable, Sr. Holmes! ¡Ya está todo claro! ¡Realmente fantástico! (El uno al otro, etc.) ¡Desde luego!*

(Al comenzar las expresiones de admiración, WATSON se dirige rápidamente hacia SIR EDWARD y el CONDE y los interrumpe con un “Shh”. Todos permanecen inmóviles. HOLMES y ALICE intercambian miradas. HOLMES se acerca rápidamente a ALICE y deposita el paquete en sus manos.)

UTT. 333: HOLMES *(al tiempo):* Tome esto, Srta. Faulkner. ¡Lléveselo, pronto! Es suyo. No se lo entregue a nadie. ¡Úselo para lo que desee!

(Se detiene la música.)

UTT. 334: SIR EDWARD *(sobresaltado en ligera exclamación):* ¿Cómo? ¿No es nuestro? *(Tira el otro paquete al fondo del escenario.)* **(VON STALBURG exclama algo con palabras o gestos al oír lo anteriormente dicho.)**

UTT. 335: HOLMES *(alejándose de ALICE pero sin retirar la mano izquierda de encima de sus manos, donde sigue el paquete, como insistiendo en que se lo quede. Con un movimiento enérgico de cabeza y en un tono decidido, pero sin gritar):* No, no es suyo.

UTT. 336: SIR EDWARD: ¿Después de todo esto?

UTT. 337: HOLMES: Así es.

UTT. 338: VON STALBURG: Pero, estimado amigo...

UTT. 339: SIR EDWARD: ¡Esto es imperdonable! ¿Y nuestro acuerdo?

UTT. 340: HOLMES: ¡Queda roto! Hagan lo que les plazca... registros, citaciones, arrestos... ¡aquí me encontrarán! *(Se vuelve hacia el fondo y entre dientes le dice a WATSON)* ¡Sácalos de aquí! ¡Llévatelos! *(Junto al escritorio de WATSON, de espaldas al público.)* *(Breve pausa. WATSON se acerca a SIR EDWARD y el CONDE a espaldas de HOLMES.)*

UTT. 341: WATSON: Caballeros, estoy convencido de que entenderán si...

UTT. 342: ALICE (*adelantándose e interrumpiendo*): ¡Espere un momento, Doctor Watson! (*Avanzando hacia SIR EDWARD.*) ¡Sir Edward, aquí tiene el paquete! (*Se lo entrega a SIR EDWARD inmediatamente.*) (**WATSON** hace una señal para que entre **PARSONS.**)

UTT. 343: HOLMES (*volviéndose hacia ALICE*): ¡No!

UTT. 344: ALICE (*a HOLMES*): Sí... (*Se vuelve hacia HOLMES. Pausa.*) Prefiero realmente que las tenga él. Desde que me pidió aquella noche que se las entregara he estado pensando mucho en lo que me dijo. Tenía razón... era por venganza. (*Baja la vista un momento y después se vuelve bruscamente.*) (**HOLMES** permanece inmóvil, junto a la esquina de la mesa, con la vista baja. Entra **PARSONS** y se queda esperando con el sombrero de **SIR EDWARD** en la mano.)

UTT. 345: SIR EDWARD: Estamos en deuda con usted, Srta. Faulkner. (*Mira a VON STALBURG.*)

UTT. 346: VON STALBURG: Absolutamente.

UTT. 347: SIR EDWARD: Y con usted, Sr. Holmes... si es que todo esto ha sido parte del juego. (*Pausa. Examinando los papeles detenidamente. El CONDE también los observa.*) Realmente se trata de un método extraordinario el que ha empleado para obtener estos valiosos documentos, pero no discutiremos el método a la vista de los resultados deseados, ¿verdad, Sr. Conde!? (*Deposita el paquete en el bolsillo interior del abrigo y se lo abotona.*)

UTT. 348: VON STALBURG: ¡Ya lo creo que no, Sir Edward!

UTT. 349: SIR EDWARD (*volviéndose hacia HOLMES*): No tiene más que hacerme llegar la factura por sus servicios... (**ALICE** deja ver una cierta amargura al oír la palabra "factura")... y tendré el gusto de extenderle un cheque que cubra los mismos. Le deseo muy buenas noches. (*Inclinándose meticulosamente.*) Dr. Watson. (*Reverencia a WATSON.*) Por aquí, Sr. Conde.

(*Música hasta el final del Acto.*)

(**WATSON** se inclina y los sigue hasta la puerta. **HOLMES** no se mueve. El **CONDE VON STALBURG** se inclina ante **HOLMES** y **WATSON** y sale, seguido de **SIR EDWARD**. **PARSONS** sale tras entregarle a **SIR EDWARD** su sombrero. **WATSON** se vuelve en silencio y ve a **HOLMES** haciéndole señas. **WATSON** se acerca a **HOLMES** y éste le susurra algo al oído, tras lo cual, **WATSON** sale. **HOLMES** mira a **ALICE**, tras una breve pausa.)

UTT. 350: HOLMES (*hablando con prisa*): Ahora que tiene la oportunidad de pensarlo con más calma, Srta. Faulkner, se habrá percatado, sin duda, de la sucesión de trampas urdidas por mí con el objeto de hacerme con su propiedad. No podía sacar el paquete de aquella casa como un simple ladrón,

pues la ley me lo impedía. Por tal motivo, recurrí a una estratagema cruel y cobarde que permitiera convencerla para que usted misma renunciara.

UTT. 351: ALICE (*sin mirarlo*): Pero usted... no se lo dio a ellos... (*Pausa.*)

UTT. 352: HOLMES (*en un fingido tono severo y cínico*): No... Preferí que lo hiciera usted. (**ALICE dirige su mirada a él repentinamente, con sorpresa y dolor en ella, profiriendo un apenas audible “¿Cómo?”.** **HOLMES le sostiene la mirada sin atisbo de emoción.**) (*Despacio, con claridad.*) Entienda, Srta. Faulkner; se trataba de una trampa, un puro engaño hasta el final. (**ALICE le mira a la cara durante un rato y después baja la vista.**) Su doncella espera.

UTT. 353: ALICE (*detiene a HOLMES con palabras, pero sin moverse*): ¿Y también anoche fue todo un engaño, cuando trataron de matarle?

UTT. 354: HOLMES (*al oír estas palabras, se detiene en seco*): Fui allí para adquirir el paquete falso... el cual he utilizado como ha podido comprobar.

UTT. 355: ALICE: ¿Y sabía usted que yo iría? (*Pausa.*)

UTT. 356: HOLMES: No. (**ALICE suspira ligeramente aliviada.**) No obstante, se adaptó a mis planes perfectamente. Ahora que me conoce por quién soy realmente, Srta. Faulkner, no tenemos nada más que decirnos aparte de buenas noches y adiós. Debe sentirse satisfecha de perderme de vista. Créame que mi intención no era hacerle daño en ningún momento. Para mí no era más que un negocio. Un trabajo por el que estoy dispuesto a sacrificarlo todo. Incluso mi fingida amistad con usted no fue más que una farsa. Todo... (*Poco a poco ella se ha ido dando la vuelta hacia el frente mientras él hablaba. Ahora se da la vuelta y le mira a la cara.*)

UTT. 357: ALICE (*tranquila pero segura*): No le creo. (*Se miran el uno al otro.*)

UTT. 358: HOLMES (*tras un instante*): ¿Por qué no?

UTT. 359: ALICE: Por la forma de hablar, por lo que veo en usted... ¡por muchas cosas! (*Con media sonrisa.*) Usted no es el único que observa los pequeños detalles.

UTT. 360: HOLMES (*dando un paso hacia ella*): Sus dotes de observación son impresionantes, Srta. Faulkner, y ¡ha acertado en su deducción! Supongo que... quiero decir, sé que la amo. La amo. Pero sé también quién soy, y quién es usted. (**ALICE comienza a aproximarse a él poco a poco, pero con la vista puesta al frente.**) Sé que una persona como yo no debería ni siquiera soñar con pertenecer a un mundo tan precioso como el suyo. Sería un crimen que yo pensara eso. Ahora mismo debería decirle adiós para siempre. Ahora mismo... (**ALICE coloca su mano derecha en el pecho de HOLMES, lo cual le impide seguir hablando. Se detiene súbitamente. Tras una pausa, él baja la mirada y se encuentra con la de ella. Con el brazo izquierdo la rodea y atrae la**

*cabeza de ella hacia si. Las luces se apagan mientras **ALICE**, en brazos de **HOLMES**, descansa la cabeza en su pecho.)*

(Crescendo de la música.)

TELÓN

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Introduction

0.1 Origins of the Thesis

This PhD research project is based on my translation of the theatre piece *Sherlock Holmes, a Drama in Four Acts* (37,500 words) from English into Spanish. Following the original and the translated piece, the analytical thesis that accompanies this work draws on my professional experience and the translation decisions I encountered in the process. A clear exposition of the translation commission must be presented at the outset of this study in order to understand the development of events and the approach taken in this project. The playtext in English was given to me, the translator, in printed format, by a small-size publishing house in Madrid, Pígmalión, for its translation into Spanish in 2013. The publisher's aim was to sell the Spanish translation of this old and long forgotten piece having in mind the classical rendition of the character that readers of Conan Doyle's stories had always favoured. The type of market envisioned was thus related to the conditions attached to the commission: readers who were familiar with the Sherlockian universe. Another reason for the publisher's desire to join the cultural boom around the detective figure was Sherlock Holmes' modern image created, in part, by the latest commercial by-products that have proven so popular and lucrative both in the United Kingdom and in Spain. The idea was to produce an appealing piece for this public that is avidly consuming the adventures of Sherlock Holmes still today. Thus, from the initial stages of this commission it was determined that I was to produce a version to be read, as no immediate performance was planned, and that the translation was to be a period version to cater for the classic reader of Conan Doyle.

Although no contract was signed after this first conversation with the publisher, the agreement was to have the commission completed in one year. Informal conversations followed where I informed the publisher about the project of this doctoral thesis, an idea that was fully supported and

encouraged, granting an extension to the deadline of submission of the finished product for publication. I made my personal details available for the drafting of a formal contract and the question of royalties was even discussed.

In 2015, after a period of silence when no official document was received from the publisher, nor any other sort of communication took place, an invitation to participate at the LiLETRAd conference organised by the University of Seville included an announcement of the presentation of the book *Sherlock Holmes: un Drama en Cuatro Actos. Adapatación de William Gillette*, by its translator, Gabriel Neila, and its publisher, Basilio Rodríguez Cañada, from Pigmalión. Although my presence at the conference was related to a different theme, I was looking forward to speaking to my publisher regarding this change of commission. Unfortunately, the publisher cancelled his attendance at the last minute.

This account of events serves as an example of the current, and sadly common, state of the translation industry in terms of the perception of the translator's status by publishing agents. My lack of experience with this type of literary commissions led me to believe in the publisher's spoken word, and his disrespect for my role as a translator -even if he knew of my academic credentials- led him to hire a close friend without warning me of his change of mind. Nevertheless, the skills that I have developed as a theatre translator in the course of this assignment have indeed supplemented and responded to my knowledge of theory, and this should be proof that a more serious respect for the trained translator would benefit publishing houses and professionals in the field of publishing. In any case, the doctoral thesis that has resulted from the analysis of my translation undoubtedly contributes to the academic discussion of some large questions in the area of drama translation, proving that a fruitful opportunity can derive from a traumatic experience.

Given the above circumstances surrounding this project, and the particular characteristics of the text that will be introduced in this chapter, I will explain now how I reshaped the translation skopos (function) through the research carried out for this thesis. I will also delve into the methodology developed by myself in line with what has become known as Christiane Nord's skopos theory.

According to Nord (1997: 1), translation should be first and foremost regarded as a human activity carried out by "agents". People may have a communicative purpose that they wish to put into practice by means of texts. When this purpose is aimed at other people, "communication takes place through a **medium** and in **situations** that are **limited in time and place**" (Nord, 1997: 1, my emphasis). Nord highlights that: "Each specific situation determines what and how people communicate, and it is changed by people communicating. Situations are not universal but are embedded in a cultural habitat, which in turn conditions the situation. Language is thus to be regarded as part of culture. And communication is conditioned by constraints of the situation-in-culture" (Nord, 1997: 1). Taking this starting point, I proceeded to explore the specific situation-in-culture that would influence the translation process of the play text discussed here. Ultimately, the findings exposed in this thesis became the drive behind the functionalist approach I took and developed through the act of translating. We understand functionalism as the theory which puts the focus on the function of the text and the target-text addressee in terms of sociocultural information and expectations.

Nord (1997: 20) defines the role of the "initiator" as that of an agent who needs the text translated for a particular purpose into the target culture, while the "commissioner" is determined by Hölz-Mänttari (1984: 109) as the agent who asks the translator to convey the message for a specific purpose and addressee. The source material, in turn, must have been produced by a text-producer and/or transmitted by a sender in the source culture (Nord, 1997: 20).

Following Christiane Nord's classification of roles in a given translation act, the initiator and the commissioner in this particular case are one and the same person, bearing in mind that the commissioner, as it happens, "may influence the very production of the target text, perhaps by demanding a particular text format or terminology (Nord, 1997: 20)." In consonance with Vermeer's work (1989: 64), Nord points out that the translator's task is to produce a text that both commissioner and translator "regard as functional in the sense that it meets the demands of the translation brief" (Nord, 1997: 21).

The sender and/or source-text producer may not be an immediate agent in the translational action, if the production of the text is not motivated by the need of a translation. This is undoubtedly the case for literary works when the author is dead, and so it can be granted that little attention is paid to the source text author in the skopos theory, compared to the receiver. However, it must be noted that, in the case of living theatre authors, a close collaboration with the source-text producer may certainly be highly beneficial in the translation act. Especially, if we believe, as Nord does, that: "The translator can be compared with a target-culture text producer expressing a source-culture sender's communicative intentions (1997: 21)."

In contrast, the role of the intended target-text receiver is given a good deal of importance in the skopos theory, it being considered a decisive factor in the production of the target text (Hözl-Mänttari, 1984: 111). As emphasised by Reiss and Vermeer (1984: 101), information about the target-text addressee (with regard to sociocultural background, expectations, sensitivity or world knowledge) is of crucial importance for the translator. In light of the broad details provided by the commissioner in this particular case regarding target-text receivers, my approach to the text was in fact shaped by the research carried out on this specific point. What I found out about Sherlock fans, on the one hand, and about theatre conventions in Spain, on the other, heavily influenced my decision to make the text as hybrid and open to be read or performed as possible.

Finally, it is important to mention the distinction that Christiane Nord makes between target-text receiver and user. “Holz-Mänttari (1984: 111) describes the user of the target text (...) as the one who finally puts it to use, perhaps as training material, as a source of information or as a means of advertising (similarly Vermeer 1986: 278) (Nord, 1997: 22)”. This is notably relevant in this assignment, as despite the fact that the goal of this project is the translation from page (SL) to page (TL), the logical aspiration of any theatre text is to be performed. This was not, however, the original aspiration of the publisher, but my experience translating the piece made me decide to go beyond the original terms of the commission. Thus, both the assumed authorial intention of the original text and the nature of the target-text receivers were the major factors in the decision-making process that is to be explored in the course of this thesis.

Most of the literature in the area of theatre translation studies is devoted to the intersemiotic transposition of drama from page to stage. This focus has produced much debate among scholars such as Anderman (2008), Espasa (2001) or Bassnett (1985) on the absolute need to distinguish between two different types of translation: one for the page and one for the stage. On the other hand, authors like Züber-Skerritt (1984), Pavis (1989) or Zatlin (2005) do not consider such a distinction to be a requirement, as they believe that any theatre play must be written for performance, hence it must be performable. Susan Bassnett has herself shifted from a strong defence of performability as an indispensable element in drama texts to a view that is more focused on the linguistic structures that are characteristic of the playtext:

The time has come to set aside “performability” as a criteria for translating too, and to focus more closely on the linguistic structures of the text itself. For, after all, it is only within the written that the performable can be encoded and there are infinite performance decodings possible in any playtext. The written text, *troué* though it may be, is the raw material on which the translator has to work and it

is with the written text, rather than with a hypothetical performance that the translation must begin (Bassnett, 1985: 102).

Indeed, if performability was a prerequisite, the job of the translator would be an impossible one: if we perceive the source text as permanently incomplete, we can only produce an incomplete text in our target language. However, as Merino (1994: 29) points out, the *skopos* of a published play may anticipate the actual use that is made of it. Consequently, it is crucial to understand the existence of two types of translation based on two different notions of performability: one that is pertinent to the text, and another one that responds to the specific stage practice of a particular company (Espasa, 2001: 110).

We are faced with two different products, then: the text of a play that has been published and remains permanent and irreversible, and a stage production based on that text, which will be different and unique, as the latter depends ultimately on the final *mise-en-scène* and its effect on the audience, and is always open to modifications (Züher-Skerritt, 1984: 9).

The translation that is presented as part of this thesis belongs to the first type of product, and the broad *skopos* of the text makes the approach defined in this introduction a necessary tool for its study. However, as I will be showing in this thesis, the translation of a text for publication does not necessarily exclude the possibility of a performable text, and so my translation aims at breaking with the dichotomy of page/stage to propose a more flexible approach towards the theatrical text. I have conducted research into the playtext and taken into consideration the existing literature on theatre translation studies. In addition, the comparative analysis of the drafts and notes produced in the translation process, led me to establish some conclusions that can contribute to the debates on performability, the page/stage controversy and the specific characteristics of drama as opposed to other types of translation. It is indeed through this research that a clearer set of translation strategies and methodologies will be reached.

0.2 Structure of the Thesis

Once the skopos of this translation has been established, it becomes necessary to lay out a number of key points that will contribute to the content of this thesis. When I was commissioned to translate the theatre play *Sherlock Holmes* into Spanish, different research questions started to take shape. As a theatre piece, it has been successfully performed many times in theatres in the English-speaking world since it was premiered at the end of the nineteenth century, and it has had a decisive influence on the international portrayal of the famous British character. Although the terms of the original commission were vague, I believe that the lack to date of a professional Spanish version explains the production of a first period translation for the page which would cater to an audience interested in original literature within the Sherlockian universe, but without the linguistic skills to have access to the source text. The particular qualities of the play, as described in this introduction, make it necessary both to carry out an analysis of the text and its reception in the source culture across time and to provide an account of the chronological reception of this literary figure in Spain, as these things will help to determine the tone and texture of the play in the target language. The specific characteristics of the play, set in late-Victorian London and presenting a mystery drama reminiscent of Conan Doyle's previously published stories, highlight some areas whose exploration can ultimately contribute to the theorization of theatre translation studies.

In the following chapters I will engage in some major debates not only on theatre translation, but on the translation of accents, slang, class markers and cultural references within the field of literary translation, or more broadly, within the field of translation studies. These theories, and the conclusions reached in this thesis, will assist in establishing an approach to the theatre text in translation as a more flexible and hybrid entity. This thesis will endorse the current shift in translation studies from universal theory - whether descriptive or prescriptive- towards a preference for research into translations in their specific historical, social and cultural contexts. It is

certainly through investigations like the present one that scholars and practitioners can benefit by encountering findings that can only be reached given specific circumstances. Translation commentaries are indeed useful tools of research that should be regarded as more than training exercises as they shed real and original light on the translation process. My commented translation offers an insight into the treatment of Britishness in the target text, for example, the use of archaisms and class markers, dialects and regional accents.

In this light, I will deal with two overarching research areas and three research questions that I intend to address throughout this thesis with the assistance of existing translation theories. The two areas of research are theoretical issues that require some reflection when applied to a specific case like the present translation. The three questions are motivated by the practice of my own translation and they are articulated and informed by the two areas of research that I will present here. My first area of research revolves around the traditional idea of a translator choosing between a version to be read and a translation to be staged. How useful is it for a translator to think in binary terms of a translation for the page or for the stage, particularly when translating for someone other than a specific theatre group? This choice typically implies a definition of performability, that is, the kind of elements that make a text performable. I will be looking at how Susan Bassnett (1980, 1985, 1991, 1998), Patrice Pavis (1992) or Phyllis Zatlin (2005) have argued this issue at different moments in time, often adopting different stances in the process. In chapter 1 of this thesis I will analyse the contributions of such debates to the study of theatre translation. I will eventually develop my own approach to the issue of performability and the dichotomy that the separation between page and stage represents in translation theory -and practice-.

My second area of research will address the possibility of producing a period version that would be appealing to modern audiences. This will be also covered in chapter 1 as I delve into the concept of culture in theatre

translation, the role and responsibility of the translator and the matter of reception in ascertaining the validity or acceptability of a period text in a contemporary context. As I deal with these issues, I shall draw on several critics such as Manuela Perteghella (2004) as she explores the functions of the text in theatre and the functions of the translator in producing adaptations, modern versions or classical pieces. The notions of “loyalty”, “adaptation” and “version” will be tackled and explained, taking into account different scholars’ views (Jorge Braga Riera, 2011; Espasa, 2013; Aaltonen, 2000). I will finally propose an approach to the possibility of presenting a period piece for a contemporary audience using the commentary on my translation as the basis of my contribution.

Further to these two major theoretical areas of research, I will address three practical research questions distributed in three different chapters. These chapters (3, 4 and 5) will deal with the practical analysis of the translation process that I undertook in my project. In chapter 3, I will address the first of these three questions selected for study in the translation of the drama text: What are the implications of relating formality and class to a criminal setting in the target version?

In order to answer this question, it becomes necessary to examine class markers and expressions of politeness within a framework of analysis discourse. Drawing on the study of the concept of register by scholars such as Roger T. Bell (1991), Michael Halliday (1964) and J. R. Martin (1984), and using the descriptive approaches presented by Tiina Purtenen (1998) or Simo K. Määttä (2004) in their treatment of linguistic variety, I will discuss the different options available in the translation of social variation in theatre. Ultimately, the expectancy norms (Chesterman, 1997) of the text, -that is, what the target reader expects from a translation- also take on a certain relevance, I will argue, in the task of applying a set of pragmatic elements, such as specific discourse markers, to a target text considering the context and the setting.

As the source text under analysis is a classic example of the representation of Britishness in theatre, one of the main decisions that the translator faced in this commission was whether to retain the Britishness that permeates through the play. The piece, arguably, epitomises the stereotype of British underworld and high-class representation, and all sorts of cultural markers are present in every scene. In fact, the play itself was already dealing in stereotypes when it was created by William Gillette, and, through time, this has contributed to the stereotypical view of the Sherlock Holmes universe that we have become accustomed to. Gillette wrote mainly for a non-British audience, so the fundamental motivation for the author was for the audience to identify each cultural element with the exoticism of a foreign society. In the early twenty-first century the function of the text seems to be still valid, and even a longstanding one in the Spanish context as Sherlock Holmes has always been related to the quintessential Victorian British man in readers' minds. In light of this analysis, a close reflection on the implications of choosing an entirely domesticating approach becomes relevant, since the target text aims to produce the same level of appeal to the audience in terms of what it offers to the public: an unmistakable depiction of the original character and his period and cultural context. Nevertheless, conveying an exotic message that is also marked by a particular time to a modern audience cannot rely solely on foreignising techniques, as Venuti (1995) implies. Language register and the expression of politeness require some adaptations to the receiving culture that cannot be avoided.

In order to arrive at a conclusion in this regard it became essential to look at previous editions of Sherlock Holmes stories in Spanish through different periods and traditions as well as relevant literature in the local context of the time. Incorporating the results of this research into the translation process bears the consequence of modernising the piece or setting it in the equivalent historic moment. However, this decision cannot be made independently from the rest of the textual discourse. In order to ensure coherence throughout the play, the decision to adopt a modern or period

strategy must be made clear in the treatment of vocabulary and visual elements. The paucity of theoretical literature dealing with the implications of relating formality and class to a criminal setting in a foreign version suggests that this area is perhaps underestimated in translation research, and that examining the translation of this type of relationships may lead to greater understanding on the topic.

Chapter 4, which deals with the second of the three questions of research explored in this thesis, looks into the shaping of a character in theatre through language variety: To what extent can a stereotyped character in the original text find a way of conveying a stereotyped image in the target text?

To answer this question, I will engage in debates on the issue of linguistic variation from a variety of perspectives, although, given the relatively little work that has been done on this topic from the point of view of theatre, the main perspective is literary in nature. I will focus on the different functions of accents, dialects or regional variations and their representation in theatre, especially when these variations imply a certain degree of stereotyping. In this regard, Anthony Pym's (2000) ideas on parody and authenticity will prove useful.

As criminal slang and different sociolect varieties are displayed on numerous occasions in this play, I found language variety to be a specific challenge in the translation of this piece. In chapter 4 I will discuss the way in which I attempted to reproduce the atmosphere of the play, which, from the very beginning, oscillates between a high social status context and a low one that is forced to pretend to be what it is not. This particular situation of pretence among the characters represents an opportunity to explore my treatment of variation as an idea that needs to be expressed in a subtle manner but should, nonetheless, remain patent in the target text. As I deal with regional variation associated with a low-class group, the search for a suitable solution in Spanish can lead to the stereotyping of a particular

character which might prove awkward to the viewer of a play that is set in London.

The particular features described here led me to consider how far I would be able to convey the play's regional and period ambience to an audience that is expecting a foreign and exotic setting, without compromising the naturalness of the text and while assuring a reasonable readability at the same time.

Furthermore, I will defend the need to explore a variety of ways of portraying low-class accents, since characters who share "humble" or local origins may be depicted in the British piece as very different types of moral persons. I will demonstrate how the distinction between the two extremes could be reflected in the translation through the use of different variations in pronunciation, grammar constructions and syntax, i.e. language variety representations. In sum, the association of slang and sociolects to particular regional variations undoubtedly leads to a stereotyping of the character, providing a fascinating case study for theatre translation research.

Finally, a third question of research appears in the treatment of cultural elements in this play and focuses in particular on the matter: What kind of version can a target culture-focused translation offer, considering that the elements that we perceive as culturally dominant in a theatre play might have changed over time?

Research into the treatment of cultural references in theatre plays is still a major element in theatre translation studies today, as cultural references can easily become visual elements if they appear as part of the stage directions that describe the scene and the props that are to be used by the actors. They are key in anchoring a text to a particular time and space and in bringing the spectator closer to the tone of the play. I will be discussing the general conceptualization of the goal of translation, as presented by Holmes (1988), and the different approaches to the translation of proper names and socio-cultural and geographical references. Using Eirlys Davies's (2003) taxonomy

of strategies within a functionalist framework, chapter 5 will analyse practical examples from the play I translated to measure the degree of relevance of culture-specific items in a period theatre piece brought to an audience in a contemporary foreign culture.

An exploration of the translation strategies available in the translation of names and cultural references in a period theatre play highlights the importance of this field in theatre translation studies, and, consequently, its value for research.

0.3 Methodological approach

As for the methodology, an experimental approach befitting the nature of this project has been adopted. Several drafts of the translation were produced accompanied by translator's notes and comments on the alternatives available, with all of them being dismissed or accepted in each case, so this represented a valuable opportunity to analyse the translation process through a method of data collection that clarified the translator's own strategies and solutions. This is an approach driven by translation practice, rather than carrying out a translation in accordance with a particular existing theory.

Despite the fact that this type of method has been used since the 1980s by translators and translation scholars interested in the translation process, particularly those employing the think-aloud protocol methodology (see Bly, 1984 and Lefevere, 1992), the object of these studies has traditionally focused on genres such as poetry, bible translation, political satire or travel brochures, with little attention being paid to the translation process in drama.

This fact can be put down to the dual nature of the dramatic piece. A play text, if studied in a similar way to a novel or a poem, may be treated simply as written literature, while, if the play is taken as a stage phenomenon alone, leaving the written text in a secondary position, it becomes contradictory to

have the text as source, medium and target in the translation process. However, page and stage, as inseparable as they are, have traditionally been the object of study of separate disciplines: theatre has been analysed either from the point of view of literature studies, as a genre, or from the point of view of performative studies within the semiotics of the piece, in which case the written text is generally abandoned or neglected in favour of non-linguistic codes that, as seen here, can be rather elusive.

Thus, it becomes essential to find an alternative and independent method of analysis for drama translation, if our aim is to determine the process of interlingual translation that has taken place for a play to be read and performed in a foreign language. For this purpose, the methodological approach taken in this thesis is based on self-evaluation and reflection on the translation theories and strategies applied in drama through a practical commentary on the piece translated.

In a very recent publication, Silvia Kadiu (2019) offers a rare contribution to this kind of research approach. In her book *Reflexive Translation Studies*, Kadiu presents a creative exploration of well-known theories by modern scholars in translation studies by offering critical readings of their theories along with practical translations of some texts for illustrative purposes. My own approach to research in this thesis is close to Kadiu's in that it follows the call for an increased reflexivity in the theorisation of translation studies. Several scholars (James Holmes, 1988: 79, Theo Hermans, 2002: 22, or Mona Baker, 2001: 11-12) have stressed the importance of disciplinary self-awareness and observation and the role of the researcher in shaping the course of the research. Theo Hermans⁸, for example, is known for his scepticism about a universal, scientific and conceptual approach to translation studies.

⁸ See for example: Hermans, Theo (1999) *Translation in Systems. Descriptive and System-oriented Approaches Explained*. Manchester: St. Jerome Publishing.

With regards to translation theory, my own view is aligned with scholars such as Jean Boase-Beier, who describes theory as “a partial description (mental or perhaps written down) of a segment of reality” (2010: 26). This is evidently true in the humanities, where theories “do not embody laws that make predictions, but rather search for metaphors adequate to the description of the phenomena in question in order to understand them” (Ibid.). Translation theories, I would argue, must necessarily be descriptive accounts representing different perceptions and practices of translation. In fact, I believe, along with Joseph F. Graham (1985: 29), that the very idea of elaborating an all-encompassing theory of translation may not ultimately be altogether possible. As Graham implies (Ibid.), translations are made up of an indefinite and complicated set of problems that differ sufficiently from each other to frustrate any theoretical framework.

In this thesis I will therefore engage with a discussion of theory that responds to what James Holmes (1988: 71) categorised as “applied translation studies” in which pure research findings are applied to “actual translation situations, in translation training, and in translation criticism”. This contrasts, for example, with the more natural scientific approach expressed by Maria Tymoczko (2013: 1), for whom the term “translation theory” should only be used to refer to “the development and testing of hypotheses”. It is indeed through a reflexive practice, a process-driven form of theorising, that I present my own approach to translation, so the term “translation theory”, I will conclude, is to be perceived in the broad sense of individual views or notions about translation.

My methodological approach is in line with Anthony Pym’s idea of “theory”. Pym (2010: 1) states in *Exploring Translation Theories* that translators are theorising all the time as part of their practice, since they generate translations by formulating various alternatives and then choosing between them to determine their definitive translation. While translating, translators constantly think “what translation is and how it should be carried out”. I will theorise translation internally as part of the translating process, thus

developing a certain view of how to practise translation. Reflexivity and critical thinking in my thesis will be useful then to make visible the transformative dimension of translation itself. In order to reveal a manipulation in translation -such as a stereotypical representation of the source culture in my project- research must be reflexive and explore the conditions of its own emergence. This is necessary because, like the translator, the researcher is “constantly faced by choices, choices he can make only on the basis of his individual grasp (knowledge, sensibility, experience...) of the two languages and cultures involved, and with the aid of his personal tastes and preferences” (Holmes, 1988: 54). Self-reflection upon the conditions encountered in the translation process and the research itself is therefore key to the empowering capacity of the methodological approach itself.

Translation commentaries have increasingly been considered a default assessment method in translator education due to their ability to provide the self-reflection discussed above. However, despite its growing popularity among translation trainers when teaching and assessing their students on a learner-centred and process-based approach (see Kiraly, 2000), this type of assessment method has received little empirical attention as such⁹. If this is true in the field of translator training, commentaries themselves are even more neglected as tools of research in academic methodology, although translation commentary has been referred to by several scholars in practice-oriented translation publications. The works of Justa Holz-Mänttari, Albrecht Neubert or Britta Gabrian (cf. Garcia Alvarez, 2007) provide examples of a strong defence of commentaries in translation education.

Penelope Sewell (2002) was the first lecturer to produce a book on translation commentary based on her experience at both undergraduate and postgraduate levels. Sewell describes a list of potential goals of translation

⁹ For a recent study of the translation commentary in British universities see Shih, Claire Yi-yi (2018) Translation Commentary Re-examined in the Eyes of Translator Educators at British Universities. *The Journal of Specialized Translation*, UCL, 30, 291-311.

commentary in her work that can certainly be applied to the project I present in this thesis: (1) to raise awareness of translation policy, (2) to promote [the] ability to reflect upon procedures which are often taken for granted, (3) to draw attention to the relationship between surface words and the underlying meaning, (4) to raise the profile of cultural knowledge required by translators, (5) to focus attention on patterns of differences between the foreign language and English using the techniques of comparative stylistics, (6) to promote awareness of notions of textuality, such as cohesion and coherence, (7) intertextuality, i.e. to begin to do justice to a “gigantic network of cross-references, echoes and illusions”, (8) to encourage reading of a theoretical nature to underpin the commentaries (Sewell, 2002: 17-23).

Both Sewell and García Álvarez (2007) in a more recent publication focused on translation commentary include in their works lists of concrete guidelines and descriptive documentation in conjunction with some relevant theoretical concepts in Translation Studies. Without applying rigid normative approaches, my research will take a methodological path inspired by the aims listed by Sewell above and will include the description of my own translation process, following linguistic and textual analytical theories applicable to the field of theatre translation. I will be discussing these theories in chapters 1, 3, 4 and 5.

Galán-Mañas and Hurtado Albir refer to commented translation or translation report as alternative terms to translation commentary (2015: 71). These scholars emphasise the reflective value of this type of methodology and highlight the problem-solving skills that a commented translation can explore. However, their view of a reflective report attached to a piece of translation is not helpful in that the commentary will always be dependent on the translation as the major and more relevant piece. I will argue that the translation commentary could well be seen as an independent piece of academic work rather than a supplementary part of the translation. Its purpose is not only, as suggested by Galán-Mañas and Hurtado Albir, to identify problems and justify solutions (2015: 71-72), but also to critically

analyse existing theories, established conventions or available strategies. In the course of the main chapters and the conclusion to this thesis, I will be able to show how my commentary has served to put certain theories to the test and to identify their limitations. If all this is grounded in extensive research, the commentary itself becomes a creative element that can contribute new knowledge in the area of study in question. This is in fact what I have set out to do in this thesis using the classic problem-solving conceptual tools for translation or “operators” as defined by Shei (2005) in his “translation problem space model”. For Shei, the source text represents the initial state and the target text the goal state. The five operators proposed are: “text analysis tools, reference tools, translation methods, translation units and translation strategies” (Shei, 2005: 311-314). I will base my translation commentary on the exploration of these issues in a particular case under the conditions of functions, target reader/viewer, and norms of translation.

Finally, despite the use of different terminology by several scholars to refer to translation commentary -such as commented translation, annotated text for translation or translation annotation- it may be worth pointing out, as Claire Yi-yi Shih does (2018: 298), that in essence all these terms deal with very similar work. Almann, for example, in his book *The Routledge Course in Translation Annotation: Arabic-English-Arabic* (2016), describes the translation commentary as a piece that comments on other people’s translations. For him, annotations -not to be confused with footnotes- are to be seen as a type of critical reflection on one’s own translation to explain and/or defend choices made by the translator (2016: 8-9). Then, he goes on to distinguish between obligatory features and optional features that need to be addressed when analysing translation problems. “Obligatory features” are choices made by translators “in order to satisfy the rules imposed by the TL” (2016: 9), whereas “optional features” refer to those examples where the translator has real options to transfer the ST and so they rely on their knowledge, culture and view of the world. For Shäffner (2001: 3), on the

other hand, an annotated text for translation is to be considered as extensive lists of notes attached to a translation that represent recurring problems that should be regarded by professional translators tackling similar texts in the same language combinations. This type of approach to recurring problems bears resemblance with the study of “obligatory” choices suggested by Almann¹⁰, but neglects the optional features of a translation, which are in fact a great source of research into the creativity of the translation process. In short, despite Almann’s case against the use of the term “translation commentary”, an analysis of his definition of translation annotation seems to be quite close to that of the translation commentary proposed by Sewell (2002) and García Álvarez (2007).

Despite the lack of agreement among scholars in this respect, I will be using the translation commentary as the main research tool in my project, that is, as a method of self-reflection, incorporating the elements of analysis mentioned by Shei (2005) and Almann (2016) and the aims elaborated by Sewell (2002). This type of reflexive methodological approach will allow me to critically examine theatre translation theories in relation to a particular case study in order to demystify established conventions and to answer the research questions defined in this introduction.

0.4 Historical Context of the Source Text

The life of *Sherlock Holmes* or *The Strange Case of Miss Faulkner*, as it was originally known, began in 1897 when Sir Arthur Conan Doyle wrote a five-act play which featured Sherlock Holmes and Dr Watson as young men at the beginning of their friendship. In search of a suitable performer to portray his

¹⁰ In fact, Almann is working within the tradition of Arabic exegesis. John Sanderson applies the same method in *Traducir el Teatro de Shakespeare* (2002) in an attempt to explain the “real” meaning of the text as a knowable or invariant truth, which reflects the philological approach of New Criticism. However, the act of translation, as viewed through the prism of the Skopos theory, breaks with the entire notion of stability in a text. All possible interpretations are contained within the original text. This is, in effect, what Lawrence Venuti calls the “hermeneutic model” in *Translation Changes Everything* (2012) and my own approach to the translation in this thesis.

creation on stage, Conan Doyle first contacted the famous English actor and theatre manager Herbert Beerbohm Tree, whose demands made a fruitful negotiation with the author impossible (Hayes, 2012: 6). Next to be approached was Sir Henry Irving, who declined to be involved in the project. It was only after talks with literary agent Alexander Pollock Watt that Conan Doyle was introduced to American theatrical producer Charles Frohman, who suggested that the play should be adapted for the stage by the well-known and respected American actor William Gillette (Eyles, 1986: 34). This long process led a frustrated Conan Doyle to grant Frohman the staging copyright and Gillette the freedom to adapt the existing play more or less as he saw fit (Hayes, 2012: 6).

William Gillette started work on his adaptation in October 1898 and quickly realized that the original script contained numerous imperfections that impeded the *mise-en-scène*. Despite Conan Doyle's initial strong opposition to the idea of the main character engaging in any sort of love affair, and a resistance to observe any changes to the original play, Gillette managed to obtain great concessions from the author to the point that Conan Doyle ended up asserting: "You may marry him, murder him, or do anything you like to him" (Starrett, 1993: 139). Consequently, William Gillette produced an entirely new piece with little resemblance to the one originally envisaged by Conan Doyle. Both the first version written by Doyle and Gillette's first adaptation were lost in a fire that took place on 23 November 1898 at the Baldwin Hotel in San Francisco, and the American actor had to rewrite the whole script before the end of that year (Zecher, 2011: 290).

The authorship of the play remains an unsettled business due to the utilization of a large number of elements from Conan Doyle's original stories. Paul Stuart Hayes, to name a recent editor of the play in English, insists that "Doyle was credited as co-author despite the fact that Gillette wrote the play solely" (Hayes, 2012: 7), while Jean-Pierre Croquet (1989: 7) claims that Conan Doyle himself admitted that the final version of the piece was the work of Gillette alone and that it did not share any major elements with the

one written by Doyle¹¹. As a consequence, it is still possible today to find published versions of this script under the name of William Gillette alone, or with Sir Arthur Conan Doyle as co-author. It can be gathered that the latter's name has often been used as a selling tool, especially in foreign markets in Europe where the name of William Gillette is less known. Finally, Gillette travelled to Undershaw (England) in 1899 to present Doyle with the final version, which was welcomed and approved by the British writer¹².

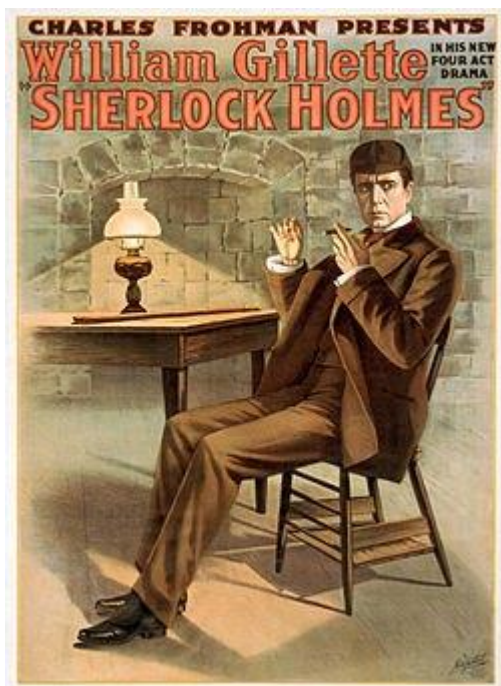


Figure 1. Charles Frohman's playbill, 1900.

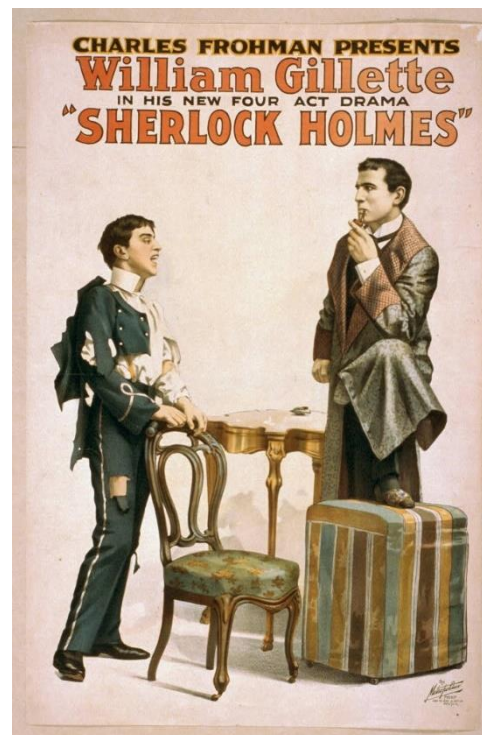


Figure 2. Sherlock Holmes and Billy,

¹¹ Conan Doyle and Gillette shared credit, but the former always made clear that the script was the latter's work. "The dramatization was done almost entirely by Mr William Gillette" he declared. "He took my story and used it, as it seemed to him, to the best effect. I must say I think he was very successful. In fact, I have a very high opinion of his idea for situations. I do not know any actor who has this gift so highly developed." (*The New York Times* (1905) Conan Doyle's hard luck as a playwright, 19 November, cited in Lellenberg, Stashower and Foley, (2007: 419).)

¹² As can be seen from his letter to Innes Doyle dated June 17, 1899 where he states: "Sherlock Holmes is going to be grand. I talked it all over with Gillette. Two of his acts are simply grand. There lies the trump card in our fairly good hand. It will appear in America in October." (Lellenberg, Stashower and Foley, 2007: 419)

With regards to the key features of the play, certain elements need to be pointed out. After close research into the two novels and twenty-four short stories involving Sherlock Holmes that were published between 1887 and 1893, William Gillette included in his play a large number of sequences copied from the canon. A major example is the short story *A Scandal in Bohemia* (1891) whose character Irene Adler, who seduces Sherlock, is turned into Alice Faulkner in the play. There are also references to *A Scandal in Bohemia* in the use of a fire that makes the lady retrieve the hidden documents, and in Holmes' use of a clergyman costume to deceive some characters. Gillette also draws from *The Adventure of the Final Problem* (1893) to depict the antagonism between Holmes and Moriarty, the latter being referred to in both texts as the "Napoleon of crime". Several extracts are taken directly from this short story, while Gillette makes the decision of christening Moriarty as Robert, a name that was not part of the original story. When Moriarty is arrested in the play it follows the pattern seen in *A Study in Scarlet* (1887), where Sherlock Holmes manages to detain Jefferson Hope. Many other short dialogues between Holmes and Watson are a replica of extracts from *The Boscombe Valley Mystery* (1891) and *The Sign of Four* (1890). It can be said, then, that Gillette produced a portrayal of the character that was remarkably similar to the one Conan Doyle had been exploiting in his works until that moment. The playwright presented a man who smokes constantly, takes drugs, and appears always to be confident and arrogant, even in the midst of the most dangerous of situations. The only twist William Gillette dared to introduce is the romantic element at the end of the text when, contrary to Holmes's archetype, and after consultation with Doyle, the detective falls in love and expresses his feelings for Ms Faulkner. The intertextuality and use of successfully commercial formulae in Gillette's text represents clear evidence of the source text's intention to sell the product to an audience who had previously consumed this kind of theme.

For copyright reasons¹³, a one-off performance took place in London on 12 June 1899 at the Duke of York's Theatre. Next was the Star Theatre of Buffalo, in New York, on 24 October 1899, before the play opened on 6 November 1899 at the Garrick Theatre on Broadway, where it ran until June, followed by a nationwide tour which concluded in the summer of 1901. After the great success enjoyed in America, the play travelled again to England to be performed on 2 September 1901 at the Shakespeare Theatre in Liverpool, and then on 9 September 1901 at the Lyceum Theatre in London. William Gillette returned with the role to the United States in June 1902 after the huge financial success of the British tour that was helped by the publication of *The Hound of the Baskervilles* in the *Strand Magazine* between August 1901 and April 1902. The same year, English actor Harry Arthur Saintsbury took on the role of Sherlock Holmes in London to continue the performance of the piece, incorporating a very young Charles Chaplin in 1903 for the part of Billy, the pageboy. Back in America, Gillette continued to play the character for almost thirty-five years through several revivals of the play in a variety of Anglophone countries. In 1932, after a run that comprised more than 1,300 performances by its lead actor, who was at this point nearly eighty years of age, the production was finally closed. Other actors playing the main role include Robert Warwick, in 1928 at the Cosmopolitan Theatre of Broadway, John Wood (1974-1976) at the Broadhurst Theatre of Broadway

¹³ Charles Frohman, Broadway producer, had secured staging rights to Doyle's Sherlock Holmes character on a visit to London in 1898. This first performance was only a formality that took place in the presence of an audience comprising of three people: Frohman, Gillette and an actress named Annie Russell. *The Auckland Star*, 12 August 1899, gave full details which can be accessed here: <https://paperspast.natlib.govt.nz/newspapers/AS18990812.2.83.12> [last retrieved 30/06/2020]. *The New York Times* of August 11, 1898 had already given notice of Frohman's plans for a tour in London for the following year with American actors, among whom are Gillette and Russell: <http://query.nytimes.com/mem/archive-free/pdf?res=9506E0D61E39E433A25752C1A96E9C94699ED7CF> [last retrieved 30/06/2020].

and, in a minor number of performances, John Neville, Robert Stephens and Leonard Nimoy¹⁴.

In 1916, William Gillette played the role of the detective for a film adaptation of the play directed by Arthur Berthelet. This silent film was considered lost for many years, until its recent discovery and restoration at the Cinémathèque Française in 2014. Several other films are said to be based on the play written by Gillette, namely *Sherlock Holmes* (1922) with John Barrymore in the lead role, and another one of the same title that was made in 1932 and featured Clive Brook. The last major recorded performance of the 1899 play is the one entitled *Sherlock Holmes: The Strange Case of Alice Faulkner* that was directed in 1981 by Peter Hunt and starred Frank Langella. The production was shot at the Williamstown Theatre Festival and commercialized by HBO.

In terms of critical reviews and public reception of the original play, the piece was generally praised by the entertainment media of the time. Alan Dale (1899) from the *New York Journal and Advertiser* acknowledged the melodrama for its harrowing atmosphere and music, and Gillette's performance was acclaimed for his ability to confer a nonchalant and, at the same time, circumspect demeanor on the character. According to Rosemary Cullen and Don B. Wilmeth (1983), the success of Gillette's play lies mainly in the suspense and the use of light, the latter being revolutionary for the times in that it emphasized the mysterious atmosphere by commencing and ending each act with an increase or progressive attenuation of the lights (Cullen and Wilmeth, 1983: 15). Michael R. Booth also notes that, from the plays written by William Gillette, "[...] *Secret Service* and *Sherlock Holmes* are outstanding melodramas, well plotted, suspenseful, and full of clever business and

¹⁴ For a full list of productions until our days see: [https://www.arthur-conan-doyle.com/index.php?title=Sherlock_Holmes_\(play_1899\)](https://www.arthur-conan-doyle.com/index.php?title=Sherlock_Holmes_(play_1899)). The last entry comes from UK in 2016 featuring Julian Farrance in the main role. According to Samuel French's website, at least three small productions are currently running in 2017 in the US: <http://www.samuel french.com/p/2246/sherlock-holmes>

detailed stagecraft" (Booth, 1987: 343). In comparing these two plays, Booth claims that "*Sherlock Holmes* is less subtle and the artifice more obvious, but it is entirely compelling and exciting" (Ibid, 344). He continues to state that "[...] as in every scene Gillette wrote in these plays, as much care is taken with *mise en scène*, stage layout and properties, as with plot; the one is perfectly designed to contain and express the other" (Ibid, 344). Booth finally concludes that "Gillette is clearly the best of late nineteenth-century American melodramatists, and his work is marred neither by utterly incredible twists and turns of plot nor by ill-fitting sub-plots or irrelevant comic relief, as is the case with many English contemporaries" (Ibid, 344).

A more negative review is proposed by A. H. Quinn, who, in 1923, in his *History of the American Drama*, claims that the play's only interest lies in the remarkable performance by Gillette, who completely eclipsed the rest of the characters (Quinn, 1923: 229). In fact, Zecher points out how some reviews contained critiques of certain passages of the text that were considered unreasonable or implausible (Zecher, 2011: 298). The scenes where the detective's enemies -mainly Moriarty- are too easily arrested and the last scene, which features Holmes's declaration of love for Alice Faulkner, never fully satisfied Sherlock's fans due to their obvious departure from the classical rendition of the character. It is also important to note that the play was promptly parodied soon after its debut. *The Remarkable Pipe Dream of Mr. Shylock Holmes* (1899) is a musical comedy produced in the US by Alexander Clark. Two years later, the piece *Sheerluck Jones, or Why D'Gillette Him Off?* (1901-2), an attempt to amusingly imitate William Gillette's attitude and performance in *Sherlock Holmes*, was produced with Clarence Blakiston in the role of Sheerluck Jones.

After the final version was presented to Conan Doyle in 1899, the script was subsequently modified by William Gillette on many occasions. These "temporary" manuscript versions in English have never been published: the play was performed for many years without an official publication of the script in English-speaking countries. Samuel French's acting edition appeared

in 1922¹⁵ and has since become the most circulated version of the play, although a second edition published in 1935 introduced the last modifications made to the text by Gillette¹⁶. Finally, a third edition was launched in 1976 which contains still further and larger alterations of the text under the copyright of Baskerville's Investments, Stella M. Whytee and Paramount Pictures¹⁷. In 1987 the first edition of the original script published by Samuel French fell into copyright expiration and so the 1922 version of this play entered the public domain under the Copyright Act of 1976¹⁸. I will be using the public domain version for the purpose of the present translation project.

According to the Library of the University of Minnesota¹⁹, the first translations of the play to be put on stage took place in 1902 in Sweden (*Sherlock Holmes. Folkskådespeli 5 akter*) and Norway (*Sherlock Holmes ogforbryderneskonge: Detektivkomediei 5 Akter*). In 1906 the play was translated and performed in Germany. In 1907 a French translation by Pierre Decourcelle was published in France by Pierre Lafitte, and it is through this French version that the text came to be known in Spain. French was a more dominant language than English at the beginning of the 20th century in Spain so it is understandable that the first performance of the play in Spanish was produced from the French adaptation instead of the English original. There

¹⁵Conan Doyle, Arthur and William Gillette (1922) *Sherlock Holmes: a Drama in Four Acts*, London, New York: French's Acting edition.

¹⁶Conan Doyle, Arthur and William Gillette (1935) *Sherlock Holmes: A Play*, Garden City, N.Y.: Doubleday, Doran & Company, xv-xvi.

¹⁷Conan Doyle, Arthur and William Gillette (1976) *Sherlock Holmes: a Comedy in Two Acts*, New York and London: Samuel French.

¹⁸ According to United States laws of copyright, Section 302 of the 1976 Act extended protection to "a term consisting of the life of the author and fifty years after the author's death." ("U.S. Copyright Act of 1976" 1976: 90, United States House of Representatives.) William Gillette passed away on 29 April 1937.

¹⁹ For a full list of incarnations of Sherlock Holmes on foreign stages see the Universal Sherlock Holmes, vol. 4 available at: <https://www.lib.umn.edu/scrbm/ush/volume-4>

exists a Catalan version written by Salvador Vilaregut from Decourcelle's translation which was put on stage in Barcelona on 22 April 1908. This Catalan translation highly resembles the French adaptation, although it departs even further from Gillette's first version. No Spanish translation was officially published at the time, despite a performance being put on in Madrid under the authorship of Manuel Melgarejo on 3 December 1908²⁰.

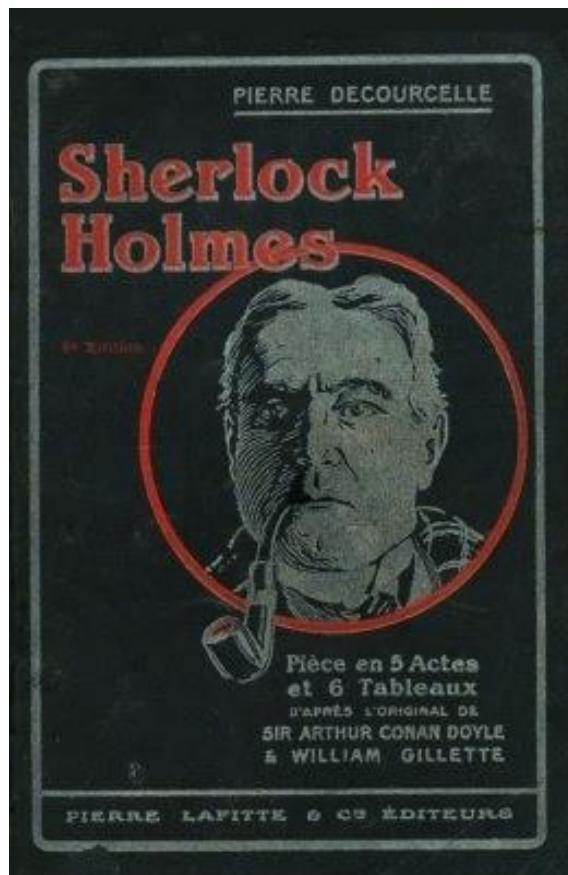


Figure 3. Cover of the 1907 French edition of the play.

For the purpose of this thesis, the French translation carried out by Pierre Decourcelle in 1907 has been examined due to its relevance as source text for both the Catalan and Spanish versions, and it can be said that this version differs substantially from the original script. Decourcelle largely adapted the text to the conventions of the French stage and divided each act into several

²⁰ The newspaper announcement indicates that the play in question is a translation of Decourcelle's version, and it does not even mention William Gillette, nor Arthur Conan Doyle.

scenes with the result that there are five acts (as opposed to four in the original) in the French translation. The translator chose to domesticate the names of the characters and added a different ending to the play. Several dialogues are expanded, eliminated or reworked, and stage directions are also modified. Notably the oral expression of the characters is affected by Decourcelle's translation. Holmes adopts an Italian accent at Watson's for the famous clergyman disguise scene, something that does not happen in the source text, and the two noblemen in Decourcelle's play use a German accent that was not specified in Gillette's version. On the other hand, T  r  se displays a very strong French accent in the original version that is lost in the target text, and there is no attempt to depict Sidney Prince's popular English accent in the French play.

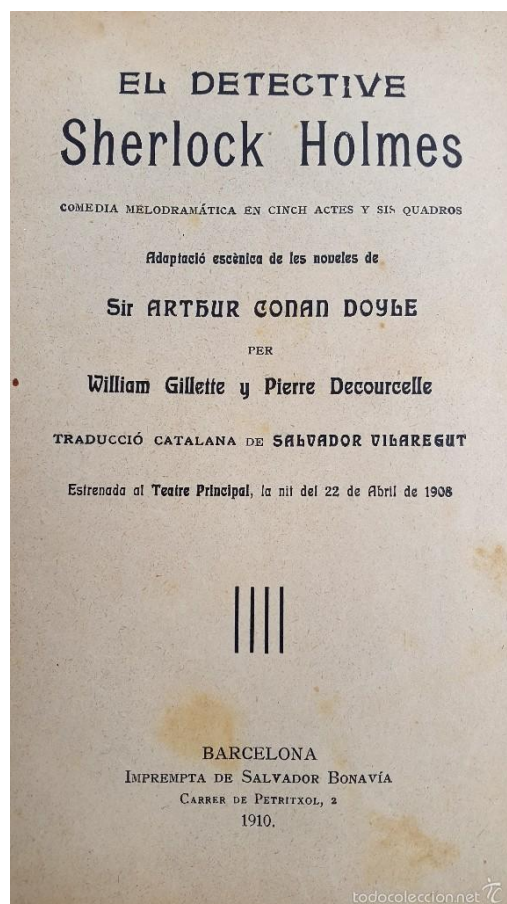


Figure 4. Cover of the 1910 Catalan edition of the play.

In recent years, two translations into Spanish have been made available for purchase, which clearly indicates the high demand for Sherlockian works in Spain following the success of modern revivals of the character. Amateur translators and so-called “Sherlockian experts” have recently produced new editions of the play in English under self-publication²¹. The first translation into Spanish was self-published in 2015 under the title *El Sherlock Holmes de William Gillette*²², and included *Sherlock Holmes: a Drama in Four Acts*, and *The Painful Predicament of Sherlock Holmes*. The translator, Juan José Abenza, is webmaster of www.sherlockholmesonline.es, an Internet site that offers information and products on the Sherlock Holmes culture. This version is available in e-book and paperback format. One of its Amazon reviews indicates that the translation is quite poor and “hard to read”, but it is interesting to note the translator’s reply to this negative comment²³: Abenza admits that the play text proved difficult to translate and explains his approach to the task as one of transferring the original as faithfully as

²¹ Gillette, William (2011) *Sherlock Holmes: Drama in Four Acts*, Createspace Independent Publishing Platform. Conan Doyle, Arthur and William Gillette (2014) *The Theatrical Sherlock Holmes*, Hidden Tiger (with an introduction by Paul Stuart Hayes, including four plays in public domain). Conan Doyle, Arthur and William Gillette (2015) *Sherlock Holmes on Stage: The Classic Stage Plays by Sir ACD & WG*, Thebes Publishing (Kindle edition only, with an introduction by Julianne Todd).

²² Gillette, William and Arthur Conan Doyle (2015) *El Sherlock Holmes de William Gillette*, Createspace independent Publishing Platform (with and introduction by Juan José Abenza).

²³ “Siento que no te haya gustado, pero esto no es una novela al uso, sino el texto de una obra de teatro, lo cual puede hacer que sea más difícil de leer para el lector acostumbrado únicamente a novelas convencionales. Sin embargo, creo es mucho más interesante presentarla así para quien quiera conocer el original de William Gillette tal cual y cómo él lo escribió, y tal cual y cómo él lo representaba en el escenario. Es lo mismo que se va a hacer ahora con Harry Potter, pues creo que es más justo y más interesante para el lector de habla hispana leer el texto original que una edición novelada por otro autor. De igual modo, la traducción de una obra de teatro victoriana plantea serios problemas ya que se hablaba de una manera muy distinta a la actual e incluso algunas palabras ni siquiera tienen equivalentes, pero a través de la previsualización de Amazon se puede hacer una idea de si le va a gustar o no. No sé si a un amante de la literatura debe interesarle esta obra, pero desde luego, a un amante del teatro y de Sherlock Holmes creo que sí.”

(https://www.amazon.es/product-reviews/1516958659/ref=acr_dpproductdetail_text?ie=UTF8&showViewpoints=1 [last accessed 17/7/2019])

possible –“just as it was written and performed originally”-. After reading Abenza’s translation myself, these statements, I believe, respond to the translator’s lack of professional training and/or talent. Nevertheless, Abenza concludes, as I do, that the Spanish version of the piece is bound to interest Sherlockian fans, regardless (sadly) of the quality of the text.

The second translation into Spanish appeared in 2016 from the publishing house Pigmalión by Gabriel Neila, a Spanish teacher²⁴. This commission – originally my commission- was initiated by an editor who wishes to make a profit with a text that has simply lost its intellectual ownership rights. The edition, although visually attractive, fails to deliver a professional text. It contains several mistranslations and a lack of consistency in the strategies used to shape the characters and the tone of the play. At the time of writing, I have not been able to find any reviews online for this book that is sold in paperback through Amazon and Pigmalion.es. Neila has published two novels in Spanish with the same small-scale publishing house, and *Sherlock Holmes: un Drama en Cuatro Actos* is his first and only translation published. In the prologue to the book he mentions the fact that the piece is completely unknown to the Spanish publishing market due to an absence of professional translations²⁵. This is evidently true and once more stresses the need to raise an awareness, not only among lay readers but also among bilingual speakers, of the relevance of a specialized discipline like the translation of theatre texts.

For the purpose of contrast and analysis, I will refer in chapter 5 to the French and the Catalan translations published in 1907 and 1908 respectively, and to the latest (2016) into Spanish by Neila. Abenza’s version (2015) will

²⁴ Conan Doyle, Arthur (2016) *Sherlock Holmes: un Drama en Cuatro Actos. Adaptación de William Gillette*. Translated by Gabriel Neila. Madrid: Pigmalión.

²⁵ “Esta obra de teatro, que tienen ahora mismo entre las manos, viene a cubrir un vacío editorial incomprensible a todas luces. Nos encontramos ante un libro, totalmente desconocido en el mercado editorial español, debido a la ausencia de traducciones de calidad en nuestra lengua, desde su publicación en 1898.” (Neila, 2016: 2)

not be discussed as it is beyond the scope of this thesis to draft a comparative study per se.

Although the original play has never been unproduced for long, the modernization of the character in mass media products, and the recent attraction that the play itself is enjoying abroad²⁶, may have been an important factor in the creation of these translations. However, the fact that neither translator is a professional nor belongs to the world of the performing arts constitutes good cause for a further attempt at producing a professional version in Spanish on the part of a trained translator. The translation that is thus offered in this thesis will be notably different from the two versions mentioned above both in the solutions it presents, and in the fact that it will be accompanied by annotations, comments and an in-depth analysis of the process of translation itself.

²⁶For its latest production in UK see:
www.towertheatre.co/archive/2016/Sherlock_holmes.htm.

Chapter 1: An Application of Relevant Theories to the Translation of Theatre Texts

1.1 Introduction

The first aim of this thesis is the analysis of the translation process of a Victorian theatre play from English into Spanish in order to determine how different aspects or characteristics of dramatic texts can influence translator's choices. My own approach to the discussion of this thesis will be a synchronic one, by which every element of the discussion is informed both by theory and the practice that emerged from my translation project. The purpose of this first chapter is then to discuss relevant translation theories on the essence of a drama text that have been explored by scholars across time. This discussion will prove useful and appropriate for the analysis of a late Victorian dramatic text and its translation for the page. The chapter will include a chronological overview of some of the most prominent scholars in theatre translation and their contribution to this area of study, with special emphasis on "Practice as Research" as the guiding principle in my analysis of the Gillette text. The theorists whose work will be incorporated include Susan Bassnett, Sirkku Aaltonen, Phyllis Zatlin or David Johnston, and recent research by Eva Espasa, Raquel Merino and Marta Mateo will also be explored.

The particular qualities of the play, as described in the Introduction, call for an analysis of the history and tradition of this type of genre in general, and specifically in drama, in the target culture. The chronological account of the reception of this literary figure in Spain in comparison with its enormous popularity in the Anglophone world will follow in the second chapter as an indispensable tool to determine the tone and texture of the play in the target

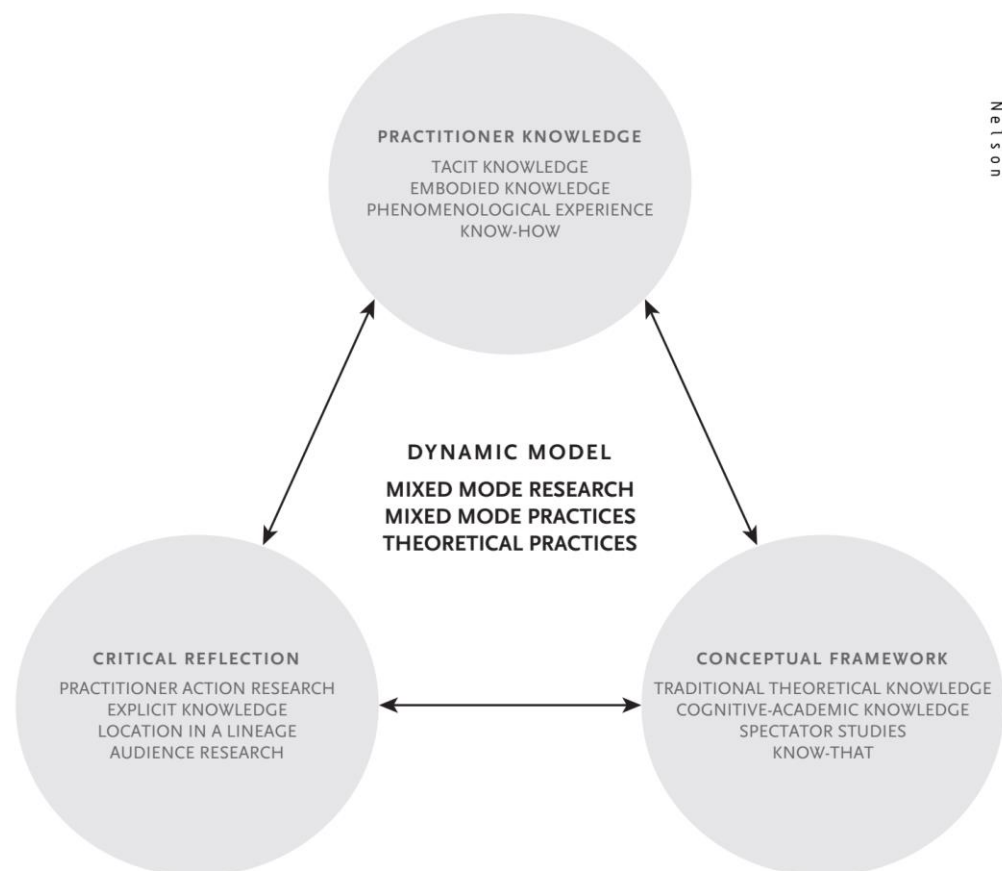
language. Furthermore, the contextualization of the original piece developed in the Introduction of this thesis –together with further reflections on the issue of translating drama- will be paramount to establish suitable translation strategies present in the decision-making process of drama texts.

Thus, before dealing with more particular aspects of the play in question and its context in following chapters, it becomes necessary to establish a theoretical framework that will enable the development of a working methodology in the case-study that occupies this thesis. The present chapter will aim at producing a literature review that will clearly identify the most relevant areas of controversy in the theorization of drama translation and will eventually prove the need for further research in questions that are still to be answered and that relate directly to the issues proposed in the introduction of this research project.

In the acknowledgement that the act of translating is filled with contingency and creativity, I have based my research on a model of work introduced by Robin Nelson in 2006 and further developed into a growing and increasingly important body of literature²⁷. The 'Practice as Research' (PAR) approach to postgraduate studies was born in response to a developing commitment within the Humanities to asserting practice as driven by and responsive to thought, but also as offering possible methodologies for embedding developing insights more coherently within the parameters of creative process. In his 2006-text 'Practice-as-research and the Problem of Knowledge', Nelson includes a graphic description of this approach where the product sits in the centre of a triangle. With regards to process, starting at the top of the model, "the suggestion is that practitioners have 'embodied within them', enculturated by their training and experience, the 'know-how' to make work." (2006: 113). The bottom-left corner points towards the process of practitioner 'action research' as a conscious strategy to reflect on

²⁷ See, for example, Skains, Lyle (2018) 'Creative Practice as Research: Discourse on Methodology', *Media Practice and Education*, 19:1, 82-97, or Freeman, John (2010) *Sweat, Blood and Theory: Research through Practice in Performance*. Farringdon: Libri Publishing.

established practice by bringing out the ‘tacit knowledge’. Finally, the third corner of the triangle marks the broader context of conceptual frameworks. “One way in which creative practice becomes innovative is by being informed by theoretical perspectives, either new in themselves, or perhaps newly explored in a given medium. Insights might be articulated in a traditional academic mode such as a critical essay which may be written by the practitioner herself or by a collaborator colleague” (2006: 114).:



Nelson

I consider this type of methodology to be highly beneficial in the creation of knowledge as it has contributed significantly to put an emphasis on ‘know-how’ as opposed to the purely cognitive-objective kind of knowledge. My own project necessarily focuses on the priority given to practice as conducive to theory. Hence, my discussion of the theoretical stances that follows is one that perceives the dichotomy theory-practice as a permeable one, where the universality of norms is rejected and the lessons learned from theoretical frameworks are purely informative.

Once the relevance of PAR in the evolution of my engagement with the text translated has been highlighted, a discussion of several areas of interest in the field of drama translation seems necessary. The key themes that have been most consistently and intensely debated within the existing literature on Theatre Translation Studies are, first and foremost, the aspects that make a text performable or speakable and the differences between translating a play to be read or to be performed. To these we must add a third issue that deserves a close study: the role and responsibility of the theatre translator as a creator, mediator or interpreter and the consequences that the production of a version, adaptation or rewriting of an original play can have. Finally, but most notably, there is the question of culture and the role it plays in the adaptation or acceptability, in Toury's terms, of a theatre play. In other words, the question of whether a theatre play should be brought closer to the target or the source cultural conventions, bearing in mind the specific requirements of the genre. The discussion of all these areas within the field of translation studies will be critically analysed and the conclusions will be applied to the research questions here presented to help expand knowledge in what is an incipient sub-discipline.

Although frequently used as synonyms, "drama translation" tends to be applied by some authors (Bigliazzi et al., 2013: 3) as the kind of translation aimed at readers only, whereas "theatre translation" has been broadly accepted as a term to designate both translation work "which is confined to the theatrical system alone" (Aaltonen, 2000: 33), and "work for both the literary and theatrical systems" (ibid: 33). I will be referring to theatre translation throughout this thesis with the intention of being as inclusive as possible in the scope of the translation. In any case, theatre or drama translation studies represents a growing field of research which has its foundation in the work carried out in the 1960s, and has only recently acquired the status of a distinct area of research, separate from that of literary translation (Fernandes, 2012: 79). Some contributors to the field who opened up this area of research are Jiří Levý, who highlighted intelligibility

and the importance of the “sub-text” in drama (Levý, 2011 [1963]: 165), and Georges Mounin, who dedicated his efforts to the study of the communicative exchange in the relationship between the actors and the audience during the 1960s (Mounin, 1963: 14, 1968: 8). It is not the intention of this chapter to offer a comprehensive study of the development of this field, and as a consequence, the focus will only be on the theoretical discussions and scholarly debates that may be of relevance when answering the questions of the present research project.

1.2 What Makes a Text Performable? The Issue of Performability

The main concern among theatre translators and literary scholars when theatre translation began to be researched was the performability of the text. As old as this debate may appear²⁸, and despite the wide array of professionals from the areas of acting, directing, producing, writing and translating who have provided insightful comments on this matter over more than fifty years, the discussion does not seem to be closed. The placement of the concepts readability and performability at opposite ends of a spectrum that has no meeting point has become a considerable obstacle in the establishment of a theoretical framework in the translation process, which has led many authors to assert either that the dramatic translator’s task is an impossible one²⁹, or that an attempt to prescribe a theory applicable to the translation of theatre plays is still, even today, an unresolved challenge. As an example, the editors of *Theatre Translation in Performance* claim that many of the topics discussed in our days “can only entail, or, derive from, distrust of theory”, adding that: “accordingly, recent books on translation for the theatre have confirmed a widespread suspicion about theory” (Bigliuzzi et al.,

²⁸ In 1961, Chekhov’s translator Robert Corrigan already claims that the purpose and end of theatre translator’s work is to produce *performable* texts (Corrigan, 1961: 100).

²⁹ “The dramatic translator’s task is indeed an impossible one. He [sic] can only make an approach, and an altogether tentative approach at that.” (Wellwarth, 1981: 145-146).

2013: 2). This, I believe, is proof of the negative effect exerted by rigid theoretical frameworks on the creativity of theatre translators. Either we make existing theories more adaptable to the needs of the text or we break away from taxonomies that may not be as universal as we think they are.

As reported in previous accounts of debates on the translation of drama in the twentieth century and beginning of the twenty-first, performability has become a widely discussed element in the theorization of the task of translating play texts. Generally defined as the specific and fundamental characteristic of drama that distinguishes this genre from the other literary genres, it appears in the literature hand in hand with that of speakability. These two concepts, considered over more than four decades by a large number of scholars³⁰, come to represent the gestic and aural dimensions of the theatre text embedded somehow on the page and waiting to be realized in performance. Among those scholars, Susan Bassnett has undoubtedly been the most prominent researcher in the topic, as her extensive work demonstrates (mainly in Bassnett, 1980, 1991 and 1998).

In the 1970s Susan Bassnett opened the path to the academic debate over the requirements of translating for the stage, subsequently becoming one of the most important names in the discipline to our days. Her first essay³¹ on this topic in 1978 focused attention on the gestural language that would need a deconstruction within the text, in a similar way to that of the sub-text. Shortly after this, Susan Bassnett defended the idea of a methodology to translate drama texts that is distinct from the one used to translate prose texts, turning to this end to the concept of performability: “if the theatre translator is faced with the added criterion of *playability* as a prerequisite, he [sic] is clearly being asked to do something different from the translator of

³⁰ See Ubersfeld 1978, Wellwarth 1981, Bassnett 1991, Aaltonen 2000, Upton 2000, Nikolarea 2002, or Espasa 2009, to name a few.

³¹ Bassnett, Susan (1978) “Translating Spatial Poetry: An Examination of Theatre Texts in Performance”, in J.S. Holmes, J. Lambert and R. van den Broeck (eds) *Literature and Translation. New Perspectives in Literary Studies*, Leuven: Acco, 161-76.

another type of text” (Bassnett, 1980: 122). It is interesting to note that the author chose here to concentrate on the process of translating for performance “since it is only in performance that the full potential of the text is realized” (Ibid: 120). However, it must be noted that this idea of an incomplete text was first introduced by theatre semiotician Anne Ubersfeld in *Lire le théâtre* in 1978. It is fundamental to understand, as I claim in this thesis, the inseparable nature of text and performance in theatre. Ubersfeld demonstrated the dialectical relationship between both and “how an artificially created distinction between the two has led to the literary text acquiring a higher status” (Ibid: 123). This radical separation between text and performance is, in my view, a consequence of the application of normative approaches and rigid taxonomies.

The assumption that theory might somehow provide a ‘universal norm’ is basically belied by the ever-changing temporal and spatial contexts in which acts of translation can and do take place. Translation is profoundly embedded in contingency, and once we acknowledge that fact, understanding will ensue that such ‘universality’ is impossible to achieve.

Still in the 1980s, researcher and translator Ortrun Züber-Skerritt³² edited a volume containing essays by a wide sample of professionals within the drama field. Among many contributions, it is worth highlighting Züber-Skerritt’s emphasis on the need to test the translation on the stage before producing the definitive script to confirm the suitability of the text for the target system (Züber-Skerritt, 1980: 92-103), as well as André Lefevere’s desire to move away from normative approaches towards descriptive approaches, which he found to be more appropriate (Lefevere, 1980: 153-161).

Despite Susan Bassnett’s previous energetic argumentation in favour of analyzing the gestural dimension of theatre plays in their translation, the scholar then took a different path in 1985 with her article *Ways through the*

³² Züber-Skerritt, Ortrun (ed) (1980) *The Language of Theatre: Problems in the Translation and Transposition of Drama*, Oxford: Pergamon Press.

Labyrinth, in which she rejected the concept of gestural language, as she found herself unable to define it in precise and unmistakable terms, in favour of an exploration of deixis -understood as the lexical units which have a reference function that varies with contextual information- as a more adequate alternative (Bassnett, 1985: 98). The author, who established in this article the five essential strategies employed in her opinion by drama translators³³, went on to dismiss the idea that there is a single correct way of translating plays:

Translating for the theatre is an activity that involves an awareness of multiple codes, both in and around the written text. [...] Because of this multiplicity, any notion of there being a 'right' way to translate becomes a nonsense. [...] It seems to me that the time has come to set aside 'performability' as a criterion for translating too, and to focus more closely on the linguistic structures of the text itself. For, after all, it is only within the written that the performable can be encoded and there are infinite (sic) performance decodings possible in any playtext (Ibid: 101).

With this assertion, Susan Bassnett seems to return to her initial problem of a lack of a specific methodology to be applied to the translation of playtexts as something different from literary prose, as she now considers the written text as the only material available to translators to work with, dispossessed of any potential representability.

Susan Bassnett looked again into the subject of theatre translation towards the end of the 1990s with special emphasis on the notions of acculturation, sub-text –understood as the very essence of any dialogue- and

³³ These being: addressing the play text as a literary piece, using the source language cultural context as a basis, translating performability, finding alternative ways of rendering the source language verse system and collaborating in a team composed of linguistic experts, director and/or actors. Bassnett stated her preference towards the last one (Bassnett, 1985: 90-91).

performability. She still maintained that there cannot be one single reading of the text, resulting in the impossibility of deciphering one single sub-text, and claimed that drama conventions and audience expectations dictate with their differences across cultures the challenge of ensuring that both texts convey the same meaning (Bassnett, 1998: 92). Thus, in her shift of perspective, we can appreciate a specific turn towards a target culture-oriented text, if we compare her new stance with her previous claim that the time has come to “focus more closely on the linguistic structures of the text itself” (Bassnett, 1985: 101) -clearly a source-text oriented view. The researcher further discussed the disparate treatment given by scholars to the terms “performability”, “adaptation” and “version” and declared these notions to be vague and imprecise. Nevertheless, it is her suggestion of taking the source text as literature and leaving the non-verbal signs for active professionals of the field (actors and directors) which, arguably, highlights the capacity of the drama text to integrate different communicative signs (be it verbal or visual) in performance:

Once we accept that the written text is [...] merely one element in an eventual performance, then this means that the translator, like the writer, need not be concerned with how that written text is going to integrate into the other sign systems. That is a task for the director and the actors (Ibid: 99).

In her transition from a strong defense of the playability inherent in the language of a theatre text (1980: 122) and the unique and unequivocal function of the text in performance, Bassnett concluded by rejecting the term performability altogether in 1998 as she declared: “it seems to me a term that has no credibility, because it is resistant to any form of definition (Bassnett, 1998: 95)”. Several years earlier, the author abandoned all hope of interpreting the connotations of performability for the benefit of translation studies, criticizing the way in which other scholars have used it, complaining about the absence of a clear set of norms and warning about the consequences:

The term “performability” is frequently used to describe the undecipherable, the supposedly existent concealed gestic text within the written [...] It has never been clearly defined, and indeed does not exist in most languages other than English. Attempts to define the “performability” inherent in a text never go further than generalized discussion about the need for fluent speech rhythms in the target text. What this amounts to in practice is that each translator decides on an entirely ad hoc basis what constitutes a speakable text for performers. There is no sound theoretical base for arguing that “performability” can or does exist (Bassnett, 1991: 102).

In the face of this categorical view other voices have expressed their scepticism. Eva Espasa, for instance, contrary to Bassnett, observes the idea of performability from different theatrical, ideological and even economic perspectives (Espasa, 2000: 49-62). The scholar also links in her study the terms of speakability and fluidity with the notion of performability and asserts that performability must be based mainly on textual and theatrical practices. Drawing on Pavis’ ideas on theatricality as an element that is non-inherent to the text itself but rather as a pragmatic use of the scenic instrument, Espasa determines that there cannot be one universal, abstract notion of performability but rather one that depends on the cultural context and the ideological style chosen by the theatre company (Ibid: 49-56). This turns Bassnett’s assertion into a not entirely negative statement, if we consider the realization of a play text on stage as a unique and individual entity that cannot be framed or categorized within universal rules but rather depends on the ability of the drama translator to decode the speakability characteristics present in it, being aware of the different conventions prevailing in each culture to realize that playability on stage.

Espasa (Ibid: 56) also draws attention to the problem of performability in a variable fixed value through time and space, as is the case of translated play

texts which were written many centuries ago in far-away cultures³⁴. By highlighting the transformation that the *mise en scène* applies to the page, as commented by Törnqvist³⁵ in 1991 and Aaltonen³⁶ in 1996, Espasa asks herself “*who* has power in a theatre company to decide *what* is performable –and what is ruled out as unperformable”, and concludes that “[...] performability is shaped by the question of status (Espasa, 2000: 56)”.

The hybridity of the dramatic text has seen an ever-growing dialogue between translation theory and practice in both professional theatre and academic environments, as works such as *Staging and Performing Translation: Text and Theatre Practice*, edited by Baines, Marinetti and Perteghella (2011) demonstrate. The complex and often antagonistic intentions that theatre translation must handle are acknowledged and debated openly now, contributing to a reaffirmation of the responsive nature of theory as a supplementary but developing body of knowledge. The emphasis on practice as a touchstone for the analysis of theatre translation theory -always stemming from the experience of performance- inspired the scholars writing for *Staging and Performing Translation* (Baines et al., 2011), bringing to the fore an interdisciplinary perspective that assists in dissolving the ossified nature of the binaries discussed in this thesis.

As David Johnston points out in his contribution to *Staging and Performing Translation* (2011: 11-30), theatre translation is a mobile practice in which nothing can be fixed because, to the differences across languages and cultures, we must add different theatre systems, including conventions of performance and audience expectations. Johnston continues to define the translator not only as a reader and a rewriter, but also a spectator, and uses

³⁴ An issue already suggested by Susan Bassnett in *Translation Studies* (1980: 122-123).

³⁵ Törnqvist, Egil (1991) *Transposing Drama: Studies in Representation*, Basingstoke: Palgrave Macmillan (p. 174).

³⁶ Aaltonen, Sirkku (1996) *Acculturation of the Other: Irish Milieu in Finnish Drama Translation*, Joensuu: Joensuu University Press (p. 71).

the image of the translation as a prism that releases “a series of intercultural and intertemporal moments that challenge and enrich spectator, reception and experience (ibid: 19)”. Thus, the translator becomes the point through which the different dimensions of the text, both written and performative, can flow.

For the purpose of the translation carried out in the practical stage of this thesis, I have decided to follow a conceptualization of performability that draws on the range of views introduced by Bassnett and developed by subsequent scholars like Espasa. Based on the infinite potential readings of the translated text, the translator can only attempt to deconstruct the orality or speakability of the play through the translation process. A theatre text that was written according to Victorian dramatic conventions may be regarded as risible by today’s audiences accustomed to completely different performance conventions. This demonstrates that performability signs, if they are present in the text -waiting to be realized on stage-, do not remain unchanged over time. Moreover, a materialization of such an abstract notion as that of performability requires an analysis of the particular characteristics of the text to be translated. In my case, the play’s intertextuality, the dead author, the London Victorian setting, the melodrama genre which conditioned theatrical conventions, and the lack of a specific commission for performance, complicated the pursuance of such performability. The collective creation of a spectacle in which native speakers, playwrights, actors and directors participate may be an ideal situation in the achievement of the coveted dimension of performability. However, this collaborative method proposed by many scholars in the field is not often possible -for example in the case of my specific project-, if we consider the multiple and specific features of each play text which may impair this team-work for a large number of reasons. The job of a drama translator, may be, in some cases, a solitary one, and s/he must rely firstly on the text, and then on research and available consultation.

Where the theatre company does not exist, or is not at hand, does that mean that performability can only be brought to the text by a professional acting

agent? This premise endorses the existence of so-called “literals”, very much preferred by dramatic traditions like the British, in which a translator is commissioned to undertake a literal translation, and then the text is submitted to a well-known, often monolingual, playwright, who modifies and adapts the play to make it performable. Although this practice has often been rejected by researchers and scholars (Bassnett 1991, Mateo 2000, 2002) it continues to exist and works on the assumption that a linguistic expert will never be qualified to make a play work on stage, which links with the question of status introduced by Espasa. The distrust placed upon the status of the drama translator in this sense stems from the perennial separation between the written and the performed texts, when, ironically, most scholars agree that the drama text is an incomplete entity that can only be fulfilled on stage. All theatre plays were originally written to be performed. Thus, both playwrights and translators must strive to imprint that performability on the text to the best of their abilities, by imitating, for example, an oral discourse or “feigned orality”, regardless of whether the text will be performed or not, and bearing in mind the tools available to them and the specificities of each individual case. This assertion brings us back to Bassnett’s disbelief in the notion of performability as an integral part of drama translation theory. In my view, the fact that we cannot grasp, and objectively theorize, the idea of performability, does not imply its inexistence.

Even though performability is not a concept that can be defined in precise terms and may refer to individual characteristics of the cultural and theatrical milieu, it cannot be discarded as a useless notion. On the contrary, it is the drama translator’s task to ascertain in each case the gestural and aural dimensions of the verbal text in accordance with the theatre conventions that prevail in the target culture. Having said that, one cannot overlook the difficulty that this individual responsibility creates when constructing a prescriptive theory. It is therefore advisable to promote case studies such as the one presented in this thesis that can shed light on the matter of the very spirit of a theatre text through practical experience.

1.3 Translating for the Page and Translating for the Stage, and the Case of Reception

The notion of performability is inescapably linked to that of a translation for the stage, as I have discussed in the previous section of this chapter.

Consequently, one can expect an overlap between valid approaches to the intrinsic essence of a playtext (performability) and its appropriate transfer to the stage or the page, as we shall see in this section. Traditionally, there have been two opposite views about theatre translating, one more related to the text and its publication, and the other to the specific requirements of a theatre company, which will condition the translation strategies used.

According to Pavis (1992: 145-146), translation and *mise en scène* are inseparable and never alien to an interpretation of the text, a specific reading and a concrete reception. If, on the other hand, what we want is to convey the ambiguities and different readings of the text, considering the text as autonomous and independent from its performance, a page-oriented translation should be paramount. For Pavis, then, the distinction between a translation for the page and one for the stage is quite clear.

The duality of the theatre sign (written text and performance) has, consequently, been at the core of the “page” versus “stage” debate for many years now. Ekaterini Nikolarea³⁷ presented in 2002 a summary of the state of this debate over performability in stage translation by analyzing the theory behind the notions of readability and performability from a theatre semiotics perspective, and in the light of the work of Pavis and Bassnett. For this researcher, the differences between the propositions of Pavis (pro-performability) and Bassnett (pro-readability; as previously discussed in this chapter, due to her rejection of the idea of performability as a tangible, permanent element within the playtext) respond to the academic orientation

³⁷ Nikolarea, Ekaterina (2002) “Performability versus Readability: A Historical Overview of a Theoretical Polarization in Theatre Translation”, *Translation Journal*, vol. 6, no. 4 <http://www.bokorlang.com/journal/22theatre.htm> [Last access: 16 February 2017].

of these authors. While Pavis presented theatre translation as a process analysed from the perspective of theatre semiotics and perceived culture as a universal term³⁸, Bassnett's adherence to the Manipulation School led her to see translation as a product targeted to a particular culture, and she focused her research on the specificity of individual cultures.

This theoretical polarization of performability and readability has been frequently defended by theatre practitioners and theoreticians. However, as will be seen later, this view has also negatively contributed to the status of the drama translator and consequently has been dismantled by researchers in recent times. Marta Mateo (2000), for instance, in her conceptualization of performability as a global strategy of stage translation, argues that performability is in fact only one of the potential interpretations of the written text, therefore a translation cannot be geared solely to the "inevitable" performance of such a text. The written text will be, on the other hand, inevitably read at some point. Nikolarea, in her historical overview of the old debate, concludes that:

Examination shows that, in practice, there are no precise divisions between a performance-oriented translation and a reader-oriented translation, but rather there exists a *blurring of borderlines*³⁹. It also indicates that the blurring of the theoretical notions of *performability* and *readability* has two main causes. First, intercultural communication always depends on varied and complex processes, which influence not only the production of a theatre translation but also its distribution and reception by a multifaceted target public. [...] (Second) these two extreme positions [performability and readability], no matter how different they are, seem to share, in

³⁸ Although he recognizes the diversity of ethnic and national origins, Pavis argues for a *gestural universality* and a *universality of culture*.

³⁹ Nikolarea here points to Loren Adrienne Kruger who reached the same conclusions but from a different approach (see Kruger, 1986).

principle, the weakness of all prescriptive approaches in translation studies (Nikolarea, 2002: 16-17).

With her last point, Nikolarea highlights the fact that, even though the dichotomy page/stage may exist, the lack of a solid normative approach in both cases contributes to the complication of clearly distinguishing one extreme from the other.

David Johnston (2004: 26), for his part, claims that it is not theoretically impossible to produce a translation that serves both the purpose of the page and the stage, although he confesses he has seen few examples. The translator goes on to assert that both publication-oriented and performance-oriented translations have a common element: their concern over their reception. Johnston, however, demonstrates his proximity to performable translations in his work, and he illustrates his point when he observes the philological translations of the works of Valle-Inclán into English. These texts may contribute to disseminate the author's work, but a verbal text plagued with footnotes addressed mainly to readers must be ready to be adapted or replaced by a more appropriate one for the stage. In this sense, Johnston is not far from Pavis's defence of a page versus stage dichotomy, although the former admits the possibility -within limits- of a translation that may be valid for a dual function. The reluctance of both scholars to accept a text that aims at being read and performed at the same time may come from the fact that both scholars deal with a particular type of text. Classic drama may require a different, probably deeper, approach from that required by a contemporary piece or perhaps even different from that of a piece that belongs to a different theatre genre. In sum, the specific and unique textual and paratextual features of the play are going to determine the employment of translation strategies that will help in the conveyance of that particular text.

Other authors have tackled the issue -albeit marginally- in relation to the work of Shakespeare and its appropriate conveyance in translation. Such is the case of Antonia Minutella (2013) when she comes to the conclusion that "translation for the stage might accept a higher degree of cutting of the text

compared to translations for the page” (2013: 45). In agreement with Johnston’s ideas on Valle-Inclán (see discussion above), Minutella believes that the philological accuracy that a translation for the page requires justifies the perception of a text that appears to be closer to the original.

On the other hand, John Sanderson (2002), who has worked on the phonic patterns in stage translations of Shakespeare, defends the possibility of including footnotes in published translations in order to explain the translation process to the reader, in an autonomy of the text that shouldn’t prevent its potential *mise en scène*. In this sense, Sanderson takes a more flexible approach in line with the proposal I offer in this thesis. As I argue, the performability of the text is an intrinsic quality of drama, and it cannot, should not, be neglected by the translator, even if the immediate function of the text is its readability.

A starting point in the research into theatre translation is offered by Züber-Skerrit (1988) in what she calls a development in *Drama Translation Science*. She includes points such as a detailed study of the process of translation -my thesis being an example of this-, the study of the influence of the translations within the target drama conventions, research into the performance and production of translated theatre, comparative studies of the performance and reception of plays in the source and target cultures, and finally, a study of the most valued elements in the performability of the text. This last point has also been considered to a certain extent in my thesis, as the analytical chapters will demonstrate.

By the turn of this century there seems to have been an increase in interest in the field of drama translation studies. Voices such as Snell-Hornby’s in “All the World’s a Stage” (1996: 30), or Fabio Regattin’s in an article published in 2004 advocate for moving on from repeating already gained knowledge and starting a new search for common and clearly defined terminology: “La plupart des chercheurs [...] persistent à déplorer une absence d’intérêt pour la matière – ce qui les conduit à répéter, telles des formules magiques, des connaissances déjà acquises (Regattin, 2004: 156)”.

At least two historiographical works in the area are worth mentioning: Raquel Merino (2001)⁴⁰ and Inmaculada Serón-Ordoñez (2013)⁴¹ offer a complete and very useful overview of discussions and contributions in the field of play translations. Thanks to a greater involvement of practitioners in collaboration with translators, all the contributions tend to use descriptive approaches to research in Translation Studies. An example of this trend appears in a volume edited by Sabine Coelsch-Foisner and Holger Klein in 2004 which published essays by, among others, two major advocates of the descriptive branch of Translation Studies. As mentioned earlier, David Johnston places great importance on the translation process and its links to reception (2004: 25-38), which explains his support for a choice between page and stage. He argues that the fact of writing for the stage assigns to the translator the role of a writer who is very much involved in an interactive practice within the creative and productive theatre scene, and believes that the translator is working on behalf of the author in the target language (Johnston, 2004: 25). This conclusion leaves room for questioning the actual role of the original playwright in a translation. Johnston sees the translation as a product of negotiation but within limits: the existence of endless interpretations does not imply the presence of endless meanings in a given text. The translator, usually, possesses sufficient knowledge of the context to judge the relationship between written text and performance. As Johnston (2004: 33) claims, translators do not attend rehearsals to safeguard the purity of the original author's intentions, but to ensure that the decisions taken throughout the production and the artistic perceptions of the play are placed within the contextual possibilities of the text.

⁴⁰ Merino Álvarez, Raquel (2001) "Drama Translation Strategies: English-Spanish (1950-1990)", *Babel* 46, 4: 357-365.

⁴¹ Serón Ordoñez, Inmaculada (2013) "Theatre Translation Studies: An Overview of a Burgeoning Field (Part I: up to the Early 2000s)," *Status Quaestionis. Rivista di studi letterari, linguistici e interdisciplinari* 5: 90-129.

A more prescriptive view is found in Phyllis Zatlin's *Theatrical Translation and Film Adaptation* (2005), where the researcher and stage translator maintained that drama translation is firstly for performance. In fact, quoting her words in this publication summarises a recurrent way of thinking in theatre translation studies: "It is my belief [...] that theatrical translation should be intended precisely for performance. If a play translation is nothing but ink on a page, it is not theatre (Zatlin, 2005: vii)". This, of course, stands in clear contrast to what was claimed by Susan Bassnett at the beginnings of the sub-discipline.

The concepts of hybridity and liminality are frequently present in the literature of the 2000s, as can be illustrated by David Johnston's words in *Translation, Performance and the New Historicism* (2007: 9-30). If the purpose of a historical play is to offer the spectators "cultural memory in the present", he believes that the most appropriate strategies are those that recreate, so as to "promote hybridity, a hybrid text that simultaneously moves between and across different historical moments, locating and uprooting the historical imagination of the spectator (Johnston, 2007: 17-18)". Likewise, the role of the audience was underlined over these recent years by some translators who reported making modifications to their translated plays based on audience reception⁴². This emphasis on the impact the text has on the audience has been underlined by several authors, but has very rarely been put to the test with studies on contrasted decisions made by drama translators in terms of audience reception. Zatlin, for example, as previously seen, defended the effect of the play at all costs, relying on Nida's concept of "dynamic equivalence", but without going further than suggesting that actors may help to achieve this goal by commenting on the impressions left by certain phrases (Zatlin, 2005: 31).

As an exception to this shortage of studies on audience reception, the case of Carolyn and Tom Shread, translators of *Les co-épouses* (1990) by Franco-

⁴² See, for example, Langworthy (2007: 380) or Baines and Dalmaso (2007: 237).

Algerian playwright Fatima Gallaire for an American audience, is particularly relevant. As Carolyn Shread explained in her 2007 essay on the translation process, their initial decision was to avoid domestication in order to “reject a traditional fluency model which Venuti has argued ‘effaces the linguistic and cultural differences of the foreign text’ (Shread, 2007: 130)”. However, among other interventionist strategies that they were forced to apply to maintain the effect, the translators decided, in agreement with the author, to tone down or even omit some of the demeaning language towards women, “so as to be sure that the play was not seen to authorize negative American stereotypes of the Arab world (Ibid: 131)”. This type of founded decisions, further encouraged by the original playwright after her concerns about becoming a “mouthpiece for anti-Arab sentiments” (Ibid: 132), is just an example of the kind of debates being raised among researchers in contemporary studies.

The trend in drama translation, as it stands today, seems to have evolved from the long-standing discussion of the page-stage dichotomy and the intrinsic criteria that characterize a play text to more practical issues revolving around socio-political pressures and power relations, in line with broader turns in translation studies, such as the postcolonial and cultural approaches seen in the translation field. Within the frame of audiovisual translation studies, the debates around spectators’ accessibility as well as an analysis of the multiple forms of stage translation (surtitles, commentary or interpreting, among others) have also been explored. Recent research has both returned to old themes and opened up new ones, as well as new geographical areas. However, despite some scholars’ optimism⁴³ and the great advances brought about by the involvement of practitioners and the balance found in theory and practice, we still need to see a more visible departure from the normative approach. The existing theoretical frameworks can only be a basis for reflection in the creation of an analytical and

⁴³ Carvalho, Manuela and Daniela di Pasquale (eds) (2012) *Depois Do Labirinto: Teatro e Tradução*, Lisboa: Nova Vega.

descriptive approach to the dramatic text in the context of theatre translation studies.

1.4 Translation or Adaptation: Role and Responsibility of the Drama Translator

Another key theme in the study of theatre translation is the denomination of a translator's work and his/her visibility in the final product, in terms of the decision-making process and all the practical considerations attached to it. Manuela Perteghella (2004) offers an anthropological model for the analysis of drama translation, distinguishing four main social purposes that the text may serve: the dissemination of the original work; a propaganda or protest function; the introduction of foreign drama practices; and the introduction of alien or new dramaturgy (2004: 3-23). In her descriptive model of theatre translation, Perteghella discusses the question of collaboration and the translator's function in the process. The researcher presents different types of personal or textual collaboration (Perteghella, 2004: 11-16) among which can be highlighted a collaborative translation between translator and playwright; a patchwork or collage type of theatre, which is the use of diverse juxtaposed translations, typical of postmodernist productions; and an adaptation by a well-known dramaturge from a literal translation accompanied by notes. Perteghella makes a distinction within the concept of adaptation in order to explain the concepts of philological translation, where the priority is placed on textual accuracy over theatrical conventions (a literal version), and the concept of linguistic or cultural adaptation by a renowned playwright, which implies the substitution of cultural and linguistic markers.

This phenomenon is neatly illustrated by a recent case of a translation on the Spanish stage. *Le Mensonge* is a comedy written by Florian Zeller in 2015, published and premiered the same year in France⁴⁴, and brought to Spain in

⁴⁴ Zeller, Florian (2015) *Le Mensonge*, Paris: L'Avant-Scène Théâtre.

2017. No published translation into Spanish⁴⁵ has been recorded as of May 2020, however, several differences can be noted regarding the authorship of this work in Spanish. The main actress's official website mentions Alberto Castrillo Ferrer as the *translator* of this text into Spanish, whereas the programme handed out at the theatre house names David Serrano as *adaptor* of the play, and says nothing about its translation. Further reviews of the play refer to it as having been *adapted* by Serrano, but do not use the term translation in their observations. While David Serrano is a famous script writer (and director) who has worked both on cinema and theatre, but lacks the linguistic expertise, Alberto Castrillo Ferrer is a theatre director trained in Paris who has experience in performing and directing in both languages.

The target text –I cannot comment on the cultural load of the source text, as I haven't had access to it yet- has been domesticated to the point that no trace of its foreign origin can be found, other than the name of the author and his popularity in France as a mark of prestige. Can it, then, be asserted that what the spectators see is an *adaptation/version* or a *translation* of the play? If we observe the marketing of this comedy, it is clearly a Spanish version written by Serrano based on a more than likely literal translation produced by Castrillo Ferrer. Serrano's name seems to be easily recognized by the general public, and so Castrillo Ferrer's remains second when not completely unacknowledged. Interestingly, neither of them has any training in translation skills.

This case is a good example of the contemporary panorama in theatre translation saleability. The reality is that the words "adaptation" and "version" have become more familiar to theatre goers than the term "translation", with the added confusion created by new terminology such as

⁴⁵ But there is a translation published into English by Christopher Hampton in 2017.

*creative translation, remake, transposition*⁴⁶, *relocation, tradaptation*⁴⁷, *free translation* or *retranslation*. Hence the need voiced by so many researchers to, first, “delimit and define clearly what is understood by drama and theatre” and then “to adequately outline the role and responsibility held by the translator, with regards to the source text as much as the target text (Ezpeleta, 2007: 159-160)”. The question remains as to whether this can ever be done in the abstract. In my view, and from the experience gained from this thesis project, the role and responsibility of the translator can only be decided on a case-by-case basis. As discussed in this chapter, stage translation poses a dilemma because of its dual personality of an entity that belongs to the literary realm, but also, and above all, to the stage. And this is where the term “translation” comes in conflict with the conventional understanding of the term, as generally perceived as a “faithful” representation of the source text that requires a further adaptation to be performed. Thus, where are the limits on what is allowed in the transposition of a drama text from one language and culture to another for it to be considered a translation? Perhaps we should express ourselves in terms of “loyalty”⁴⁸, but the blurred definition of this concept and that of translation is not really helpful. The word “translation”, as suggested by Bassnett (1998: 94-95), makes reference sometimes to the conveyance of a source text to the target culture while, at other times, it implies the transposition of a written text to the stage, i.e., the *mise en scène*.

As pointed out in an article published by Brian Logan in *The Guardian* in 2003, an article that compiles views and practical experience from several well-known professional drama translators, most world classics now arrive on the

⁴⁶ A term introduced by Züber-Skerritt to designate a translation fit for the stage (Züber-Skerritt, 1984: 8).

⁴⁷ According to Perteghella (2004: 18), this is a term used by directors and scholars who work within a postcolonial or intercultural approach to refer to the action of rewriting a text from a non-Western perspective.

⁴⁸ See Nord, 2002, for an elaboration of this concept.

British stage newly adapted from a literal translation by another high-profile name. In his article, Logan discusses the indispensable perception of the drama translator as an invisible agent and asks whether the theatre translator should be responsible to the language of the original or be true to the spirit of the original text, thus raising, once more, the question of performability:

That question has been sharpened by the recent controversial eclipse of the academic-translator by the playwright-translator. Hampton, whose new translation of Chekhov's *Three Sisters* opens at the Playhouse in London this month, was first invited to "translate" a play (*Uncle Vanya*) when resident dramatist at the Royal Court in the early 1970s. "At that time," he says, "it was rare for playwrights to do that. Instead, there were standard academic versions of classic plays, which people would perform. But now people think it's better to get someone who can write dialogue, rather than someone who can speak the language." (Logan, 2003)

Although Logan presents different perspectives from professional translators on this issue and admits the high skepticism felt about this process, he concludes by citing Philippe Le Moine, director of the National Theatre Studio's translation division, Channels, in his effort to encourage scores of upcoming British playwrights to try their hand at translating. Its success –as Logan explains– "is predicated on the now established fact that translators don't have to speak the original language". Le Moine acknowledges there is a problem: a gap between the academic and theatre worlds. "Translators feel spurned, and ask us: 'Why do we work with playwrights who don't speak the language, when there are trained professional translators who could do the work themselves?'" Le Moine resorts to commercial pressure: "theatres need to have something sellable. They [translators]'re not in contact with what they need to do: to translate for particular types of performance and staging. These are specific skills. There's a big divide and the two sides don't

understand each other very well. It's something we're trying to remedy (cited in Logan, 2003)."

Jorge Braga Riera has also studied the phenomenon in Spain in a comprehensive essay published in 2011. He explores the conceptualization of the terms "translation", "adaptation" and "version" in theatre contexts and determines the impossibility of drawing clear dividing lines based on the definitions given by scholars and researchers to refer to these terms. Nonetheless, Riera warns that an excessively restricted interpretation of the concept of "translation" in the drama field "could leave out translations of texts that were once considered as such, always within a time frame and a specific socio-historical context, regardless of their proximity or departure from the original structure, content or dialogues" (Braga Riera, 2011: 69).

The preference among British and Spanish theatre companies is then to commission the translation of a foreign piece from an anonymous translator who produces what is called a "literal", which may be accompanied by footnotes and translation notes in order to render the original as "faithfully" as possible. "The fact that such texts in English are labeled as literals –a noun, not an adjective- is illustrative of the fact that the label describes a concept, not an attribute" (Espasa, 2013: 323). This draft is then reshaped by an adaptor –usually a well-known playwright- on the assumption that a translation may be viewed as an unnatural text unfit to be spoken by actors. This practice evidently responds to commercial demands, in the same manner as literary translators frequently disappear from credits in certain publications when the original author's name takes prominence on the cover of the book. However, the connotation of this action in drama translation conveys the idea that, for a text to be performable, its status as translation must remain invisible, and its endorsement by a renowned playwright in the target culture is indispensable. For this, the criterion of performability, as explained above, is taken as essential when considering the role of the translator as inferior to that of the playwright.

On the other hand, in contemporary translation studies, the supposed neutrality of a literal translation is dismissed because: “the neutralness and uncreativity of the literal draft is... questionable, because any rewriting contains an interpretative stage to some degree” (Perteghella, 2004: 15). Nonetheless, the practice exists, and the preference for the terms “version” or “adaptation” over “translation” seems to reflect this lack of creativity, or performability attached to the translated text. Similarly, the element of “loyalty” to the source text associated with the term “translation” is not always present in translated plays that have been adapted and altered in form and style by target culture playwrights and labeled as “translations”. Aaltonen (2000: 32) refers to these playwrights as *surrogate translators*: stage practitioners who do not know the source language, but create a performable version based on a literal translation.

Researchers and scholars have not yet agreed on a fixed definition for the terms “version” and “adaptation”. Author and theatre critic Enrique Llovet (1988) does not make a distinction and defines these words as a rewriting process with the purpose of making the source text intelligible or acceptable by adjusting it to the social norms of a country, an audience or a particular time (1988: 3). He defends this practice as necessary on many occasions due to factors like censorship, economic hardship, casting problems, linguistic and sociological difficulties, such as the location of the text in a particular time and place.

Belgian scholar André Lefevere (1992) defines the term *rewriting* -in a similar manner to that of Llovet- as a process through which “texts are manipulated to suit the constraints that the system imposes on foreign objects which enter it” (1992: 14-15). These restrictions or impositions include those that come from scholars, translators, etc., who follow the aesthetics of the foreign text, and those that come from patronage or financial support, i.e. those who decide based on an ideology or a commercial interest. This kind of rewriting, - Lefevere’s and Llovet’s- risks being too open to justify all sorts of alterity to

the source text. The consequences may be that we have very little margin to differentiate between a simple adaptation and a free adaptation.

Raquel Merino (1994) seems to be more precise when she describes adaptation as the process of cultural and linguistic adequacy –not only in drama- to a particular country or time. She does not consider this to be a type of translation, but rather part of the process of translating. Merino uses the word “version” to refer to the written text addressed to a specific medium, such as the stage (1994: 25-26). Aaltonen (2000), on the other hand, believes that the word “adaptation” should be applied to the type of theatre translation that partially uses the source text, while the term “imitation” refers to those pieces that are inspired by themes or ideas from foreign texts:

An adaptation may thus reactualise the foreign source by translating only parts of it, while other parts vanish or are changed. It may reactualise the foreign source text spatially and/or temporally, but in all these cases the adaptation still claims to represent the source text in the target system. Finally, and as subcategory of adaptation, an imitation borrows an idea or theme from the foreign source text and writes a new play around it (Aaltonen, 2000: 64).

In this line, Aaltonen (1996: 90) presents the words *mediator* and *creator* to designate the theatre translator, according to their level of power or authority over the text. A mediator is limited by their relationship with the text as the only tool available, and so lacks the power to make relevant decisions outside of it. A creator has the power to make changes and decisions on the stage due to their role as director, actor, or simple collaborator. The last two approaches mentioned here –Merino’s and Aaltonen’s- are, to my view, the most accurate attempts to establish a way of defining the diverse degrees of manipulation that a playtext can undergo,

even though the fundamental field of discussion may not be what *constitutes* an adaptation or version, but what *justifies* it⁴⁹.

In the project I present here, the level of agency I have enjoyed as the translator of the play text resembles that of the mediator as described by Aaltonen. It is important to remember, as is the case in this thesis, that the collaboration between the translator and the director of the play is not always possible. The target text I produced is an adaptation in its cultural and linguistic translation of the source text, but it is also a version because it has the potential of being enacted on a stage. It is, I believe, the responsibility of the translator to produce a version to be performed, or else, we would be dealing with literary translation alone. However, I cannot deny that the ultimate creator will be the person in charge of transposing my target text to the stage, that is, the director of the play. It is for him/her to make use of the words I have created to extract their orality and reshape the text into a sellable product.

1.5 The Concept of Culture in Theatre Translation

To conclude this chapter, it is necessary to briefly review the treatment of culture in drama translation studies and the two strategies that are commonly employed to face the conundrum of transferring culturally loaded elements from one language to another, namely domestication and foreignisation. These two concepts, of course, are not to be confused here with Lawrence Venuti's (1995) ideas of a radical appropriation of a foreign text through the domesticating approach or the ethical choice that the translator should make through the foreignising method. Instead, I will be using these terms as they are used by the theatre translation scholars mentioned here. Thus, the foreignizing approach stands as a synonym for preserving source cultural elements rather than replacing them with target culture

⁴⁹ See above for a similar conclusion reached with regards performability: the discussion should revolve not around the abstract idea of performability, but around the different methods available to materialize it.

“equivalents”. In drama, as is the case in general translation studies, culture must be understood ultimately “not only as a set of levels or frames but as an integrated system, in a constant state of flux, through which textual signals are negotiated and reinterpreted according to context and individual stance” (Katan, 2008: 73).

By the end of the 1980s, and in line with a more general “cultural turn” in Translation Studies influenced by scholars’ enthusiasm for functionalist approaches, an interest in interculturality was born and developed in subsequent decades in theatre translation, mainly promoted by the input of several scholars published in *The Play out of Context: Transferring Plays from Culture to Culture*, in 1989⁵⁰. For these authors, the transposition of culture in drama texts was not limited to conveyance of meaning, but also involved adapting the play to the new cultural setting in order to create a new meaning. Thanks to the appearance of the notion of meanings in the functionalist translation theory it is widely assumed today that the meanings of any given playtext are not fixed or stable, but rather depend heavily on the context of reception, i.e. meaning is constructed by readers and viewers⁵¹.

In the same volume, we find Patrice Pavis’s contribution on the idea of appropriation of a source text by a target culture in a specific context in the translation of theatre (Pavis, 1989: 25-44). This conclusion coincides with the one suggested by Sirkku Aaltonen in 1996 after studying eight translations into Finnish of contemporary Irish plays, stating that acculturation is inevitable in drama translation. According to her views, target texts are products of the receiving drama system, in which translators impose new readings on plays. These products are determined by the traditions prevailing in the target cultures. The inevitability of acculturation in drama translation

⁵⁰ Scolnicov, Hanna and Peter Holland (eds) (1989) *The Play Out of Context: Transferring Plays from Culture to Culture*, Translated by L. Kruger, Cambridge: Cambridge University Press.

⁵¹ See for example Aaltonen (2000: 28) or Zatlin (2005: 188).

would be supported by Susan Bassnett also in 1998 although she mentions some examples of acculturation-resistant practices with so-called multi-cultural theatre. It is important to note that the contributors to *Stages of Translation*, edited by David Johnston in 1996, were also supporters of the idea that the drama translator imposes his/her own reading of the play. In line with Bassnett's arguments, the myriad possible ways of rendering individual source text expressions must surely produce the same number of possible readings. Although page-oriented translation is not covered, neither is it dismissed (Johnston, 1996: 9), but all the contributors emphasize the inseparability of text and performance.

The beginning of the new century saw the publication of a major book that discussed a key topic that deserves further attention due to its longstanding tradition in the academic debates of Translation Studies. In *Moving Target*⁵², the object of study for the authors were the alternative approaches in the translation of playtexts towards the source text. Should there be a proximity or a departure from the source text in favor of the audience? The researchers and scholars concluded that the choice made by theatre translators with regards to "foreignising" or "domesticating" a text has a greater impact than that made by translators of other literary genres (Upton, 2000: 7). Thus, contributions to this volume illustrate the range of possibilities that exist between the two poles (from relocation, to negotiation, to completely exoticising the text).

Sirkku Aaltonen also marked a milestone in 2000 with her influential book *Time-Sharing on Stage*. The translator and researcher supported the argument initiated by Bassnett, and hinted at previously by Törnqvist, of a sub-text of infinite readings generated by the context (Aaltonen, 2000: 36-38). The author proposes three kinds of attitude towards the Other: reverence, rebellion and disregard. Accordingly, she mentions three

⁵² Upton, Carole-Anne (ed) (2000) *Moving Target: Theatre Translation and Cultural Relocation*, Manchester: Saint Jerome.

translation strategies to accommodate these perspectives about alterity: translating the text preserving its integrity⁵³, translating only a part of it, or writing a new play based on the theme of the original play.

We must begin by understanding, as Aaltonen did in 1996, that translations are rooted in the theatrical milieu of the receiving cultures; they are often born from a perceived need (or an imposition) to import ideas, authors or discourses from foreign cultures. If viewed as a dichotomy, with each extreme mutually excluding the other, this can be presumed to result in an impossible task: the translator will either remain too close to the original, at the cost of aesthetics and intelligibility, or comply too closely with the specificities of the target culture, at the cost of the original. Consequently, the two items should be considered as extremes of a continuum rather than as forming an actual dichotomy. Traditionally, foreignising translations have co-existed with more acculturated translations, and different forms of cultural adaptation have taken place in between. Cultural exchanges are not selfless, as Aaltonen (2000) reminds us, and all translation originates from a desire to transcend: it starts from its own culture, which tries to find its reflection in other cultures.

Accordingly, David Johnston (1996: 67) argues that the theatre translator is constantly dealing with some “doubleness” in his/her reading experience. This “doubleness” refers to the fact that the translator deals with the playtext as a piece produced in and for a specific culture, and, at the same time, s/he has to take into consideration how this piece can be received by another culture. To this we may add the possibility of translating a playtext written for a specific period in which cultural references may be understood only by a particular audience, at a particular time. Thus “doubleness” becomes an even more complex issue.

⁵³ Aaltonen does highlight the fact that integrity of a work is, however, a vague concept and that in the theatre it seems to acquire a new interpretation: “Changes to the text may be made for a variety of reasons, and here, respect a mode of translation begins to become disregard and rebellion.” (Aaltonen, 2000: 72).

Upton and Hale (2000) refer to some characteristics that make the translated text asymmetric in relation to the source text and some of the reasons why a translated dramatic text is necessarily asymmetric. Asymmetry can be viewed here –as it is viewed in general Translation Studies– as the situation in which a translated playtext is not the exact reflection of its original, that is, it does not equal its original because it is produced with a different function and for a different type of receiver. This asymmetry may be based on the fact that a translated playtext tackles, among many other issues, cultural representation. Upton and Hale add that “[c]ultural milieu is embodied in the specifics of any or all of the signifying elements (actors, physical appearance, gesture, set, costume, lighting, sound, kinesics, proxemics, etc.) as well as in the spoken word” (2000: 7). That is to say that, rather than providing a bridge across two worlds, a translated play, in the combination of these cultural markers, creates a new world. However, this re-creation is also an act that calls for a high degree of responsibility from the translator. S/he can choose to relocate elements in a play, to highlight them, cancel them or attenuate them according to the function or effect sought for in the performance. Therefore, as pointed out by Alinne Fernandes: “[...] drama translation is about ethics, as it is responsible for representing the other, for building or challenging essentialisms, in a way that translation can be interpreted as a site responsible for the representation of otherness, and, at the same time, for negotiating sameness and change” (2010: 128).

Part of that responsibility for representation relies on the choice of a translation strategy. Culture-specific words often belong to a debated category in translation studies. Some of the scholars defending a foreignising strategy may recommend preserving culture-specific items untranslated in the target text. However, as demonstrated in a very insightful work by Tarantini⁵⁴, the consequences of following foreignizing approaches may include a failure to create the same effect on the target audience. Ritva

⁵⁴ Tarantini, Angela Tiziana (2016) “A Psycholinguistic Approach to Theatre Translation”, *The AALITRA Review: A Journal of Literary Translation* 11: 60-77.

Leppihalme (2000) in “Foreignizing Strategies in Drama Translation” or Mario Juan Serrano (2003) in “La Traducción al Español de las Referencias Culturales en *Who’s Afraid of Virginia Woolf?* de Edward Albee” are good examples of studies on the effects of foreignizing vs domesticating strategies in theatre translation. The identity of a character uttering a sentence may not be the one originally envisaged by the author. What is more, a foreign word within the text may not cause the desired emotionally charged response from the audience. And, above all, translators must always consider the impossibility for the audience to process the foreign word.

As Tarantini proves (2016: 64), retaining a foreign syntax in a spoken dialogue complicates the listening and decoding task of the spectator, who might not have enough time to work their way through a complex syntactical structure during a performance. Contrary to what happens in literature, the listener does not have the possibility, or the time, to make pauses, go back to reread or make an effort to understand a foreign word or a foreign syntax from the context. In drama translation, the choice of an exoticising approach, justified on the page for stylistic purposes, may impede understanding altogether.

All these circumstances amount to the fact that the communication system is different in theatre from that occurring in normal conversation (and obviously, from that of a novel). And it is precisely this irreversibility of time that may “[...] prevent the audience from elaborating the complexity of a foreign syntax, the lexical ambiguity, and the decoding of infrequent words at their own rate of input, and may ultimately preclude the audience’s understanding” (Tarantini, 2016: 66).

Thus, the emphasis placed on reception involving “a reconceptualization of the role played by **spectators** as well as a rethinking of more general notions of reception” (Marinetti, 2013: 311) becomes a new avenue for research that places the spectators at its core. It is clear that, to some extent, the “performative force” of an utterance (Ibid: 311) can be established through the psychological and physiological impact it has on the audience. Tarantini (2016: 70), for example, draws from cognitive psychologist Steven Pinker,

who provides us with an insight into the way we use language to negotiate relationships, but also to impose negative emotions on our interlocutor, as when speakers use swear words.

In sum, the different model of communication does influence the audience's processing time, hence the need for a translator to ask him/herself about the desired effect. If the aim of a translation is to enable the audience to process the spoken message during the performance time, without undermining the performative force of the utterance, then perhaps a more domesticating approach might be required in theatre. Once again, the study of the aural aspects of the reception of a play shifts the attention from the performability dimension of the text, or at the very minimum, presents itself on an equal level of repercussion. Theatre translators should be aware that the playtext they translate will be part of "a structural system [which] exists only when received and reconstructed by a spectator from the production" (Pavis, 1992: 25). The receptor's reconstruction of the message based on the cognitive and psycholinguistic implications present in the decoding of a message (cognitive and affective recognition of an utterance) seems to support the need for a target-culture focused translation or, at least, a less foreignizing approach.

It is important to add that, as Johnston has extensively discussed (and I have presented in a previous section of this chapter), when it comes to historical plays, a hybrid approach becomes quite beneficial. If we are to take into account the effect of the play and its reception –both among readers, and in a potential performance- we should also attempt to define the particular spectator/reader who will receive the play. Although certain characteristics may be common to all consumers of this type of medium, the translator should start by ascertaining the degree of familiarity of the target consumer of a product with a particular culture and time. It is not the same to translate for a general public who has been in contact with the main character and the topic once or twice in their lives, as to translate for a specific audience who has read most of the related literature available on the theme and consumed several by-products before engaging with the play in question. The second

group of receivers, a more homogeneous collective, will be presumed to, not only understand, but appreciate the intertextuality, the cultural references, the “doubleness” or asymmetry mentioned here, as well, within reason, as the use of archaic and exotic elements of syntax. For this particular kind of spectators/readers who seek to preserve the identity of the original text, and may even be fluent in the source language, the foreignisation of the play does not constitute a hindrance but rather an expectation.

This is where the responsibility of the translator comes into play as, having studied the potential reception of the text and the effect required, she or he has to rationally maneuver across strategies in order to maintain the intelligibility and aural aspects of the reception, while providing the right performative force without losing sight of the expectations of an audience who is familiar enough with the images represented in the text.

It is then crucial to determine the main features of our target receivers when translating for the theatre, as in excessively domesticating the play there is the risk of patronizing or underestimating our audience, as inclusive as this technique may be. On the other hand, an extreme foreignisation of the text may certainly impair understanding and dispossess the receivers of the emotional reaction that a melodrama should achieve.

1.6 Conclusion

For over fifty years discussion has evolved from the initial page/stage controversy and the definition of the concept of performability to the latest trends in accessibility, power relations and alternative forms of staging a play. As stated in the opening remarks of this chapter, although questions revolving power relations and accessibility are now at the core of the drama translation discussions, they have not been mentioned in this literature review due to their irrelevance to the present project. However, despite continuous calls for prescriptive theoretical models by some translators, the tendency among scholars has been to use descriptive studies to explore and illustrate particular case studies that have contributed to a better

understanding of the discipline. This is explained, in my opinion, by the very nature of the field. Translating dramatic texts entails a close analysis of highly variable factors. Source and target languages and cultures might be equivalent or similar in a comparative study of two given playtexts, but their readings are completely different depending on the translator, or re-creator, the time and location of the play and, above all, the effect and reception envisioned for the text. Drama texts cannot be approached as literary elements alone, and they cannot be translated with the sole idea of transferring their performability. The very uniqueness and ambiguity of this genre has generated the open debates that have been described here and can potentially lead to productive reflections on the various translation solutions available.

Practitioners' views, collaborations with staging professionals, and contrastive research in the different topics has made it possible to provide a better description of the job. However, as has been proved to be the case in general Translation Studies, no set of universal norms can be applied to such an individualistic task as that of translating a theatre play.

At the core of this rejection of normalization is, therefore, the issue of performability as it will inevitably remain an unsolved riddle. In the words of the playwright, critic and academic Bert O. State (1996: 20): "[...] any specialized vocabulary or set of terms does not exhaust the phenomenon it is intended to describe (performance, theatre, art), but simply "fixes" it from one possible angle of intentionality or expressiveness; for the phenomenon is always nameless and multiform before a vocabulary traps it in one of its manifestations." In his analysis of performance as metaphor, State identifies this as the reason why the phenomenon of performability can never be defined, as it is a concept of "vague boundaries" always in search of new meanings (1996: 20). Hence, performability can only be understood as the essential nature of the theatre text, but not as a taxonomy of performable objects or behaviours.

Thus, if we want to move forward from a rigid perspective on performability vs readability, translation vs adaptation or domestication vs foreignisation, we may begin by acknowledging the impossibility of positioning ourselves in one of the extremes of these dichotomies, but rather attempt to find a balanced context that will allow us to convey and express the unique effect of the play. This is precisely what the present translation has set out to accomplish, and the following chapters of this thesis aim to show with practical examples how this balanced approach can be achieved.

Chapter 2: Historical Context of Detective Literature and Drama in the Source and Target Cultures

2.1 Introduction

The theatre play that has been translated as part of this thesis and that is the object of analysis can be framed within the style of melodrama, as it was conceived in the Anglo-Saxon world, or within the subgenre of "teatro policiaco" (detective drama) which, at the time it was written, was very much in vogue in Spain.

This chapter will look at the context in which the original piece was produced and performed; a brief study of the theatre tradition that dominated in the late nineteenth century both in Britain, and in America where the piece originated, will be necessary to understand the elements presented in the play, the plot, the characters and the success it enjoyed.

As the new subgenre of crime fiction was emerging in early twentieth-century Europe, certain innovations took place in Spanish literature that are worth revising. This will be done by focusing on the birth and development of the "novela policiaca" (detective novels) in Spain and two of their major representatives: Pedro Antonio de Alarcón and Emilia Pardo Bazán.

In the Spanish context, we shall see, from a more specific point of view, how the figure of Sherlock Holmes was introduced into the literary collective imagination of the Spanish people, how it was shaped into an acculturated character through translations, adaptations, pastiches and new creations. In a transition from a general presentation of facts and context to a more specific one, a detailed analysis of the "teatro policiaco" in Spain will help us understand more clearly the function of this theatre piece and the kind of

public it was targeting when it was written. This section will aim at providing an approximate description of the archetypal representation of Sherlock Holmes in Spanish culture.

My research into the Anglo-Saxon tradition of melodrama, and more specifically the play under discussion, together with the Spanish representation of detective theatre at the beginning of the 20th century has influenced my strategy as translator of the piece into Spanish. A close analysis of the perceptions of this popular icon in Spain, both at the time the play was written and in a contemporary context, will help me establish an approach to the practical task that is the object of this thesis. I will present my conclusions on the translation process in relation to the source text and the target readers after considering all the facts and views raised in this chapter.

2.2 The Success of Sherlock Holmes in Anglo-Saxon Theatres

Following the Industrial Revolution in the 1800s, melodrama became the most popular kind of theatrical entertainment for British society. The nineteenth century was, arguably, the period of time when more people went to theatre than ever in history. The product of a major social change, melodramas catered for a new and much larger middle class that was morally and socially conservative and for a working class who dedicated their lives to monotonous and tiresome jobs. Both sections of society were eager to find excitement at the same time as their moral beliefs were reinforced, and melodrama provided an opportunity to see on stage stories of good overcoming evil, virtue fighting vice or right triumphing over wrong.

Several popular novels were adapted for the stage and a number of them were very successfully transformed into melodramatic plays. One of the most noteworthy is *The Prisoner of Zenda* (1894), an adaptation of a novel by Anthony Hope, telling the story of an English gentleman on holiday in the fictional country of Ruritania, forced to impersonate the King and be crowned

in a fake coronation. The play opened in New York in 1895 and transferred a year later to London's West End.

Robert Toll (1976) expands on the appeal of such works to American audiences as a soothing mechanism for a troubled generation threatened by war and industrialisation:

[...] melodrama exalted the traditional values to which people clung in the face of fundamental change, audiences credited melodrama with being more real than reality, a higher truth that transcended everyday experience. An ideal statement of the way life ought to be, melodrama made evil and corruption easy to identify and solutions easy to find; it made heroes of common, simple people; and it made virtue and the virtuous triumph. (Toll, 1976: 147)

The success of the type of theatre described by Toll translated into a large number of plays framed within this genre. From 1850 to 1920, melodrama monopolised the American popular stage. Furthermore, Americans claimed melodrama and its creators as their own – regardless of where they were born. Brander Matthews, writing in 1879 about dramatic cosmopolitanism in New York, pointed out the readiness of the mixed population to accept a foreign play or player and stated that, of the dozen plays which may be on the stage at any one time, six or seven were certain to be either English or taken from the French or German or Italian and that the theatrical advertisements of some performances were even made each in its own language.

This tendency to embrace the universality of melodrama explains partly the interest expressed by William Gillette in adapting to the stage the works of Conan Doyle, as well as the British author's consent. Sherlock Holmes had already become by then an archetype or a symbol that could be used and shaped to suit the public's needs. In the case of our theatre play, even to marry the damsel in distress.

It is worth noting that even if the regular playgoer in the United States was considered to be openly cosmopolitan and did not insist on an alien play being americanised, the opposite was not particularly true. The favour of the British audiences, according to Horst Frenz (1945: 321) was achieved by the anglicisation of the plays by British assistants and even by transferring the action of the plays to England and changing their titles. Nonetheless, towards the end of the nineteenth century the exchange between the theatres of the two English-speaking countries started to bear more fruit.

In Frenz's (1945: 322) words: "William Gillette headed this veritable invasion of England by the Americans". It was Gillette himself acting in his own plays, *Secret Service* first –which opened in London in 1897 after a successful year in New York and Boston- and *Sherlock Holmes* later in 1899, that caused British theatregoers to acclaim Gillette as one of the greatest actors of all times and his plays as brilliant creations. In reference to *Secret Service*, a dramatic story of the American Civil War staged at the Adelphi Theatre in London in 1897, the critic of the *Illustrated London News* mentions the extraordinary and yet perfectly credible adventures, which carried the audience on a wave of suspense to the very end. The same critic claimed that a charming sense of atmosphere removed the play from the ranks of mere melodrama.

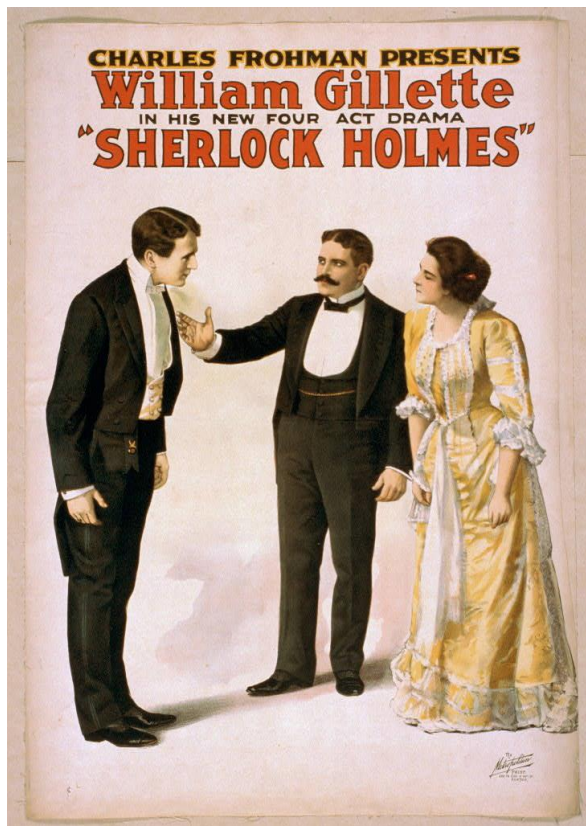


Figure 5. James Larrabee introducing his wife Madge to Sherlock Holmes. Playbill, 1900.



Figure 6. George Wessells (Moriarty, left) and William Gillette (Holmes, right) in the play's original production in Broadway, 1899.

The reviews written on the *Sherlock Holmes* play were equally enthusiastic. Michael Booth, author of *Theatre in the Victorian Age* (1991), describes the piece as an “outstanding melodrama(s), well plotted, suspenseful, and full of clever business and detailed stagecraft” (Booth, 1987: 343). When comparing *Secret Service* and *Sherlock Holmes*, Booth refers to the latter as less subtle and defines the artifice as more obvious, but esteems the piece as an entirely compelling and exciting one. Gillette’s care and attention to the *mise en scène*, stage layout and properties was also highly praised as an uncommon feature in melodramas of the period. Booth (1987: 344) continues to assert that “...Gillette is clearly the best of late nineteenth-century American melodramatists, and his work is marred neither by utterly incredible twists and turns of plot nor by ill-fitting sub-plots or irrelevant comic relief, as is the case with many English contemporaries.”

Despite the immediate success of the *Sherlock Holmes* play among public and press through the London and US tours, notably due to the acting skills demonstrated by William Gillette, several negative reviews were recorded. According to Zecher (2011: 298), several parts of the piece were considered to be unbelievable or unconvincing; the detective’s enemies are easily arrested –in particular Moriarty- contrary to what traditional renditions would portray, and the love scene between Holmes and Alice Faulkner is assumed to be improbable and abrupt. For A.H. Quinn (1936), in his work *History of the American Drama*, the only remarkable element of the play is Gillette’s performance, which overshadows that of the rest of the actors. Negative comments on the credibility of the detective or crime dramas were not restricted to English-speaking cultures as we will later see in the case of the Spanish author Emilia Pardo Bazán.

Notwithstanding the faults, William Gillette’s primary contribution to the staging of melodrama remains unequivocal. Rosemary Cullen and Don B. Wilmeth (1983: 15) ascribe the success of the 1899 play to the thrilling suspense and the technical work with lighting. The use of lights is reported to be “revolutionary at the time”. As Henry Zecher (2011: 296) explains, in

Sherlock Holmes, Gillette introduced the fade-in at the beginning of each scene, and the fade-out at the end, instead of the slam-bang finishes audiences were accustomed to. He was the first director to delete the in-between-the-acts curtain call, and he staged a surprise scene in *Sherlock Holmes* that asked the audience to “see” the fourth wall.

Even if *Sherlock Holmes* comes directly from a long tradition of melodramatic theatre and contains much that is identifiable as melodrama, according to Marcia Lee Merrill Nash (1996), author of a thesis on William Gillette, the director was moving his productions towards a form of realism: “His dedication to realistic stage detail in all areas of the total production was unusual for his era, as was his attention to female character development. He was ahead of his contemporaries in acting, staging and considering gender issues.” (Nash, 1996: 3). William Gillette created subtle and three-dimensional characters, and an audience member had to take sides in the moral dilemmas of the hero and heroine. The situation was not defined by a black and white moral code, as opposed to the melodramatic conventions. We can see this in the portrayal of Alice Faulkner, the lady in distress, who becomes a victim after she attempts to exercise revenge by means of blackmail. An interesting addition to theatre staging is Gillette’s tendency to voyeurism in his plays, and this is evident in *Sherlock Holmes* as minor characters watch the action from doorways or anterooms. As Nash (1996: 7) comments on *Secret Service*: “At one point or another, every character could be found watching (as the audience was ‘watching’) the main action”. The same could be applied to *Sherlock Holmes*.

Ultimately, Gillette’s dramaturgy was to create a production that was in line with what he felt to be the essence of theatre, including the necessity of commercial success. Part of what caused melodrama to be so endearing was its popular formula. These stories of virtue and vice could be placed in any time with any setting and any character. Their great flexibility made them very adaptable to any type of audience, and allowed actors to take advantage of a great range of materials and talents.

Virtue stood at the centre of the successful melodramatic formula. Social issues of the day could be played out between the virtuous hero or heroine and the evil villain. The moral leanings of the characters were always either good, bad, or foolish - their simplistic moral leanings allowed the audience to focus on the moral presentation of the play itself. Audiences took it to be fantasy, and the use of archaic language aided in this interpretation. Even with its fantastic composition, however, melodrama provided an outlet for the emotions of the audience in a world where the consequences of expressing such emotions was precarious at best. The attraction of the faith and morals each hero and heroine possessed when faced with extreme evil and danger was enhanced by the growing cynicism of the modern age that Americans saw in the industrial, commodified world around them.

By 1920, however, melodrama's successful formula had been incorporated into the emerging motion picture industry and many of the producers, actors and others involved left the increasingly elitist stage for the popularity of film.

2.3 Detective Literature in Spain

The criminal theme has undoubtedly been present in Spanish literature from *Fuenteovejuna* to *La Familia de Pascual Duarte*, and writers from all times have focused on crimes and misdemeanours to reach their audience, giving birth even to a literary genre in itself: *la novela picaresca*. However, the 19th century seems to represent the peak of this subject across cultures and social strata. All over the world, from Dostoyevsky, Balzac or Dickens, to serialised melodramatic novels depicting pulp crimes and the lives of outlaws, the genre thrived. The industrial, urban and capitalist society that emerged in this century, followed by the poor working conditions the new citizens had to endure, incited criminal activity and a lack of law and order. Scotland Yard was founded in England in 1829 and the Sureté established in France in 1853 in order to maintain peace in these countries, and the figure of the detective as a crime investigator entered the imagination of the readers. The first

detective narratives were created based on official policemen (Balzac's Vidocq), amateurs (Poe's Auguste Dupin) or private detectives (Conan Doyle's Sherlock Holmes) invoking modern life's fears through a deductive game, trying to explain the inexplicable -murders and crimes- and ensuring eventually a restoration of law and order. The absence in Spain of a true industrial and capitalist city-based economy, or a strong middle class during much of the 19th century did not facilitate the creation of a modern police system like that put in place in Britain, France or the United States. Consequently, the few examples of detective tales found in Spain at the time do not respond to a national literary pattern, but to the foreign tradition of this genre in Europe or America and they represent isolated exceptions, as we will see in Pardo Bazán or Alarcón.

2.3.1 Pedro Antonio de Alarcón

El Clavo by Pedro Antonio de Alarcón is generally viewed as the first detective novel in Spanish language. It was published in 1853 and, even though it may be reminiscent of Edgar Allan Poe's style, it has been demonstrated that this was just "an interesting case of a literary affinity and nothing more" (Englekirk, 1934: 125). The influence we see in Alarcón's story seems to come from the French tradition of "causes célèbres": the accounts of famous criminal trials that were popular throughout the first half of the 19th century. Pardo Bazán -who played with the genre herself, as we shall see later- even claimed the story was strangely similar to a long forgotten one by Hyppolite Lucas entitled "*Le Clou*" and published in the *Almanach Prophétique*. At any rate, the author of *El Clavo* was familiar with the gothic-romantic tradition of the criminal narrative of the time. Nonetheless, despite the connection, his talent and the impact of his work could never compare to Poe's.

As Fernández Montesinos (1977) and Colmeiro (1994) argue, the criminal plot of the story is extremely poor and barely maintains the suspense. The guilty party is not the least suspicious person, as it usually is in detective stories, but the most obvious one. The melodramatic ending, where the culprit is

forgiven minutes before she would have been sentenced to death, only to immediately die naturally, does not follow the conventional rationalisation of facts of a detective story. Alarcón relies on coincidences, doom and Providence to explain the supernatural whereas in the classic detective novels the investigator represents the human rational ability to solve an inexplicable mystery by applying an analytical process.

Having said that, it is worth noting that the method of enquiry -finding the victim, the collection of physical evidence, interviews and statements, clues and the logical solution of the crime- does coincide substantially with the traditional development of a detective story. The chronicler and protagonist of *El Clavo* is in fact a friend and companion of the real investigator and plays the role of mediator between the detective and the reader, a pattern that was established by Poe and then reinvented by Conan Doyle in the Holmes/Watson dichotomy.

As a consequence of its flaws, the majority of critics highlight the proto-detective nature of this novel and struggle to classify it within a specific genre. Lou Charnon-Deutsch claims that "by titling his work -'causa celebre', Alarcón gives us license to expect the unexpected, to search for clues to foretell or retrospectively explain an ending which may satisfy our curiosity" but the work "does not provoke a feeling of suspense in an adult reader, despite its fixation on crime" (1985: 110). Joan Estruch believes that "no se le puede quitar el mérito de inaugurar en nuestra literatura culta la temática policial, por más que se presente envuelta en una endeble y romántica historia de amor" (1982: 16). Finally, Patricia Hart thinks that the systematic clue search makes of this story "clearly a detective tale, whatever else it may also be" (1987: 18).

2.3.2 Emilia Pardo Bazán

Following Alarcón's story, a considerable lapse of more than fifty years went by before a relevant example of crime literature in Spain appeared. At the beginning of the twentieth century, Emilia Pardo Bazán published no less

than ten detective stories, becoming the most representative writer of that genre in Spain at the time. In *La Gota de Sangre* (1911), her most famous contribution to this genre, she offers a benevolent parody of Sherlock Holmes as she explores a new path to ponder about doubt, infringement and disorder, and the darkest aspects of crime, reaching a new and personal way of writing crime. Eight brief chapters guide us through the story of Selva, who narrates the case of a high class bachelor from Madrid, an avid reader of crime fiction, who is involved in a mysterious murder of which he will have to prove his innocence. The method of enquiry follows the typical pattern associated with the genre: the crime is announced, the crime scene is searched, the clues and suspects analysed, the official policemen turn out to be inefficient, the private investigator emerges as being intellectually superior, a hypothesis is formulated and validated, and finally the guilty person is exposed and punished, by which social order (and legal and intellectual order) is restored.

As Ana Gurrea (1998) explains, it is hard to classify *La Gota de Sangre* as, on the one hand, the author does not simply imitate the conventions of the genre but openly criticises its deficiencies. On the other hand, it is not a straight parody as Pardo Bazán is genuinely interested in the genre. The innovation lies, in fact, in the difficult balance that she decides to maintain by following the norms, but ironically departing from them.

Three aspects extensively examined by Gurrea (1998) and Colmeiro (1994), among other scholars, make of this piece a unique example of the genre in Spain. Rather than following a rational approach to mystery and the uncanny, the protagonist emphasises an element that is neglected in other crime novels: a focus on the extraordinary. Intuition plays a major role in this new manner of investigation; the random association of ideas or just unconscious memories can help to solve the crime. Non-rational perceptions such as the smell of a flower are part of the methodology employed, and this new *modus operandi* inevitably leads to a different moral attitude towards the culprit. There is empathy for the accomplice who has been driven by destructive and

irrational passions to help the murderer, and solidarity with the criminal who is spared public exposure due to the existing rapport between two members -a criminal and a detective- of the same social class.

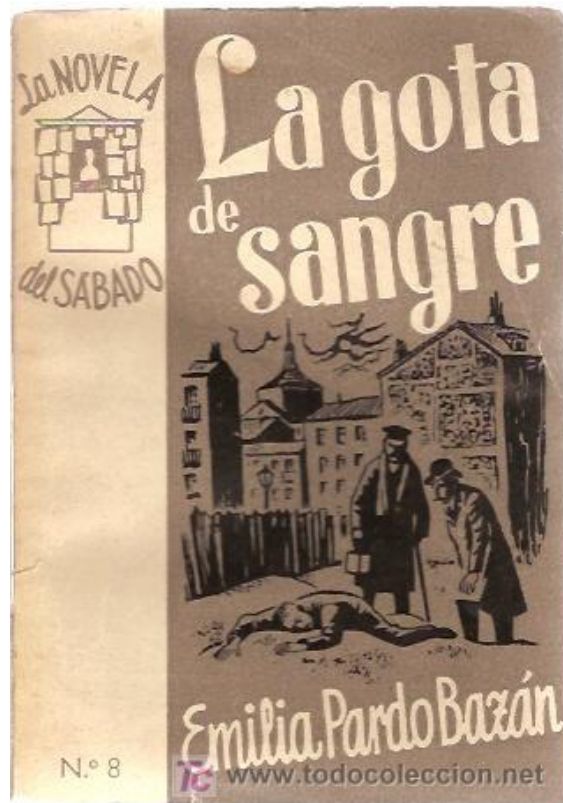


Figure 7. Cover of “La Gota de Sangre”, 1953 [1911].

A second element of interest and discordance is the figure of the amateur sleuth. It is similar to Sherlock Holmes in that Selva is an idle aristocrat, tired of life, who needs an adventure to relieve his illness. However, the originality of the novel lies in focusing on a man who shouldn't be involved in this type of problem, but who is forced by circumstances to solve the mystery and present himself as the innocent man he is to society. This is, according to Gurrea (1998), an important innovation in the genre, as it helps the reader to relate to the main character and to quickly sympathise with him; ultimately, the solution of the crime is linked to the destiny of the protagonist.

Finally, the constant references throughout the story to the connection between mystery and literature bring to the forefront the parodic and/or tribute flavour of the piece towards the conventions of the genre. This intertextuality seems to aim at the engagement or captivation of the reader

who is assumed to be familiar with the classic formulae used repetitively in the genre. These allusions to the literary codes make the reader more open to participate in a ludic manner in the world of fiction that is presented to him or her.

The innovations introduced by Pardo Bazán and discussed by Colmeiro and Gurrea will, unfortunately, not be celebrated by other Spanish authors of the time. Detective novels continued to be a genre despised by intellectuals, who would see in them nothing more than a pastime, privately enjoyed by its very attackers. That's why national production of detective novels was kept for a long time within what we may call pulp-writing, so emphatically criticised by Pardo Bazán and closer to comic relief than to pure artistic creation.

Pardo Bazán's attitude towards the massive popularity of the detective genre amongst Spanish consumers of literature and theatre was a mixed one. She notes the failures of the new genre, which she presents as crowd-pleaser typically despised by literary elites. However, she can't avoid feeling attracted towards the potential use of such an original medium, in order to analyse the social and psychological problems surrounding the treatment of crime. The common thread in her observations is the collapse of the social system as the main reason in the essence of crime. Pardo Bazán makes society more responsible than the criminal. On the other hand, the author's interest in the social aspect of crime runs alongside her interest in its psychological dimensions and its effects on human behaviour. Thus, her approach to petty crimes is one of disgust, while she feels fascinated by those crimes that reveal dark areas of the human being:

Yo tengo por crímenes vulgares los que llevan por móvil el robo, y no les llamo verdaderamente *misteriosos* nunca, porque el *misterio*, en un crimen, no consiste en que se ignoren los autores (a esta cuenta son *misteriosos* casi todos los crímenes que se comenten en España, donde nunca "son habidos" los autores susodichos). El *misterio* de un crimen es su psicología, los abismos del corazón que descubre, la luz que arroja sobre el alma humana, sobre el estado social de la nación,

sobre una clase, sobre algo que rebase los límites de la caja de caudales, la cómoda o el armario forrados, el baúl destripado, la cartera sustraída. [*La Ilustración Artística*, 1.029, 602]

The same pages of the magazine *La Ilustración Artística* were used by the writer to express her critical view on the invasion of foreign detective novels and, following the publication in Spain of the adventures of Sherlock Holmes in 1907-1908, Pardo Bazán commented extensively on the deficiencies of the series written by Conan Doyle:

En efecto, la "emocionante", "espeluznante" y "abracadabrante" obra del autor inglés, me ha causado la impresión de una cosa muy lánguida, desarrollada con procedimientos de monotonía infantil [...] [N]o sé qué me sorprende más: si la radical incapacidad del autor para salir de una misma fórmula, invariable, o la paciencia y *bonhomie* de unos lectores que escuchan por centésima vez el cuento de la buena pipa, y cada vez lo encuentran más sorprendente y encantador. [*La Ilustración Artística*, 1.416, 122]

In her observations, Pardo Bazán emphasised the formal rigidity of the British detective novel and its profound respect for the moral impositions of its society. In her opinion, this adherence to the morality of the time hinders the authentic handling of the crime theme due to the rules of decorum that Victorian society defended. According to Pardo Bazán, the authors of these detective novels try to compensate for this lack of authenticity with a realistic description of secondary elements, the result being that they adopt a superficial approach to the topic:

No cabe lectura más adecuada para girls y boys. Allí ni por casualidad se desliza una frase, un pormenor escabroso. El terrible elemento pasional, tan frecuente en el crimen, ni asoma, o asoma tan envuelto en pudibundez, que no hay mejor disfrazada máscara. Al lado de este idealismo que produce impresión de falsedad, muestra Conan Doyle un realismo que halaga los instintos de sus compatriotas; realismo

puramente epidérmico, local [...] En las novelas de Conan Doyle el fondo, los tipos, los personajes, las decoraciones, lugares, muebles, armas (¡qué de armería!) son genuinos y castizos de Albión, y sin embargo, al acabar de leer, no ha penetrado en nosotros ni un átomo del sentido íntimo del alma inglesa. [*La Ilustración Artística*, 1.416, 122]

The Spanish writer delves into the flaws in the construction of the detective novel: the lack of psychological treatment of the characters, the superficial realism and excessive formal rigidity, and the fake scientific processes that are on show. The celebrated deductions carried out by the detective are always unquestionable, but only because of the internal needs of the work, not because of the quality of the method used (see, for example, *La Ilustración Artística*, 1.416, 122). Nonetheless, Pardo Bazán also praised the amateur investigator in the classic detective novel, as the idealistic knight who puts his skills at the service of a noble cause: the restoration of truth and justice:

Y en cuanto a los detectives, éstos, está a la vista, son completamente caballerescos, en su protección a los más débiles, a las mujeres oprimidas, acusadas falsamente de delitos o crímenes que no cometieron. ¿Quién más enderezador de entuertos y más defensor de princesas Micomiconas que Sherlock Holmes? [*La Ilustración Artística*, 1.581, 254]

Hasta tal punto es verdad que estos folletines policiacos son novelas de caballería, que en el teatro la misión de Sherlock Holmes es salvar a una huérfana inocente y bella con la cual acaba por casarse, ni más ni menos que si fuese el caballero del Cisne Espladian.

[*La Ilustración Artística*, 1.416, 122]

Doña Emilia makes a basic comparison between a *caballero andante* and a detective, as both figures respond to a need of the popular imagination to represent a superior being fighting against human limitations and

misfortunes. This is how, in her words, it is possible to “descubrir en el polizonte heroico y semibrujo al caballero andante del siglo XV, el Lohegrin de la encantada espada que endereza tuertos, castiga felones y triunfa siempre de cuantas insidias y asechanzas se atraviesan en su camino.” In her analysis of Holmes's practice she cannot find any novelty or teachings and she regrets that the British detective's only findings are material details, always leaving aside “el estudio de un espíritu, o sea de la psicología”. The cases resolved by Sherlock Holmes seem to her invented crimes: “cerebrales, o mejor, geométricos y matemáticos- tan distintos de la realidad humana y tan parecidos a problemas de ajedrez”.

2.4 Sherlock Holmes in Spain

2.4.1 Short Stories, Novels and Pastiches

As Colmeiro (1994: 97) explains in *La Novela Policiaca Española*, Sir Arthur Conan Doyle's success in Spain was immediate and practically coincided with the European Holmes frenzy. Even though other authors penetrated the Spanish bookshelves introducing the style first started with Edgar Allan Poe - Frenchman Emile Gaboriau, the British author Wilkie Collins and the American Anne Katherine Green reflect Poe's influence and precede the creative art of Conan Doyle- several scholars coincide in asserting that it is the Scottish writer who is most often seen as the inventor of the genre⁵⁵. An early account of the success of his most famous creation is offered by Paul Patrick Rogers, who quite graphically justifies the popularity of this phenomenon in Spain: “It is not surprising that such a product of invention as the super-detective should also have caught the fancy of a people so fertile minded as the Spanish” (1931: 88). “The detective's appeal to the Spaniard probably lay in the fact that, like Don Juan, he was a superbeing [...] but the interesting feature of his Spanish vogue is that in fiction and in drama he was elaborated, if not improved, upon” (1931: 90).

⁵⁵ See Julian Symons (1982) and Vázquez de Parga (1981).

At the turn of the 20th century several magazines started offering Conan Doyle's popular stories in Spanish, translated directly from the London publication *The Strand*. Alberto López Aroca (2014: 58) points out that the magazine *Mar y Tierra* published on 19 May 1900 the Spanish version of "The Gloria Scott", this being the first mention of the British detective in Spain: "La aventura que publicamos extraída de las memorias de Sherlock Holmes es la narración de un dramático e interesantísimo suceso que determinó la vocación por la ocupación que hoy profesa el famoso policía inglés". (19/05/1900 *Mar y Tierra*, no. 16)

It is interesting to note how this first translation into Spanish of a story where Sherlock Holmes is protagonist, is presented to its readers following the rules of tuteo between Holmes and Watson. This particular choice differs from the heritage received from the well-known Sherlockian canon in Spanish, whose main author and supporter of the use of the usted form was Amando Lázaro Ros. Even the subsequent pastiches written in Spanish adhere to this tacit rule and maintain a high level of formality in the treatment of these characters.

In 1902 the newspaper *Nuevo Mundo* published at least three more stories: "Un Caso de Identidad" (*A Case of Identity*), "El Misterio del Valle Boscombe" (*The Boscombe Valley Mystery*), and "Las Cinco Pepitas de Naranja" (*The Five Orange Pips*). A year later, in 1903, the same newspaper offered to its readers the publication of *A Scandal in Bohemia* (*Un Escándalo en Bohemia*) - originally published in 1891 in *The Strand Magazine* -, containing an accurate reproduction of the famous illustrations by Sidney Paget produced by an anonymous artist. It is interesting to note that in this first translation the stories by Conan Doyle are called in Spanish "*Aventuras del Agente Holmes*" and the name of the detective is spelled as follows: "Cherlock Holmes".

It was in 1902 too, in *La Patria de Cervantes*, that *The Hound of the Baskervilles* first appeared, according to Jacinto Antón (1987). This fact demonstrates the speed at which a story published in English in the UK in August 1901 reached a Spanish audience.

In 1906 the genre of the detective novel made a real impact in Spain with the official launch in the country of *A Study in Scarlet* under the title *Estudio en Rojo*. This event followed the great success of more than fifty different editions of this short story in cheap publications throughout the first years of the 20th century.³ The translation of this type of foreign novels mostly from England and occasionally from France and the United States flourished among Spanish readers in the period between 1906 and the beginning of the First World War. Evidence can be found in the abundance of publications, their popular reception and their influence on local authors. Nonetheless, 1906 seems to be a key year, because of the release in Spain of *Estudio en Rojo* (Colmeiro, 1994, and Vázquez de Parga, 1981) and the publication in Spanish of the serialised adventures by Conan Doyle in *La Novela Ilustrada*⁵⁶. These "official" translations of *The Adventures of Sherlock Holmes* for the serialised publication were carried out by José Francés and Julio y Ceferino Palencia and have prevailed until our days. As for *Estudio en Rojo*, this Spanish version of *A Study in Scarlet* was written by José Menéndez Novella and is the most reproduced version, together with a previous one by José Francés entitled *Un Crimen Extraño*⁵⁷ from the same original.

In 1907-1908 *The Adventures of Sherlock Holmes* were published in Spain in eight volumes, and another fourteen novels by the same author were published throughout 1908 in different publishing houses. First translations into Catalan of the adventures also appeared as early as 1908, and several detective stories by Conan Doyle were published weekly over a period of seven months. This type of short stories were, undoubtedly, the most popular form of reading at the time.

⁵⁶ Josep Maria Clavell (2003) provides further and more interesting information regarding the introduction of Sherlock Holmes in Spain.

⁵⁷ The title *Un Crimen Extraño* is in fact based on the French title of the translation from English of *A Study in Scarlet*. Therefore, it is unclear if this first publication of *A Study in Scarlet* in Spanish is a translation from English or French.

It must be noted that the literary myth that Sherlock Holmes became in Spain was shaped not only by the original stories and novels written by Sir Arthur Conan Doyle, but also by the large number of pastiches produced in languages like French, German or English and then translated into Spanish - as well as by new stories originally written in Spanish. Having published and handsomely capitalised on *The Adventures of Sherlock Holmes* serialising the original stories in Spanish for his magazine, Vicente Blasco Ibáñez decided in 1908 to continue profiting from the characters and started selling in his *La Novela Ilustrada* a series of German pastiches with the title of *Memorias Íntimas de Sherlock Holmes* (also known as *Recuerdos de Sherlock Holmes* and many other names). These new works were sold under the authorship of Conan Doyle for commercial reasons when they were in fact pastiches. The following advertisement was posted by Blasco Ibáñez in the daily newspaper *El Liberal* on the 9th January 1908:

LA NOVELA ILUSTRADA

Grandes reformas

Desde el próximo sábado se publicará "La Novela Ilustrada" con numerosos grabados intercalados en el texto, varias láminas sueltas y una magnífica cubierta cromo-litográfica en muchos colores alusiva a la obra.

La novela del próximo sábado es *EL VENDEDOR DE CADÁVERES* (*Recuerdos de Sherlock Holmes*), del ilustre novelista A. Conan Doyle.

El famoso policía, célebre hoy en todo el mundo, vuelve de nuevo a la escena, y sus aventuras extrañas forman el más interesante de los relatos.

A pesar de estas reformas, que hacen de "La Novela Ilustrada" una de las mejores publicaciones, su precio será el mismo. Una novela completa 35 céntimos. Oficinas Mesonero Romanos, 42.

Josep M^a Clavell (2003: 34) informs us in his article "Los inicios de Sherlock Holmes en España" that the first edition and translation of the collection *Memorias Íntimas...* arrived in Spain towards 1908-1909. The original writings

lasted from 1907 to 1911 and were published in Berlin under the name of Kurt Matull. There was a total of 230 stories (30 pages each) of which at least 150 were translated into Spanish. Originally entitled *Detektiv Sherlock Holmes und seine weltberühmten Abenteuer* (*El detective Sherlock Holmes y sus aventuras mundialmente famosas*) the series had to soon replace the cover title with *Aus den Geheimakten des Welt-Detektivs* (*Los archivos secretos del detective internacional*), eliminating Sherlock Holmes' name due to legal reasons. The Spanish readers of these stories, nonetheless, were left thinking that these new Sherlock Holmes stories were coming directly from Conan Doyle's pen. However, neither Holmes' personality nor his deductions were as ingenious and sharp as before. As López Aroca (2014: 256) puts it: "... los seguidores sajones de las andanzas de Sherlock Holmes ni siquiera sospechaban que, desde un oscuro local en Berlín, un editor y un escritor habían logrado lo que ni el doctor Roylett, ni el profesor Moriarty, ni tan siquiera William Gillette, habían podido hacer: convertir al primer detective consultor del mundo en maniquero, romo y estereotipado personaje del montón."

Matull's extensive work went through numerous editions in Spanish and reached most of the Spanish speaking countries in Latin America, as Eduardo Giménez (2000) shows. The influence exerted by this rudimentary German Holmes in Spain and Latin America had such an impact that, until the 1930s, Conan Doyle's version was relegated and completely neglected. Evidence of this can be found not only in the number of publications but in the subproducts that were born thereafter. The first theatre plays in Spanish using Sherlock Holmes were based on Matull's series, and adaptations of his novels were common on the Spanish stage⁵⁸. In those first pastiches, and for many years thereafter, Watson was spelled following the German Watsson or even Walton in the theatre plays by Millà and Roura. In Aroca's words: "...el

⁵⁸ *El Vendedor de Cadáveres* had at least two different adaptations to the theatre, and *Sherlock Holmes, Maître d'hôtel* was also performed. Enrique Rambal became an adept at this art.

detective que aparecía en los escenarios era tan frío, ramplón y de gatillo tan fácil como el Sherlock Holmes alemán" (2014: 258).

This is not to say that the influence of these "*Memorias Íntimas...*" on the perception of the famous detective was entirely negative. It is simply another addition to the different images that the Spanish-speaking culture has had of Sherlock Holmes throughout more than a century of literature. To some extent, we may have to thank these German pastiches for the long life of Sherlock Holmes as a phenomenon in Latin countries and in Spain. The popularity and rapid spread of the new hero's adventures persuaded theatre producers, publishers and all sorts of entrepreneurs to exploit the character, often in a highly illegal manner. The first representation of Holmes in Spain shows a character wearing a monocle, carrying a weapon in his hand, and greatly caricaturised, as the parodies and comedies of the time can prove; Jardiel Poncela based his *Novísimas Aventuras de Sherlock Holmes* (1928) on the German pastiches, for example. The impression that has prevailed to these days, however, is that of a man who wears a deerstalker cap and an Inverness cape even if he is in an opera house. None of these images come from the pages of Arthur Conan Doyle, the first portrayal having been invented by Kurt Matull and the second one by Sidney Paget and William Gillette.

2.4.2 Sherlock Holmes on the Spanish Stage

The success of the detective theatre models in Spain in the early 20th century is an area that needs further attention. The Spanish entertainment world had been dominated by zarzuela⁵⁹, in the multiplicity of its different incarnations, since the 1850s. Nonetheless, the success of zarzuela in all its different forms, its adaptability to market currents, its identification with Spanish nationalism, the flexibility of its formats, its appeal across the different social strata, etc. were all challenged by the new social order that emerged from

⁵⁹ A Spanish lyric dramatic genre that alternates between spoken and sung scenes, the latter incorporating operatic as well as popular song.

the 1898 *Desastre*, and the consequent call for top-down regeneration⁶⁰. In the years that followed the loss of the colonies, there was a conscious effort from the establishment to promote the regeneration of the supposedly decadent society, with a particular focus on the entertainment industry. As Sergio Camacho notes:

Ready to prove their interest in Regenerationism, the governments did not only implement new laws but ensured the strict enforcement of the existing legislation. They enforced a regulation over the closing times of the theatres, and raised theatre taxes several times, which eventually provoked a widespread loss of profitability of the theatres 'by hours'. (Camacho, 2010: 39)

The effects of *Regeneracionismo*, like the rise of taxes, combined with other factors, such as the unionisation and growing professionalisation of performers and theatre technicians also had an impact on the progressive rise in production costs and, inevitably, in the price of tickets (Camacho, 2010: 40). This led to a process of uprooting of Zarzuela from its social bases, and to its transition from a form of entertainment to a form of art, which meant that it lost its social role to other more profitable genres, like the *café cantante*, cinema, bullfighting as a social phenomenon, mass sports, etc.

Zarzuela, due to its positioning as a nationalistic genre in the years leading up to the *Disaster*, was suddenly seen as a decadent genre that needed renovation, and such renovation was expected to come from Europe. The traditional formats gave way to pan-European models that emphasised

⁶⁰ For a further analysis of the projection *Regeneracionismo* on Zarzuela see *Social Changes in the Early Twentieth Century; Zarzuela and the Loss of its Place* in Sergio Camacho (2010) *Beyond the Milestone: Beating Paths towards a Contemporary Zarzuela*. PhD Thesis. Newcastle University: UK, 38-45. Other relevant works include Clinton D. Young, 'Theatrical reform and the emergence of mass culture in Spain', *Sport in Society*, Routledge, 11/6 (11/2008), 630 – 642 and Ramón Sobrino, 'La crisis del género lírico español en la primera década del siglo XX: una revisión a las fuentes hemerográficas', *Cuadernos de Música Iberoamericana*, 2-3 (1996-7), 213-234.

exoticism and escapism, the exact opposite to the naturalistic and *costumbrista* approach of the *género chico*⁶¹ and the *sainete*⁶², major representatives of the zarzuela movement. In particular, the decline of the Spanish short theatre (*género chico o teatro por horas*) must have seen a displacement from the theatre industry due to the intervention of the socially dominant classes who had seen their “invention” democratised. “Endeavors to renovate theatre and literature, beginning in 1900, obscured by a bourgeois and vulgar appropriation of national stage, could not and did not want to see the fertile elements contained in some of the zarzuelas and sainetes [...]. They rejected the notion of laughter as an active cultural mechanism, and were deaf to sounds which for them seemed synonymous to brass band party music. Incapable of seeing the authentic merits present within this heritage, they settled back into the dreamy universes of irises and swans which though fertile for poetry, were awful for theatre” (Salaün, 2016: 481). In short, as one of the most prominent composers of zarzuela of the time, Francisco Asenjo Barbieri, asserted: “every genre is good, except for the boring ones” (quoted in Casares, 1994: 256).

This was the perfect environment for the establishment and success in the 1910s of a number of new genres, namely Viennese operetta and the detective theatre. According to literary critic Gómez de Baquero, crime drama found powerful allies in cinema and serialised dime novels:

El momento es propicio para el triunfo del drama policíaco. Llega el instante en que la decadencia del género chico está dejando un hueco. Tiene en el cine y en el folletín dos poderosos auxiliares de su mismo género. Como que el drama policíaco es un folletín

⁶¹ A major branch of zarzuela, *género chico* is a Spanish genre of short, light plays with music.

⁶² A popular Spanish comic opera one-act piece with music often placed at the end of entertainments or between other types of performance.

representado, una película con palabras y personajes de bulto.

(Gómez de Baquero, 1915: 3)

The main attraction of these plays was the novelty. To renew the public's interest it was necessary to offer something full of action, theft, kidnapping, fraud, murders, arrests, all presented in a quick rhythm, where a string of revelations and surprises takes place wrapped up in a romantic halo that emphasises the exoticism of the play: foreign names, sets and decorations from different cultures, journeys abroad, etc. These exotic elements, the action and the emotion that these dramas appeal to, conform the main attraction of the new plays that seek to find a balance between novelty and familiar ingredients. In 1915, Gómez de Baquero wrote the following review for *La Ilustración Española y Americana*, describing the high degree of rapport achieved between the genre of the detective play and the audience, no matter how mediocre the play may have been:

Salgo de ver un drama policíaco. Ni peor ni mejor que la generalidad; del mismo burdo tejido folletinesco. Y era de notar la atención apasionada del público. “Tengo miedo” oí decir detrás de mí a una jovencita. “¡Ahora le mata!”, decía una señora obesa. Estos comentarios a media voz que se les escapaban ex abundantia cordis, eran la revelación de que allí se había conseguido esa compenetración entre el público y la obra, que a veces no logran grandes ingenios. (Gómez de Baquero, 1915, p. 2)

Detective theatre could adapt more easily to the new environment, due to its international appeal, lower costs than music genres, and its continuous crossover and feedback with other genres like literature, radio novels and cinema. As Pardo Bazán had noted, theatre was the best channel to convey the melodramatic stories that were arriving from Great Britain and France, and they found in cinema a perfect ally to maintain and perpetuate the genre, even to our days.

Eventually, it was all a matter of representation of the Spanish society of the time, as theatre has always been a mirror, a way of voicing citizens' concerns, fears or desires. In the case of the detective theatre at the turn of the century, the strangeness was coming from abroad, and together with it excitement and a perfect way to soothe the fear of the uncanny. Evelyne Ricci (2015) claims in her article about crime theatre in Spain from 1912 to 1918, that this type of genre reflects the contradiction of Spanish society at the beginning of the 20th century. The audience is eager to find modernity in these foreign plays, but fears the change: "Le théâtre criminel est plus que jamais un spectacle où la société espagnole se projette et se regarde, où elle met en scène ses craintes, ses peurs et ses contradictions. Avidée de modernité, elle craint autant qu'elle redoute les changements venus de l'étranger dont ce théâtre lui donne un aperçu, tout en la rassurant (Ricci, 2015: 227)."

Theatre was, without a doubt, the medium that most helped to popularise detective literature in Spain and the one most drawn on by Spanish authors. Hence, the adventures of Sherlock Holmes penetrated Spain not mainly or exclusively thanks to Conan Doyle's stories themselves, but to the dramatic versions of the stories that were frequent in Spanish theatres towards 1909. As happened in France in the same period, the real success of Sherlock Holmes took place on the stage. This success started with the translation first of dramatic adaptations of the adventures -like the one written by William Gillette that is the object of this thesis- and then by the imitations created by imaginative native authors that gave rise to the production of entirely new and sometimes ludicrous contributions to the genre.

In May 1908, the theatres in Barcelona were literally taken by Sherlock Holmes; there were several adaptations of foreign plays portraying the character on show, as the newspapers and magazines of the time prove⁶³. The theatre version of *Sherlock Holmes: A Drama in Four Acts* written and

⁶³ *La Esquella de la Torratxa* (no. 1.532, 8 May 1908)

performed by William Gillette with the express consent of Arthur Conan Doyle, who decided to apply a lax policy of "laissez faire", was translated into French by Pierre Decourcelle and premiered in Paris, in the Théâtre Antoine, on 20 December 1907. Subsequently, there was a Catalan version, translated from the French adaptation, produced by Salvador Vilaregut, and premiered at the Teatre Principal de Barcelona on 22 April 1908. As for Madrid, the Spanish version written by Manuel Melgarejo was put on stage on 3 December 1908. Unfortunately, the unpublished printed edition of the Spanish version has been lost, which explains the need for a new translation from English into Spanish of the piece.

Pardo Bazán, an indefatigable literary critic as well as a novelist herself, also wrote in 1909 about the popular success of such early theatrical adaptations of crime novels and more specifically of Sherlock Holmes stories:

Con bastante retraso, como suelen llegar aquí las modas literarias, ha llegado la de las novelas de Conan Doyle, a favor de las aventuras del archifamoso polizante de afición Sherlock Holmes, llevadas a escena en un teatro de Madrid, y que han proporcionado llenos hasta los topes a la empresa, diversión sin fin a los chiquillos, esparcimiento honesto a la gente formal y, en suma, un triunfo al género romancesco-policiaco. (*La Ilustración Artística*, 1.416, 122)

Commenting on the reasons for this boom, Pardo Bazán acknowledged the shocking and melodramatic ingredients of the detective novels as the main contribution to a successful adaptation to the stage. In fact, she claimed that these crime pieces were even improved by being adapted for the stage, becoming more realistic as a result, partly due to those theatrical elements already present in the novels:

[...] porque el teatro obliga a condensar, y porque las palabras las pronuncian hombres y mujeres de carne y hueso. Cada acto tiene que superar en interés al anterior, y no hay medio de saltar hojas y averiguar así "en qué queda". Los ojos auxilian para la ilusión, y la

mise en scene, cada día más esmerada, contribuye también a que se diviertan los espectadores, aun habiendo pasado de los catorce años [122].

Pardo Bazán's lucid analysis may also explain the popular success of the Spanish imitations of the detective theatre genre that followed. In 1915 an anonymous article published in *The Bookman* (New York) no. 41 under the title "Señor Sherlock Holmes" described the impressive impact of these new Spanish adaptations:

There will be found, behind gaudily coloured covers, a Señor Sherlock Holmes of Iberian appearance and deportment, who is the hero of an endless series of adventures, the very titles of which would be enough to mystify and astonish Sir Arthur Conan Doyle. These paper-covered books are printed in Barcelona, they represent the imaginative work of hack writers, and they are sold by the tens and hundreds of thousands [...] At the top of the cover there is a portrait of the creator of the science of deduction, a portrait which in general conforms to the picture first drawn almost a quarter of a century ago by Dr. Doyle in the pages of *A Study in Scarlet* but so unconsciously yet subtly altered by the crude artist that it is a Spaniard whom we see instead of the lean, athletic Englishman of the original invention (118).

The development of the genre, therefore, seems to be based on a scheme that revolves around the finding of a culprit or a murderer; the Spanish authors applied the classic *whodunit* formula, all spiced with some dime novel ingredients and a lot of sensationalism. The most remarkable addition to this type of plays is the unorthodox combination of characters from different backgrounds (Holmes and Raffles⁶⁴, or Holmes and Fantomas⁶⁵)

⁶⁴ The London gentleman thief A.J. Raffles was created by Ernest William Hornung - incidentally Conan Doyle's brother-in-law- in the late nineteenth century.

⁶⁵ One of the most popular characters in French crime fiction, Fantomas is a villain created in 1911 by Marcel Allain and Pierre Souvestre.

which often incarnate peculiarities that differ from their originals. This is how Paul Patrick Rogers saw it:

It is to be expected that among a people so fond of drama as are the Spaniards, these two characters (Holmes and Raffles) would not for long remain off the stage after their introduction into the country in fiction. Whereas in France Sherlock Holmes' stage life moved through one play [...], in Spain he was taken up by several native dramatists. These writers were not always content to preserve the detective's identity as it was given to them, but often sought to make him outdo himself. It may or may not seem curious that Holmes and Raffles came to be associated in crime and detection (1931, p. 89).

We can easily understand the relevance of the theatre genre in relation to Sherlock Holmes if we take into account that the first original Hispanic pastiche written on this literary character was a drama. In 1908 Emilio G. del Castillo and Gonzalo Jover presented in the Teatro Martín in Madrid the theatre piece *Holmes y Raffles, Fantasía Melodramática en Cinco Cuadros*, with music by Pedro Badía. The fact that it included songs and music may be an indication that it was a pseudo zarzuela - one of many that were to be composed on this topic. A fortnight later, the second part of the play was premiered at the same theatre under the title of: *La Garra de Holmes*. So, the first original work written in Spanish was not only a bridge between two cultures, in that the topic was acculturated to local taste with a certain style of zarzuela, but also a perfect example of a Sherlockian crossover in which Holmes shares the stage with a character from another literary piece.

Although this type of subgenre (Holmes vs Raffles) originated the previous year in New York with the short story *How Sherlock Holmes Caught Raffles* by Maurice Smiley⁶⁶, it could be ascertained that the most important promoters of these encounters were Spanish playwrights. To this first attempt

⁶⁶ This first account of Holmes against Hornung's creation appeared in the July's issue of *The Bohemian* (New York) in 1907.

by Jover and del Castillo we may add in 1908 *La Captura de Raffles o el Triunfo de Sherlock Holmes* by Luis G. Millà and Guillermo X. Roura, and its continuation *Nadie más Fuerte que Sherlock Holmes* in 1909. Miguel Sierra Montoya also wrote a play in 1916 using the two characters: *El Robo del Millón, o, De Potencia a Potencia: Holmes y Raffles Burlados*.

On the matter of the creative talent of Spanish dramatists, the distinction between original pastiche and adaptation/translation is one of deep controversy, and while there are scholars who mention several works as new creations (Colmeiro, 1994: 102), there are others (López Aroca, 2014: 156) who are sceptical about the originality. This is the case of *El Traficante de Cadáveres, ó, Astucias de un Detective, Trajicomedia en 7 Actos, dividida en ocho cuadros, inspirada en una novela inglesa* by José Salvador Bonet (1908), which is considered not an original pastiche, but a theatre adaptation of a not very legal novel by Kurt Matull from the series previously mentioned in this chapter *Detektive Sherlock Holmes und siene weltberühmten Abenteuer*. The same fate had befallen *El Vendedor de Cadáveres o El Timo a la "Gresham"* (1916) by M.S. Sucarrats, which is described by López Aroca (159) as "un plagio descarado y flagrante" of Bonet's work and the German novel. *Hazañas de Sherlock Holmes* (1916) by Emilio Graells Soler and Enrique Casanovas appears to be another free adaptation of the infamous German pastiches published in Spain.

In any case, the Spanish scene, and most particularly, the Catalan theatre, was frantically commercialising with the representation of a British detective that was rapidly transforming to fit the tastes of early twentieth-century Spanish society. On 28 December 1908, Salvador Bonavía premiered his piece *El Detectiu Jeph- Roch Homs: consecuencia burlesca en un acte... d'heroisme y tres quadros*, written in Catalan and performed at the Teatre Principal in Barcelona. This theatre piece may be considered the start of the Sherlockian pastiche genre in Spain. A few days later, on 3 January 1909, *El Gran Detective Olmez* by Eduard Coca y Vallmajor, another parody of the British character, was a great success in Barcelona.

From this moment onwards, the Spanish capacity for invention was unstoppable and the British detective created by Conan Doyle who had arrived in Spain eight years before had already merged with the translations of the German pastiches to please readers keen on thrilling plots, damsels in distress, pirates on the Thames, Boston stranglers, or even bullfighting in Granada.

In 1918 the collection entitled "Novela Policiaca" started publishing with the aim of compiling (as taken from its back page) "las mejores y más sensacionales obras del teatro policiaco" written by Spanish authors and already put on stage. At least ten theatre plays -adaptations or imitations- were published in this collection, written by José María Martín de Eugenio, Arturo Mori, Carlos Allen-Perkins and the associates Gonzalo Jover and Enrique Arroyo. They were unmistakable melodramas with a high dose of embroilment or intrigue, usually located in England, United States or France, depending on the model to be imitated -Holmes, Nick Carter⁶⁷ or Fantomas- and conventionally subtitled "drama policiaco", "episodio policiaco", "comedia policiaca" or "melodrama policiaco de espectáculo."

One of the leading figures in the promotion of the detective theatre genre was Enrique Rambal, an entrepreneur and actor who produced more than 500 different plays among which he dedicated many to the crime or mystery theme, making use, of course, of Sherlock Holmes. Francisca Ferrer Gimeno, author of a thesis on Rambal, describes the pompous effects, the sophisticated sets, and exaggerated acting that became trademarks of the national representation of crime theatre:

Rambal, gran conocedor de las nuevas técnicas escenográficas, no sólo en los teatros españoles sino también en los de toda Europa, usa las nuevas tendencias en la espectacularidad. Todo lo aplica a sus melodramas consiguiendo que sea identificado por ellos.

⁶⁷ The American fictional character who featured as a dime novel private detective in 1886 and evolved into a variety of forms for more than a century.

Independientemente de la interpretación o del texto que se representa, los trucos forman parte de lo que se llamará el *espectáculo rambalesco*. Con el tiempo, evolucionará hacia el llamado "*gran espectáculo*", donde no dejan de aparecer los trucos que tanto lo caracterizaron ligados a su etiqueta teatral (Ferrer Gimeno, 2008, p. 62).

Enrique Rambal, who was arguably imitating, or finding inspiration in William Gillette's innovative techniques to represent melodrama on stage, developed the genre of detective theatre –with enormous success- in the direction of the histrionics with which a modern audience may associate crime theatre today.

2.4.3 Sherlock Holmes in Cinema

In the "Origins of The Detective Film", Martin Maloney (1975) argues that the film medium as it existed around 1900 was wholly non-verbal and visual, which did not constitute an ideal vehicle for detective stories where the discovery of the crime was revealed through an intellectual process. The workable film story had to be highly visual, full of physical action, appealing to strong but familiar emotions and so, even after the introduction of more sophisticated devices into the film-producer's repertoire between 1903 and 1916, the detective story could not be easily absorbed into the new medium, whereas western and slapstick comedy, for example, could. However, Holmes' domination of the detective film was quite remarkable from 1903 onward, naturally due to the enormous popularity of the character almost everywhere in the world, but perhaps there were conventions⁶⁸ in the Sherlock Holmes stories that could and can appeal the audience even when the dialogue, the thinking process and the puzzle element are removed. In Mary Beth Haralovich's words: "In selecting a genre to contain a film's narrative, the film industry is relying on the fulfillment of audience

⁶⁸ As in "[...] elements which are known to both the creator and his [sic] audience beforehand." (Hayden, 1980: 70)

expectations to appeal to a potential market. Inherent in genre is some degree of predictability." (1979: 54)

First attempts at portraying the detective on screen include the 1903 *Sherlock Holmes Baffled* by American Biograph—a 49-second short made for viewing in a peep-show machine—, and *The Adventures of Sherlock Holmes* presented by Vitagraph in 1905. There is a further example in 1908 with the American release of *Sherlock Holmes in the Great Murder Mystery*, and between 1908 and 1911 no fewer than twelve Holmes stories were produced by the Danish film company Nordisk, where Hornung's elegant burglar Raffles made occasional appearances.

After a British production of *A Study in Scarlet* and a French version of *The Hound of the Baskervilles*, the first American Holmes feature film appeared in 1916, starring William Gillette and based on his stage adaptation. The most elaborately-staged Holmes film of the time was the 1922 portrayal by John Barrymore, again based on Gillette's original play.

When sound came to the movies in 1926, it opened the door to the detective stories and a more realistic version of the genre. Maloney (1975) notes the challenge that was successfully overcome by film producers: "The problem was the same one that Doyle solved so neatly: the reconciliation of a basically cerebral plot with the demands of good action melodrama" (1975: 45).

The film series initiated in Hollywood in 1939 with *The Hound of the Baskervilles* maintained the conventions of the detective genre but significantly altered those associated with Holmes. The second film of the series, *The Adventures of Sherlock Holmes* (1939), starring Basil Rathbone and Nigel Bruce, was loosely based on the 1899 William Gillette play, which ends with Holmes embracing a woman, marriage in mind. The film, however, chose not to follow Gillette's radical departure from the Holmes character, thereby preserving the already established conventions.

A relevant aspect of the films featuring Rathbone and Bruce and released between 1942 and 1943 in Hollywood is that they effectively acted as British

propaganda to defeat the Nazi threat posed against the USA and Britain, making of them two allied powers collaborating to achieve victory⁶⁹. The American studios took advantage of all the British tropes that had proven useful war propaganda in Europe to shape Sherlock Holmes into a distinctive representative of the values of democracy and freedom, as opposed to the darkness brought by the fascist regimes.

Another particular element specific to the Rathbone series is the transformation of the Holmes conventions from Victoriana to contemporary times, naturalising a setting anachronistic to Holmes. This seems to be the case of modern portrayals of Sherlock Holmes as well; Doyle's original conventions have developed into conventions which transcend historical context. The films revolve around the detective, his personal characteristics, his method of deduction and his invincibility. The rest appears to be flexible to the point of having a female character in the role of Dr Watson⁷⁰.

The perception of what Sherlock Holmes represents today may be explained by Haralovich: "When genres take on the form of a film series, the conventions become solidified and expand their identifying characteristics. Series focus on central characters who remain constant. The portrayal of the central roles in a series by the same actors further assures audience expectations" (1979: 54). It is worth noting that the conventions of the Holmes detective genre were modified as the film series progressed from A to B⁷¹. After the first two films mentioned above were presented by Twentieth Century-Fox as A films, the remaining twelve were produced by

⁶⁹ For an interesting study of this phenomenon, see Smith, Christopher (2018) 'Sherlock Holmes and the Nazis: Fifth Columnists and the People's War in Anglo-American Cinema, 1942-1943', *Journal of British Cinema and Television*, vol 15, no. 3, 308-327.

⁷⁰ See *Elementary* (2012, CBS).

⁷¹ By B films it is understood the kind of series in which the main character is repeatedly played by the same actor. They are shorter than feature films (A films) and usually low-budget and commercial in essence.

Universal as B films. Doyle's original setting of Victorian London was eliminated, thus reducing the production costs.

In 1981 Frank Langella played the leading role in *Sherlock Holmes: the Strange Case of Alice Faulkner*, an HBO television broadcast of the 1899 play that was taped before an audience at the Williamstown Theatre Festival in Massachusetts. This version of Gillete's play was meant to be toned down by the main actor, as some reviews acknowledged, but the histrionics of the melodramatic genre are still manifest in the grandiloquence of the lines uttered and the audience's response of laughter and applause throughout the performance. The *New York Times* review included comments such as: "This is a more restrained, less-stylized reading of the play. Some broad melodramatic touches remain, but they are rooted in the very text of the play. Mr. Langella in particular is noticeably restrained as Holmes, focusing on the more disturbing brooding aspects of his character." (O'Connor, John J., 19 November 1981). This type of feedback from the critics may be influenced by the theatrical conventions of the 1980s and the success of the 1970s Broadway production that inspired this new performance.

Screen adaptations of Sherlock Holmes stories in Spain are uncommon. The Spanish audience is familiar, to a certain extent, with the representation of the character incarnated by Basil Rathbone in Hollywood from 1939 to 1946⁷² –and later in the British television productions from 1949 to 1954-, and by Jeremy Brett from 1984 to 1994 in British telefilms⁷³. All these products reached Spain in dubbed form. National representations of the character on

⁷² Namely: *The Hound of the Baskervilles* (1939), *The Adventures of Sherlock Holmes* (1939), *Sherlock Holmes and the Voice of Terror* (1942), *Sherlock Holmes and the Secret Weapon* (1943), *Sherlock Holmes in Washington* (1943), *Sherlock Holmes Faces Death* (1943), *The Spider Woman* (1944), *The Pearl of Death* (1944), *The House of Fear* (1945) and *The Woman in Green* (1945), which are all based on Conan Doyle's stories.

⁷³ A series of 41 episodes broadcasted by Granada Television as "The Adventures of Sherlock Holmes".

film or television are non-existent, with the notable exception of José Luis Garci's *Holmes and Watson. Madrid Days* (2012).

2.5 Sherlock Holmes in the 21st Century

The fact that the recent portrayal of Holmes in Spain by Garci within a costumbrista setting and a historical mid-nineteenth-century context was received with mild enthusiasm by the Spanish audience reflects the modern tendency to disregard any form of representation that differs from the accustomed British conventions. Sherlock Holmes dressed as himself, accompanied by a faithful incarnation of Watson on a commission trip to Madrid cannot speak Spanish nor display any sort of romanticism in his dialogues. In addition, little to no action takes place in the Spanish 2012 film resulting in an unconvincing, non commercial version of the character for Spanish viewers.

Guy Ritchie's films (2009 and 2011), on the other hand, have proven extremely popular in Spain, as has been the *Sherlock* series from the BBC (2010-2016) or the American *Elementary* (2012-2015). The conventions established with the Rathbone productions have portrayed Holmes as ageless, invincible and unchanging, therefore allowing him to adapt to contemporary demands. Even if Ritchie's films were period versions of the character, the level of action, blood, explosions and shock was equal to that of the modern series. This is where the success experienced by these products lies.

Sherlock Holmes in Spain has been reduced to children and young adults entertainment. The Sherlock Holmes stories are dated and their pattern and style, generally speaking, unacceptable to an age where science has ruled out science fiction. The most popular representation of the character in Spain has come to be the 1984 Italian-Japanese television cartoon series *Sherlock Hound* (*Sherlock Holmes* in Spanish) by Hayao Miyazaki, dubbed into a large number of languages. The steam-punk style of this animated production for

children often imitated the crime comedies of silent films and, even if the characters were easily recognisable, the stories were mostly original.

Thus, if we have a look at the productions for the screen where Holmes appears in Spain in the last decade of the 20th century, we can mainly find parodies or adaptations for children. The original conventions of this character, the language and the Victorian attitudes are considered archaic and antiquated. Nonetheless, it is the complexity of the archetype, the personal realism of the three-dimensional character, full of contradictions and human weaknesses, that appealed to audiences in 1899 and that continues to appeal to certain sections of this consumeristic modern society that still yearns for the decadence conveyed by Holmes as a transgressor weapon of transgression in the seemingly simple Victorian world.

2.6 Conclusion

When we look at the new creations that have appeared from the beginning of the 20th century in the Spanish theatre within the detective genre we are able to understand how the theme, the characters and the plot evolved and how the perception of a detective figure, and more specifically of Sherlock Holmes, was originally projected and how it has been modified over the years. This helps us to understand the skopos of a contemporary translation and the expectations of a modern audience and ultimately to decide on the type of version the new translation should aim to be.

This type of Spanish melodramatic tradition undoubtedly responded to the characteristics described at the beginning of this chapter that were common to sensational plays throughout Europe in the nineteenth century. A desire to replicate these drama conventions moved Spanish producers and playwrights to create pieces full of histrionics or staginess to the point of parody. If the play written by William Gillette were to be performed today, these melodramatic conventions would be perceived by the public as outdated, influenced by the new forms of contemporary theatre, and would probably produce the undesired effect of a humorous response.

The archaic -but immediately recognisable- language used in the play, the Victorian setting, the "melodramatic" –in its pejorative sense- elements of the play, and the portrayal of a Sherlock Holmes in love, with the implications of incredulity that will give rise to, have led me to the conclusion that a period version for the stage may not result in a lucrative venture. However, there is a minority sector of readers in the literature market who may be quite interested in having access to original pieces for study and enjoyment. This type of receptors are faithful readers of Sherlock's adventures who have created websites and groups on social media for the dissemination of pastiches, crossovers and works of modern creative mythology concerning the figure of Sherlock Holmes⁷⁴. Miquel Ojeda is the president of *Círculo Holmes*, the largest society of Holmesians in Spain and as such he claims to be a purist. In his review of the new commercial products, Ojeda does not approve of the modernist revision of his hero: *"El Sherlock Holmes de Guy Ritchie es un James Bond o un Indiana Jones disfrazado. Pero reconozco que han vuelto a despertar el interés por el personaje. ¡Ahora salen pastiches cada semana!"* (2018, *El Periódico*). However, as Ojeda states, the proliferation of fanfiction and the adaptation of the stories for a contemporary audience has seen an increase in the interest of a young audience in the character. The fact that such an important theatre piece in the Sherlockian universe has not yet been offered to the Spanish audience (nor readers) justifies a first period version for the page.

⁷⁴ A quick search online can reveal that the Spanish Sherlock fandom is prolific:

<http://desdecamdenhouse.blogspot.com/>

https://sherlockholmes.fandom.com/es/wiki/Sherlock_Hound

<http://www.circuloholmes.org.es/> (*Círculo Holmes* is the major association of Sherlock fans in Spain founded in 1994. The Amateur Mendicant Society of Madrid (*La Sociedad de Mendigos Aficionados de Madrid*) was also founded in 1993 and has recently published a collection of Sherlockian essays and pastiches that has been translated into English as *Spain and Sherlock Holmes* (2015). <https://bakerstreetirregulars.com/2015/12/29/spain-and-sherlock-holmes/>

I intend to make use of the exoticism present in the Sherlock Holmes theatre play to translate it into Spanish taking into account the elements that made the play a success in the 1900s. The function of the target text should be, in my opinion, to fulfil the needs of an audience that shows interest in the Sherlock Holmes universe and the literature that has been produced around the figure, but that lacks the linguistics skills to have access to the original works. In this sense, the knowledge and expectations of the target readers can be assumed to be relatively high, so adaptations or domestications are not appropriate, in principle, in this task. The function of the source text is then to be preserved as much as possible.

I will be using the texts that were written in a style that was predominant in the first decade of the twentieth century in order to set a skopos for my translation, therefore basing my strategy on producing a period version of the piece, chronologically located in 1899. I believe that producing a modern version of the piece written by William Gillette would be attempting to write an adaptation which, despite proving the most successful artistic depiction of the character at the present time, would not cater for an audience who is interested in original literature. If my intention were to provide an adaptation that is appealing to the general public, it would entail a completely different task from what a period version can offer.

Chapter 3: An Analysis of the Translation of Formality Aspects and Class Markers in *Sherlock Holmes: A Drama in Four Acts*

3.1 Introduction

Having offered a general introduction to the translation of drama texts, and after contextualising the piece that has been translated, the chapters that follow will serve as a study of the treatment of certain challenges encountered during the process of translating the play. *Sherlock Holmes: a Drama in Four Acts* offers a wide range of speech patterns that are characteristic of the Sherlock Holmes canon and have shaped the major roles in the stories until our days. The use of certain syntactic structures, the choice of words and the overall use of a specific linguistic form indicate that the register or tenor of the fictional world that is depicted is trying to imitate authentic speech from late nineteenth-century Britain while also drawing, at the same time, on literary, and in particular melodramatic ways of speaking. As the translator of the play, my aim was to identify variations in register and to interpret their function.

Although the melodrama genre of detective theatre is not usually found to deal with particular class issues, the play under study brings characters of different socio-economic classes into contact with each other. This fact produces, at the very least, an intentional contrast which, interestingly, does not result in a conventionally despective treatment of the lower class.

Gillette -undoubtedly under the influence of Doyle- shows a remarkable sensitivity to the markers of British social class, from the characters' sociolect

to their description within the stage directions, including the stage decoration, settings and costume design. Furthermore, the very plot of the play, which involves a criminal couple pretending to belong to the “respectable” middle class to carry out their game of threats and blackmail, offers an excellent opportunity to play with the treatment of social class in early twentieth-century Britain. We can only imagine that the display of such specific use of language in Gillette’s work stems from the conventions of earlier melodramatic plays set in London, but also from the observation of real people, as was the case, for example, with Spanish author Benito Pérez Galdós.

Nevertheless, when dealing with the cultural British aspects of the play, it becomes relevant to note that the informing elements of cultural encounter in our play could be taken as political constructs or false supporters of a particular ideology. Such is the case, for example, of Miguel Mihura’s *Carlota*, a play written and performed in Spanish in 1957 that contains all the canonical components of the noir comedy genre completely arranged in a British setting. Should a translation, then, unpack and give full visibility to this kind of essentialism or is this concept out of the scope of our job as translators?

Indeed, given the Britishness of the play translated for this project, one chapter alone would not be sufficient to cover in a comprehensive manner the translation approach taken to the different linguistic markers present in the text that conform its national identity through the specific medium of the performing arts. The analysis of the representation of class and register, the translation of regional varieties and jargon, and the study of cultural references in this play will be, thus, distributed in three different chapters. This chapter will focus on the use of formal speech and politeness in their capacity to be identified with a particular social class and the problems they pose when translated into Spanish.

One of the limits of translatability may indeed be whether the markers of linguistic varieties -class codes, dialects, sociolects, etc.- should be translated

as such. Anthony Pym (2000) attempts to answer this question by reminding translators about the importance of establishing the function that the variety serves. Pym invites us to distinguish between authenticity and parody before deciding on the appropriateness of a translation and he defines authenticity as the extreme opposite of parody: “It is the multiplication of variations beyond anything that the popular imagination can identify, such that a variety is represented in such detail, with such a wide range of finely balanced and accented features, local lexis and faintly non-standard syntax, that the linguistic result must surely be the real thing, if only because it goes beyond the limits of what any analyst could identify as the fixed features of a variety” (Pym, 2000: 70). As for parody, Pym asserts that “The use of a variety as parody might thus be described as a wilful reduction of variations to just a few, which are then emphasized through repetition or are played with by being produced inconsistently (thus dissociating them from the subjectivity of the actor as speaker)” (Pym, 2000: 70). On the one hand, the strong position that expresses that “the values of a variety cannot be mapped from culture to culture” (Pym, 2000: 69) often leads to the variation markers being left untranslated as a way of avoiding the risk of a misleading equivalent variety. On the other hand, Pym suggests that the significance of the variety in the cultural product is going to determine its translatability, so, I would argue, this offers a wide range of approaches to a text where the distinction between parody and authenticity can be blurred. What is probably desirable, if we are not opting for a comical parody nor for a naturalistic text, is a balance between parody and authenticity in the conveyance of a particular variety.

The analysis of the translation performed for this thesis contributes to the debate above in a narrow context, taking into account the specificity of the drama text and its orality. Having in mind the function of the class markers in the play, I have approached the translation of formality aspects and class distinction drawing from the areas of pragmatics theory and discourse analysis. This chapter is, therefore, a description of the process of translation

of the problematic features of a theatre play that aims at being readable and performable, but also that aims at fulfilling the expectations of a target audience who has been previously exposed to the expression of British identity through language. Helena Chadderton, in her evaluation of the reception of Jonathan Coe's novels in France, makes an assertion that could be applied to the circumstances that surround this project in Spain: "French readers often make contrasting demands on the foreign novels they buy: they want their reading experience to transport them to another world, but simultaneously they want the book to be easily readable and digestible" (Chadderton, 2017: 270). If the Spanish audience is turning to late Victorian crime fiction for their dose of social stratification, and specifically a snapshot of middle-upper class as opposed to "disreputable" social groups in Britain, how does the filter of a contemporary Spanish translation transpose that Britain?

I shall in this chapter explain how the conveyance of the fictional world created by means of class representation, among other strategies, can affect the perception by the Spanish receiver of a classical set of characters.

3.2 The Concept of Register in the Translation of Theatre

According to linguist Michael Halliday (1964), there are two main types of variation in language: dialect and register. In Halliday's terms, register can be defined as a functional "variety of language according to use" (1964: 44) as opposed to dialect⁷⁵, which is a linguistic variety linked to the user. However, dialect and register are closely related, as is the case in the analysis of the translation presented here. Both concepts are interdependent and indeed overlap; therefore, chapter 3 and chapter 4 of this thesis are closely connected, as we shall see.

From the point of view of the language users, the questions of time (what age did they live in?), space (what region did they come from?) and society (what

⁷⁵ Geographical and social varieties, idiolects and temporal dialects.

social class did they belong to?) need to be considered in the translation of any text. Within the sub-parameter of time, the problem in translation appears when a source text is written in an earlier variety of the language as the translator needs to opt between the modern target language or an earlier version of it. Peter Fawcett (2014: 75) claims that in the vast majority of cases “unless a translator has taken the immense trouble to learn the earlier form of the language, the result will almost certainly be risible pastiche”. However, as I will argue, the decision to produce a text that echoes an outdated version of the language may be based on the function of the variety and the readers’ expectations. In *Sherlock Holmes*, the functional representation of the time variety in the source text is related to the mode, a notion that will be discussed in this chapter. The mode or channel of communication in a theatre play differs from the pure literary genre in the fact that the readers/viewers are provided with a larger number of tools to visually locate the plot and the characters in time. Thus, the purpose of having the characters speak in a slightly old-fashioned manner in Spanish is arguably to assist in the credibility or authenticity of the story, as long as it complies with the expectations of an audience who is familiar with classic renditions of this type of narrative. At any rate, a period version of this text obviously does not cause incomprehension in the contemporary receiver, as we can see in the fact that the original play is being currently staged without major linguistic adaptations.

The second sub-parameter (space) will be explored in more detail in the following chapter, together with other aspects of specialized language present in the play. As for the last framework of analysis proposed (social class), ideological considerations can also influence this parameter in translation. From the different alternatives that may be found, translational norms in the target language and genre conventions in the target culture are bound to affect the translation decisions. A total suppression of non-standard language may be one of the strategies to follow, if the target culture did not permit any other possibility but the standard variety. A well-defined

conveyance of a marked variety would imply a confirmation of the false existence of an equivalence across cultures. In addition, the translation of linguistic variation of the kind presented in this play involves the risk of falling into the parody of a text that was created to be authentic⁷⁶. However, the original text I am working on is already playing with stereotypes, as often happens in melodrama. In such a case, the significance of the variety in the source language justifies a third approach (the one defended in this project), which involves the identification of variations in social class markers and their transference to the target text by means of compensation in accordance with the relevant norms and conventions of the target language. This is not an easy task for a translator, as I will explain through the analysis of my translation into Spanish included in this thesis. The translator requires considerable exposure to the different varieties of the foreign source language and the ability not only to recognize varieties in the native target language but to produce them. Since the text translated is part of a tradition of detective stories that were written between the middle of the nineteenth century and the early years of the twentieth, research on period translations and the use of original drama texts in Spanish of similar characteristics as parallel texts have both proved to be of use.

As a type of variation focused on the use of language, the concept of register is also defined by three dimensions: field, tenor and mode (Halliday, 1964; Gregory and Carroll, 1978; Martin 1984). Field (also called “domain” or “province” [Bell, 1991: 190-195; Hatim and Mason 1990: 48]) may refer to the subject matter or thematic area, but also to the text function or text type. Tenor refers to the participants in an exchange and their relationships to each other, and by mode we understand the channel of communication. The difficulty in providing an unambiguous definition for the parameter of

⁷⁶ See Anthony Pym (2000) for an interesting input in the discussion over the translation of varieties.

register is that these three aspects or dimensions found in a discourse analysis seem to overlap.

The level of formality of a text may be determined by the field, the mode and the tenor simultaneously. Peter Fawcett in his handbook on translation explains: "For all practical purposes, this parameter [province] seems to be a combination of subject matter, in so far as it influences choice of lexis, and genre or format of delivery in so far as it influences such parameters as formality, complexity and presentational modes." (2014, 80). Fawcett continues to include the notion of participation under the idea of province as an alternative to its traditional place under the umbrella of tenor. Indeed, participation in literature may also indicate an attempt on the part of the author to engage the reader of the text by making them participate in the text for various reasons: either to establish a connection or relationship (tenor) or because this participation conforms with the textual conventions (field).

Accordingly, the level of register established for *Sherlock Holmes* in Spanish draws from the conventions of the genre in the source culture and the expectancy norms. These norms are to be regarded as what a translation should look like in order to be accepted as a translation (Chesterman 1997: 64-67). In other words, what the target reader expects from a translation. Readers' expectations about a translation vary from culture to culture -as the translated system of drama texts can prove- and they affect, among other things, the type of text, the discourse conventions and the style. In chapter 2 I offer a detailed discussion of the target reader in my translation. Therefore, considering that the target reader of the Spanish version of this piece is a person with a certain familiarity with the Sherlock Holmes universe (both in English and Spanish), the concept of expectancy norms will be used in my discussion to highlight the appropriateness of a particular register in my translation. These expectancy norms are likely to be at least partly based on readers'/viewers' experience of other similar target-language texts. If the author intended to capitalize on the success of previous publications closely

related to the piece, I have, as a translator, reflected this in the target text by inviting the receiver to participate with her prior knowledge of the textual conventions.

With regards to the parameter of tenor, this aspect is described largely as the relationship between discourse participants depending on social distance, i.e. the status of the participants (power, solidarity), affect (love, disdain, fear, respect) and frequency of contact (Martin, 1984). However, once again, the degree of formality, distance or politeness between the sender and the receiver is diagnosed through the use of a wide variety of lexical, grammatical and syntactic markers and can be attributed not only to the social status of participants, but also to the constraints of the channel, the textual conventions and the period of time of the utterance. Additionally, the correlation between a given situation and tenor is regulated by culture. If this is true in real life, the translation of a piece of fiction is bound to depend on yet further norms that belong not only to the target culture, but to the translated literary system in particular. The conventions of this system are directly linked, as explained above, to the expectations of the receivers of a translation that forge what is to be accepted as a translation and what is not.

On the other hand, the treatment of tenor is bound to vary depending on the age and status of the source text. In Tiina Puurtinen's study of the translation of tenor in children's literature, the scholar claims: "In a translation of an old classic, the choice of an informal tenor in accordance with contemporary norms of communication would seem inappropriate and would fail to yield an atmosphere of a remote past. There would be a discrepancy between language and the setting of the story" (1998: 163). The translational solutions proposed for *Sherlock Holmes* in the area of tenor have thus considered not just the relationship between speakers, but the cultural conventions of the textual genre, and the age of the English variety.

Finally, the third framework of analysis within the concept of register is referred to as mode. The mode in discourse is understood as the medium or channel of communication: written vs oral, together with the wide array of

combinations and possibilities that these two communicative forms present. This parameter of register becomes problematic in the translation of theatre texts because, when intended for performance, the language in use is in written form but has to be spoken for it to achieve its real purpose. The speakability that the players are directed to enact onstage is drawn from dialogues that tend to be conventionalised representations instead of transcriptions of real spoken language. This notion is, nonetheless, extremely relevant for the functional approach to the play translated here. A text that aims to accomplish a sense of readability would be repetitive and tedious if it were a faithful reproduction of oral speech. A transcript including hesitations, interruptions, unfinished sentences or rephrasing may impair the reader's focus and enjoyment of the text. Consequently, the filter of register that the written system applies to spoken language may be an inconvenience if the translator does not make the words speakable for the actors, but it certainly serves as an advantage if we have in mind a potential reading function. In sum, the orality that defines the genre of drama makes for a significant challenge that needs to be tackled in translation. Infusing a written text with orality depends highly on the register employed. As I will demonstrate in the examples that follow, the concept of register in the translation of theatre is flexible and adaptable without being to the detriment of conventions and readers' expectations.

3.3 Constraints on Translating Tenor in Drama Texts

The most critical component of theatre texts is their feigned orality, which we may understand as an ample collection of oral features set in written form. Orality in drama can be problematic because of culture differences, language use vs linguistic norms or the connection between oral speech and written production. The translation of this type of orality in theatre often has to deal with the absence of equivalent resources across languages, and it faces the major challenge of the existence of an author and his intentions in shaping a character emotionally through dialogue. It is, then, a constructed or

prefabricated orality that uses a written language designed to be pronounced as if it was an oral speech and so produce the illusion of orality.

The use of non-standard elements in dramatic dialogues serves the main purpose of giving the illusion of spontaneity and authenticity, but it also helps to contextualize the narrative socially and geographically. However, as will be seen in the case of *Sherlock Holmes*, another function of non-standard speech is to alienate. The linguistic gap between high-class speakers and the criminal band in our play allows the readers and viewers to understand who the bad guys are, fostering an antagonism towards the lower class speakers. According to Määttä (2004: 320), characters who use a social variety are distanced both from the reader and from those characters who use standard speech. Translating orality in drama texts becomes almost an impossibility if that orality then depends on a high dose of social variation. Since sociolects are an indication of social position, wealth and power, these issues are typically interlaced with regional and temporal dialects.

Another difficulty in the translation of social variation is that social-class stratification is not universal. Trudgill (1983: 36-37), for example, compares the fluid English class system to that of the rigid caste system in India stressing the linguistic complexity of the former. And Fawcett (2003: 119-120) even refers to the difficulty of translating the English of the upper middle classes into “supposedly classless” languages like German and American. Although this claim to classlessness in certain languages may be hyperbolic, it is probably to be understood in terms of the level of social-based linguistic differences that these languages offer. It is indeed the case with Spanish, as Victoria Alsina (2012: 140) explains, “(...) in which, although some differences can be distinguished according to whether the speaker is more or less educated, the clear sociolectal differentiation found in English social varieties is absent.”⁷⁷

An additional consideration in the translation of social varieties is the disparity in the representation of non-standard language across literary traditions. If we look at accents, for example, as Määttä says, “language communities have different levels of tolerance towards written dialect” (2004: 321). Such is the case with English and Spanish. English, for instance, has resources commonly used in literature like the so-called “eye dialect”. This term was coined by English scholar George Philip Krapp in the early 20th century as a way to transcribe non-standard pronunciation through the misspelling of words. This non-standard orthography was typically used by Charles Dickens or Mark Twain to indicate that the character’s speech is regional or uneducated. Thus, spelling words as they sound in English can be a sign of non-standard speech to the eye.

Considering the number of challenges that the translation of social variation is presented with, I will focus not only on the function of the variety in the text, but also on its prominence in order to determine whether the uncertain task of finding an equivalent form of sociolect in Spanish can be attempted. Ultimately, the aim of translating a social variety is fundamentally to transfer the connotations reflected in the original and that is something that can be done by means of compensation making use of the particular resources available to the target language. Existing literature⁷⁸ does not seem to have explored in detail the functional diversity of social variation in drama texts beyond its distribution in a social hierarchy of characters, and their depiction in society. In the case of *Sherlock Holmes*, social variation does create a social system, but the disparity in non-standard language among certain characters who belong to the same social group seems to indicate there is more to the function of sociolects in the original play. For example, Sid Prince and the Larrabees are roles that share a past of crime and who clearly participate in

⁷⁸ See for example: Lung, Rachel (2000) “Non-standard Language in Translation”, *Perspectives: Studies in Translatology*, 8:4, 267-274 or Perteghella, Manuela (2002) “Language and Politics on Stage: Strategies for Translating Dialect and Slang with References to Shaw's *Pygmalion* and Bond's *Saved*”, *Translation Review*, 64:1, 45-53.

the same clandestine activities. However, the Larrabees are able to adapt their register to the circumstances and, even if it is evident from their speech that they do not enjoy the same social status as Holmes, they do manage to put up an appearance and at no point in the story do they switch to anything that is not a standard delivery of English. This point was confirmed to me after watching the staging of the play in 1981 at the Massachusetts Williamstown Theatre Festival (previously discussed in chapter 2) as the actor playing Jim Larrabee displayed a neutral accent, certainly not as dialectically marked as that of Sherlock Holmes. That is, if the surname of Larrabee is undoubtedly American, the role was played -as I think it was meant to be- by an actor with a standard English accent. On the other hand, Prince -their accomplice- is a highly marked, quite complex character in that he combines crime jargon, low class sociolect, and a Cockney accent. My hypothesis is that the use of marked characters like Prince in melodrama responds to the need to introduce a sort of comic relief, as much as to portray relationships and give information about other characters, and so the dismissal of such varieties in translation could represent a considerable loss. These aspects will be covered in the next chapter of this thesis on accents and regional varieties. The following section will discuss the portrayal of characters in the play *Sherlock Holmes* in terms of social register and their treatment in my translation into Spanish.

3.4 The Translation of Markers of British Social Class

In *Sherlock Holmes*, William Gillette's choice of language variety for his characters signifies much more than semantic meaning. Not only does Gillette represent his characters' sociolects phonologically, but he also makes use of lexis as a marker of sociocultural belonging and identity. The Britishness that pervades the play is in fact transmitted by the politeness and tenor articulated by the characters in dialogue. From the level of formality and proximity observed between characters their social status and their relationship can be inferred. This premise, which seems true for all literary works, is especially complicated by the period when the action takes place.

As discussed by scholars (Tosh, 2002, Klein, 2002), Victorian Britain has been perennially associated with the idea of politeness in the construction of its national identity. Politeness is, for these historians, so inherent to the eighteenth century to the point of becoming a way to indicate matters pertaining to a defined elite (Klein, 2002: 871). However, the late nineteenth century -the period when the play was written- represents a transition in politeness from being the standard norm among British gentlemen to becoming an important tool in obtaining a higher status. John Tosh points out that: "Viewed through the lens of etiquette, politeness [in Victorian as opposed to Georgian times] was no more than a mask to facilitate and conceal the ambition of the social climber. The idea of polite society, it appeared, had lost its power to civilise." (Tosh, 2002: 455-6). It seems that the place of politeness as a social and political virtue was taken by "manliness", "defined in terms which emphasised the departure from polite standards." (Tosh, 2002: 456).

This statement is undoubtedly relevant in the analysis of a drama text like *Sherlock Holmes*, since it explains, for instance, the portrayal of the antagonists -Larrabees-, who are seen in the story feigning a false morality and dignity that can help them climb up the social ladder. This is certainly reflected in their speech, which is full of polite formulae even when they interact with characters of low origin like Prince.

Although my aim was to replicate the period tone and linguistic style, delivering a version as if it were written at the beginning of the 20th century but published in the 21st would have been an ambitious task that was likely to fail. Nonetheless, I have, to the best of my ability, researched and applied formal and archaic structures that assist in facilitating the participation of the reader. Taking into account how the reader's expectations of the text can influence its reception, I propose that the target reader must be able to recognize the characters in their speech for the translation to be successful. However, as my translation demonstrates, having Sherlock and Watson communicate with each other in the semantics of solidarity based on their

shared relationship of friendship represents an effort to provide a balanced translation of a period piece in modern times. In my research into the Spanish versions of Sherlock Holmes stories, I have found the use of a formal address between the two friends to be quite common⁷⁹. I decided not to apply this high tenor in the case of Holmes and Watson for the sake of finding a balance between parody and authenticity.

The previous paragraphs of this chapter have dealt with a general, abstract approach to the concept of register and tenor in drama texts. In the second part of the chapter I intend to review some specific examples of British class markers in the source text and their conveyance in the Spanish translation. Familiarity or deference as a way to signal social distance is usually -but not exclusively- indicated in English by the use of a person's title and surname, instead of the first name. Spanish, on the other hand, possesses a system of pronouns that allows for the expression of different levels of politeness (*tú* and *usted*) in combination with the use of a surname, or even a first name. Apart from terms of address, other realisations of politeness in English include tags, direct and indirect requests and commands, the choice of lexis and verbal forms, exclamations, the use of hedges (*maybe, possibly*) as well as hesitation and vagueness in general. Finally, within this taxonomy of formal elements in oral speech, Bell's idea of impersonality (1991: 187-8) may be quite relevant too. It refers to the degree to which the speakers refer to themselves or to the hearers creating a distance so as to not impinge on the hearer. Typical examples of this type of politeness are the use of abstract nouns, passive constructions and indirect references to the producer and receiver of the speech.

3.5 Terms of Address and the Untranslatability of Pronouns

⁷⁹ See for example two different translations by Juan Antonio Molina Foix (*Las memorias de Sherlock Holmes*, 2004) and Esther Tusquets (*Memorias de Sherlock Holmes*, 2004) which have Holmes and Watson speaking to each other in a very formal tone.

The existence of a pronoun system in Spanish to address the interlocutor is undoubtedly a problematic area in translation. Even if English had a similar system, the fact that pronoun systems across languages are never equivalent due to their cultural load would still cause problems in translation. As Mona Baker (1992: 107) points out, usage of such pronouns may differ from one social group to another and it may change with time, reflecting changes in attitudes and notions of equality. This is certainly the case in *Sherlock Holmes*, as the examples in this chapter will illustrate. One of the major challenges in translating *Sherlock Holmes's* modes of address is that the use of pronouns is unavoidable, particularly since pronominal reference is coded in the inflection of verbs in Spanish, whereas terms of address used to express familiarity or deference (*Dr Watson, Professor, Madam, dear, my dear fellow...*) may be ignored by the translator, if need be. This unavoidability results in a complex decision-making process concerning the degree of intimacy between participants and their relationship not only throughout the story, but at the time the story was written, and so the translator has to resort on some occasions to the explicitation of elements that were only implicit in the original. In the target text, then, the nature of each relation has to be reflected in the choice of pronouns that various characters use when addressing each other.

Such is the case, for example, with the main character, Sherlock Holmes, who uses the formal pronoun of address in Spanish (*usted*) when speaking to all the characters in the play, except for Watson and Billy, the bellboy, with both of whom Holmes employs the informal *tú*. To make this decision, I had to observe carefully the use of language in the original discourse with each of the characters and establish a system of power and solidarity. Given that Sherlock Holmes is globally regarded as an archetype of British gentlemanly behaviour -admittedly full of eccentricities-, and that the character and the stories come from a long translation tradition that situates the narrative specifically in the Victorian period, I felt inclined to draw on the paradigmatic formality and politeness of the time.

In addition to this consideration, I used the most formal pronoun in Spanish to determine distance and superiority with regards to the band of criminals, the servants, and even Moriarty; a technique that proved to be quite successful. In terms explained in the politeness theory⁸⁰, when the negative face of the hearer -which reflects an individual's need for freedom of action- is threatened, the level of politeness might be reduced depending on the power dynamic perceived between speaker and hearer. That is, if the speaker is considered a subordinate to the hearer's social class, the degree of threat is likely to be mitigated by certain elements. This was indeed not a simple task in my translation, as maintaining the use of *usted* in Spanish in some exchanges where the negative face of the hearer is threatened with warnings, threats or insults, could risk imprinting the wrong tone of politeness on an informal context, resulting in a lack of authenticity.

To illustrate this point, an example from my translation will prove useful. In the following scene, Holmes has arrived at the criminal couple's house where they are secretly keeping Alice Faulkner as they want to obtain from her a set of letters that incriminate a member of the aristocracy. Their intention is to blackmail this important person with the information contained in the letters. Holmes enters the scene and approaches the Larrabees in a courteous, elegant manner, but as the tension starts to build and Larrabee refuses to let Alice meet Holmes, the detective becomes more overt and direct:

Source Text:

UTT. 316: HOLMES: I want to send my card to Miss Faulkner. (*Gives card to FORMAN.*) (**FORMAN** stands apparently paralysed.)

UTT. 317: LARRABEE (*angrily — approaching HOLMES*): What right have you to ring for servants and give orders in my house?

UTT. 318: HOLMES (*turning on LARRABEE*): What right have you to prevent my cards from reaching their destination — and how does it happen that you and this woman are resorting to trickery and deceit to prevent me from seeing Alice Faulkner? (*The situation is held an instant and then he turns quietly to FORMAN.*) Through some trifling

⁸⁰ Brown, Penelope and Stephen Levinson (1987) *Politeness: Some Universals in Language Usage*. Cambridge: CUP.

oversight, Judson, neither of the cards I handed you have been delivered. See that this error — does not occur again. (**FORMAN** *stands, apparently uncertain what to do.*)

Target Text:

UTT. 316: HOLMES: Quiero hacerle llegar mi tarjeta a la Srta. Faulkner. (*Entrega la tarjeta a FORMAN.*) (**FORMAN** *permanece de pie, como paralizado.*)

UTT. 317: LARRABEE (*furioso... dirigiéndose a HOLMES*): ¿Con qué derecho llama usted a mis criados y les da órdenes en mi casa?

UTT. 318: HOLMES (*volviéndose hacia LARRABEE*): ¿Con qué derecho impide usted que mis tarjetas lleguen a su destino... y por qué motivo usted y esta mujer se dedican a usar artimañas y engaños para evitar que encuentre a Alice Faulkner? (*La situación se mantiene un instante tras el cual se dirige tranquilamente a FORMAN.*) Por causa de algún descuido sin importancia, Sebastian, ni una sola de las tarjetas que le confié han sido entregadas. Encárguese de que este error... no se repita. (**FORMAN** *permanece de pie, sin saber qué hacer aparentemente.*)

In the delivery of the speech above, the two characters use a number of direct addresses to the interlocutor underlined in the example. The tone of the exchange has switched from an amiable situation between strangers to one of open confrontation. This could be reflected in Spanish with a switch in pronouns, if the context were different. The Larrabees actually demonstrate a feigned admiration for Holmes, -reason enough to choose the formal pronoun- until their real criminal nature is revealed. The abrupt change in the tone of the conversation breaks the appearance, and it would certainly deserve a downgrade in the level of formality in our days to convey the feeling of disdain. However, the English version maintains the tenor throughout the exchange (most notably from Holmes to Larrabee, not so much in the other direction), probably to fulfil the portrayal of the Victorian gentleman hero who will never see himself degraded to a lower status no matter the circumstances. Holmes is known for the wittiness of his arguments and his particular idiolect. He shows his intellectual and moral superiority through the choice of words and the social distance he maintains with his enemies through the high register of his utterances. In the extract above, I transferred the expression of a question without the auxiliary verb

(*What right have you...?*) into Spanish with the explicit mention of the formal pronoun *usted* in the conjugated verb: *¿Con qué derecho llama usted...?* Since the use of pronouns is generally avoided, the conscious inclusion of *usted* in the sentence reinforces both the distance between speaker and hearer and the level of aggression that the illocutionary act represents.

Later in the passage, Holmes goes further in his provocation by referring to “this woman”, quite a diminishing term of address for the time, but the degree of formality is maintained by means of lexis and syntax, so I reproduced this in Spanish. Finally, Holmes addresses the butler in a highly formal manner. I reflected this in Spanish not only through the choice of vocabulary, the formal object pronoun *le* and the morphology of the verb, but also by the use of a passive form in *han sido entregadas*. The presence of passive constructions in oral speech in Spanish indicates a high level of formality, toned down by the use of an imperative form in the command expressed to the servant. Overall, the approach I took to the translation of social class markers in Sherlock Holmes’s speech is necessarily one of compensation due to the differences in the linguistic expression of tenor. Having said this, the essence of a dramatic text allows for the interpretation of face-threatening acts like the one above through not only their verbal representation, but their paraverbal and non-verbal dimensions, such as facial expressions, physical distance, tone and inflection. The accurate translation of stage directions becomes here of the utmost importance in the conveyance of emotional connotations.

In terms of verbal inflection, then, I decided that Holmes would address all the characters in the play in the third person singular form in order to mark social distance (servants, gangsters...), deference -be it real or feigned (Alice Faulkner, Larrabee, Count, Sir Edward)-, or intellectual superiority (Moriarty). There is, nonetheless, a conflict to be found in the role of Alice Faulkner. The protagonist makes the acquaintance of Holmes in the first act as the pitiful victim of an abuse but ends the play expressing reciprocated feelings of love with the detective. In a typical melodramatic ending, Holmes embraces Alice

and confesses his love. However, the tone of the speech, although more intimate than in previous exchanges, is still quite formal, full of admiration and respect. Alice never uses Holmes's first name and he insists on calling her Miss Faulkner till the end. In my translation, this was taken as an indication of Holmes's shyness when approaching the subject of love. A change to the more familiar *tú* would not be suitable considering the lack of passion in the characters.

Regarding the two exceptions mentioned above, Watson and Billy are addressed by Holmes in my translation in informal terms. Since Billy represents a boy servant –young and from a lower class–, he is the only character that appears on a first name basis. It seemed appropriate to have him addressed by Holmes with the second person singular form. Moreover, the use of the informal pronoun portrays the close relationship that is implicit in the original as can be seen in the playful and protective attitude of Holmes towards Billy. Watson's relationship of friendship and camaraderie is reflected also in the use of *tú* in Spanish. Even though classic translations of the canon⁸¹ have traditionally preferred the formal pronoun, some celebrated versions like “La Liga de los Cabezas Rojas⁸²” by Bioy Casares and Borges as published by Emecé in Buenos Aires, 1943, opt for the personal *tú*⁸³. My own translation captures the intimacy on the rare occasions Holmes allows himself to show human emotions. That is with his only friend, Watson. The use of endearments like *my dear Watson* or *my dear fellow* also encouraged me to choose the informal pronoun in their exchanges in

⁸¹ Most recent and prominent publications include Conan Doyle, Arthur (2004) *Memorias de Sherlock Holmes* (Traducción de Esther Tusquets Guillén) Barcelona: R que R. Conan Doyle, Arthur (2004) *Todo Sherlock Holmes* (Edición a cargo de Jesús Urceloy) Madrid: Cátedra. Conan Doyle, Arthur (2004) *Las memorias de Sherlock Holmes* (Traducción de Juan Antonio Molina Foix) Madrid: Valdemar.

⁸² In VVAA (1983/1943) *Los mejores cuentos policiales II* (Selección, traducciones y prólogo de Adolfo Bioy Casares y Jorge Luis Borges) Madrid: Alianza/Emecé.

⁸³ In its first edition, as Fernando Sorrentino (2003) points out in *El Trujamán*, the two renowned translators even combine the use of *tú* and *usted* to the confusion of their readers. Sorrentino also finds notable omissions in the Spanish version.

accordance with a more relaxed tone. The fact that both friends address each other by their last names, but without titles, appears to be a customary praxis for their time not only in the source but in the target culture too.

In this sense, the reference to parallel texts like *Fortunata y Jacinta* (1887) by Benito Pérez Galdós proved to be of use in applying the translational norms of register within a specific period. The combination in this work of popular expressions with a more formal tone depending on the tenor, or relationships of the characters, became an appropriate resource for me to reflect on the level of formality and politeness considered adequate in the conveyance of my characters at an equivalent historical time. For more melodramatic and theatrical models, I reviewed detective plays originally written in Spanish like *Hazañas de Sherlock Holmes* (1913) by Emilio Graells Soler and Enrique Casanovas and *Nadie más Fuerte que Sherlock Holmes* (1913) by Luis Millá and Guillermo X. Roura. The Spanish playtexts analysed revealed a reduction in the expression of formality patterns compared to previous works, similarly to what was happening in Britain in comparable social contexts.

Nevertheless, the melodrama *Nadie más Fuerte que Sherlock Holmes* (1913) persists in the use of a very formal tenor, to the point of drawing on archaic formulae such as the employment of *vos* in second person plural inflection to address an interlocutor of the same social status within the upper class. This is undoubtedly related to the fact that the majority of the characters are foreign, and the action takes place in London and Paris. It could be said that the source text appears to be a pseudotranslation in Toury's (1995) terms, that is, a text that resembles a translation. In sum, the closer Spanish translators and authors wish to be to the source Victorian English culture, the more formal the register will be. I was personally aware of this matter when I performed my translation, and consequently chose to maintain the original politeness in relevant exchanges, as described above.

3.6 The Translation of Discourse Markers and Exclamations

The use of discourse markers in conversation is undoubtedly a key characteristic of spontaneous and interactional spoken speech. Discourse markers (DMs) have been studied and analysed from a variety of perspectives (see, e.g. Fraser, 1993; Anderson, 2000; Biber, 1999), and these lines of research generally agree that discourse markers fulfil pragmatic functions in promoting interactiveness and coherence. Although attention has been paid to this issue in the translation of audiovisual texts -dubbing and subtitling- the investigation of DMs in theatre translation is still underdeveloped. Moreover, as Naoko Taguchi (2003: 41) points out: “Despite the ample research findings on the types and functions of discourse markers, questions remain as to whether discourse markers exhibit similar distribution patterns across conversational contexts or registers.” The combination of these two factors (DMs in formal/informal dialogues and their translation in drama texts) makes for an excellent opportunity to observe the treatment of these elements in the project that occupies this thesis.

Generally, the discourse markers found in the source text contribute in good measure to the high tenor of the play. A formal DM such as *certainly* appears in the source text a total of 11 times in the pragmatic function of response, mainly in lines uttered by Holmes, Watson, and to a lesser extent Larrabee. Even the butler Forman, a working-class marked character, replies on one occasion with the expression *certainly*. In Spanish I transferred this DM as *por supuesto* as a general rule, with the exception of a couple of *sin duda* and one *desde luego*, as I discuss below. The high register was thus maintained with equivalent expressions that are not traditionally used extensively in conversational speech. The following example shows, however, the different translation techniques I applied depending on the context. Sir Edward and Von Stalburg are jokingly discussing the unconventional methods employed by Holmes and the following exchange ensues:

Source Text, Act IV:

UTT. 347: Sir Edward: [...] but we won't quarrel with the method as long as it accomplished the desired result! Eh, Count? (*Placing package in breast pocket and buttoning coat.*)

UTT. 348: Von Stalburg: Certainly not, Sir Edward.

Target Text, Act IV:

UTT. 347: Sir Edward: [...] pero no discutiremos el método a la vista de los resultados deseados, ¿verdad, Sr. Conde?! (*Deposita el paquete en el bolsillo interior del abrigo y se lo abotona.*)

UTT. 348: Von Stalburg: ¡Ya lo creo que no, Sir Edward!

The translation of *certainly* in this case is much more idiomatic in Spanish, spontaneous and characteristic of oral language. The choice of such an expression in the target language is based on the relaxed mood reflected in the contraction of modal verbs like *won't* or the use of the informal expletive *eh* to seek confirmation. Even though the characters belong to the highest rank in terms of linguistic politeness, the introduction of a natural response is justified by the nature of the conversation. This procedure contributes to the orality of the play and compensates the formal tone that pervades the piece.

Similarly, *por supuesto* – a formal equivalent of *certainly* – was employed on some occasions where the more neutral *of course* was uttered in English, while the use of *claro* (*sure, of course*) was used only for distinctly colloquial expressions: *ST: Prince: Well, I should say so. TT: Prince: Pos claro.*

Another popular DM observed across social classes in the play is *indeed*. This is probably a response that has seen an upgrade in register through time, as it is not a common expression among less educated speakers nowadays. This has been reflected in my translation by adapting the choice of DMs in Spanish to the character's social status and the tone of the conversation, with responses varying from *claro* and *ya lo creo* to *por supuesto* and *desde luego*.

In the following example, a highly idiomatic phrase was replaced by a simple remark. Madge wants to know more about Moriarty so she says to Prince that “he must be a good many different things”, to which Prince replies: *You might see it that way if you looked around an' didn't breathe too 'ard!*. My solution in Spanish is *Pos sí, ya lo creo* (Yep, for sure). The target expression evidences a loss in the specific functional connotations of the line uttered, but manages to maintain the low register by including an accent element in

the mispronunciation of the word *pues*. I made this decision due to the impossibility of finding an equivalent phrase in Spanish that would adjust to the linguistic norms of a particular time, dialect and social class, all in one sentence. The risks of narrowing a translation in such a way involve not only delivering a Spanish character in a British setting, which is not part of the purpose of this particular translation, but also stereotyping the character's personality in a very specific manner that may sound awkward and out of context.

An example of a DM that has changed through time is the interjection *why*. The high occurrence of this expression in *Sherlock Holmes* mainly to indicate surprise by the whole range of characters in their social representation demonstrates that the type of speech to be translated belongs to a past period. My initial approach was to employ an equivalent archaic phrase in Spanish, but this solution was later discarded for fear of falling into parody. Considering the function of calling attention, this DM provided several opportunities to convey the idea within a wide spectrum of tenor according to the social status of the characters. *¿Qué?!*, *Pero*, *Pues*, *Vaya*, *¡Anda!*, *Bueno* and even *Por Dios* were used based on the pragmatic function and the level of register desired.

As for hedges or expressions with the function of softening content and therefore sounding more polite, the play contains a number of interesting examples. Adverbs like *possibly* and *well*, sometimes combined with modal verbs such as *could* played a key role in the projection of the formal register that characterises not only the Victorian type of English, but Holmes's idiolect more particularly. The following example illustrates how the use of *possibly* in the source text can deliver a high tone in the speech and a certain level of sarcasm at the same time:

Source Text:

HOLMES: Quite so, of course. I should have realised that these reflections could not possibly appeal to you.
[...]

Target Text:

HOLMES: Por supuesto. Debería haber caído en la cuenta de que semejante clase de pensamientos no lograría atraer su atención.

In the case of the term *possibly*, the degree of politeness was replicated in the target text by means of different devices. The explicit use of the formal pronoun *usted*, the formulation of ideas in nominal longer phrases (*tener la total certeza*, *poder darle gusto*), the introduction of a polite subjunctive, or slightly old-fashioned terms (*de tal manera*, *semejante clase de pensamientos*) operate together to capture the formal tone of the utterances in the original.

Further analysis of DMs involves the translation of exclamations and interjections, especially the very frequent employment of the expletive *Oh* in English. The treatment for this type of exclamation in my target version was quite similar to the one described above for the English *why*. Omission and compensation was required at times, but the wide scope of Spanish expletives came into use very often. *Bueno*, *Anda* or *Ah*, including more specific expressions like *Ay*, *madre*, or *Nada de eso*, appeared to be pertinent in the translation of *Oh* in the target text, always dependent on the level of register aimed at. Sometimes a simple repetition of the idea *-Sí, sí* or *no, no-*, a typical recourse in Spanish, worked out to be the most appropriate -if neutral in tenor- procedure. In any case, the loan of an element so foreign to a Spanish speaker as *Oh*, unfortunately common in many published translations, is indeed what makes a target text sound artificial. In addition, the source text is prolific in the use of dashes to indicate pauses, hesitation or unfinished thoughts. Quite typically dashes appear in the original after the exclamation *Oh*. This punctuation mark was always interpreted in its function and subsequently conveyed to fulfil its purpose through the equivalent conventional mark in Spanish – whether it be suspension points or semicolons, commas or any other relevant tool.

Exclamations do play a major role in determining the degree of formality a text presents. Working class expressions such as *Well*, *I'll be blown* require creative solutions that need to conform to the type of sociolect involved

without falling into cultural mismatches. *Mal rayo me parta* is an exclamation that indicates surprise and anger. It could be seen as comical by a contemporary audience, as it is peculiar to certain lower classes and slightly outdated, but I decided to maintain this choice after considering other less socially marked expressions because the character who utters the phrase (Prince) has a general portrayal in the play that allows for exactly this kind of interjection. Other examples include *Dios mío* or *Cielo santo* for *Good heavens*, where the latter Spanish calque is meant to remind the experienced reader of classic Sherlock Holmes stories that the exotic element dominates the plot. Similarly, the definitely archaic *Diantre* was applied in Spanish for the equally archaic *By Jove* in English. In *how the deuce did you know...?* I took another conventional approach by introducing an established and old-fashioned phrase such as *cómo demonios supiste*. The examples discussed here are all representative of my desire as translator to appeal to a type of reader/viewer who is familiar with a very traditional sort of literature in translation, and accustomed to the Britishness of the play and its typical conveyance in Spanish. At the same time, naturalness in the speech was consistently sought so that the result could be both engaging in its quirkiness and genuine or unaffected in its speakability.

3.7 Conclusion

The translation of social class markers and politeness in drama texts bears several challenges. The orality or desired speakability represents the most critical of them. The mode or channel of the text appears to be in direct conflict with the very essence of oral speech. A text that was written to be spoken requires a feigned orality that necessarily aims at fluidity and naturalness in its original form. If the register chosen for the drama text complies with literary norms to a substantial degree, the speakability of the play is bound to be affected. *Sherlock Holmes: a drama in four acts* draws on classical, popular stories that were never performed before, but which constitute the principal attraction of the play. These stories were originally delivered in the style of a novel and the tone observed in the dialogues of this

novel is stereotypically marked in a high or formal register. This means that a first translation has to be done between the novel and the play, as without an adequate adaptation the language of the play text may give rise to artificial utterances. Given that the genre of melodrama is in fact known for making use of contrived or affected elements, it is not surprising to find passages in the source text where a high register or tenor makes the words sound forced or theatrical in its pejorative sense. Translating a text with such characteristics implies making decisions in favour of the orality of the piece, if the skopos in mind is to have it performed. However, a balanced translation, as is the case here, finds a compromise along the page/stage continuum. Thus, the requirements of my version, from a functional point of view, permitted the alternation between procedures that support the readability of the text by drawing on the target audience's expectations and procedures that enhance the orality of the text based on the potentiality of a performance.

The fact that the original text is socially marked needs to be taken into account in this translation as the prominence of the sociolects portrayed represents an essential part of the play. I decided to maintain the Britishness of the characters, the setting and the plot in the target text for the fulfilment of the reader's expectations. Consequently, some conclusions need to be reached regarding the translation of British social class markers. Finding and applying an equivalent linguistic social system in Spanish that replicates the social hierarchy found in late Victorian Britain would entail a complete departure from the source, if not a rewriting or adaptation of the play. Furthermore, the implementation of social markers culturally rooted in the target language would result in a discrepancy in the projection of Spanish sociolinguistics in a foreign context. This situation could indeed lead to a parodic cultural product, of which we can find examples in the Spanish theatre of the early 20th century (see, for example, chapter 2 for a discussion of parody pieces produced in Barcelona in 1908-1909 on the character of Sherlock Holmes). Nonetheless, the initial intentions of the text as a

melodrama have been considered in this translation, and for this reason the boundaries between a parody and an authentic conveyance of language have been blurred so as to transmit the melodramatic spirit that pervades the original.

The characters in my target *Sherlock Holmes* are intended to be as parodic as the original British characters. They attempt to reflect a reality that is out of fashion and exaggerated, but that is the major appeal of the play. In their parody they are authentic. My own version differs from the conventional, conservative Spanish approach that we have seen in chapter 2 in that it delivers a type of speech that may be recognized by the audience without impairment of a sense of credibility and orality. This explains decisions like having Holmes and Watson address each other in familiar terms or combining typically oral expressions with more formal constructions. It was then a matter of not falling into the risk of applying the translator's own idiolect, but this issue was tackled with the assistance of parallel texts in the target language.

The translation of orality and politeness in drama texts seems to be under researched probably due to the number of constraints that surface in this specific medium. The degree of authenticity sought in a given play text is proportional to the speakability of the lines, and that speakability depends largely on the appropriateness of non-standard language and of social register, when these are part of the play. As my study has shown, the analysis of these factors in specific instances and contexts, and in conjunction with other overlapping ones, is key to establishing an approach suitable to the translation of politeness in a period drama text like the one translated here.

Chapter 4: Language Variety. An Analysis of the Translation of Accents and Dialects, Slang and Jargon in *Sherlock Holmes: A Drama in Four Acts*

4.1 Introduction

As pointed out in the previous chapter, there is an inextricable link between geographical variation and social class, and this connection or overlap affects the choice of register or degree of formality ascribed to different characters in this play. As we shall see in this chapter, speakers of a regional variety in particular are frequently associated with stereotypes and a lack of prestige, depending on the dialect. Similarly, users of slang or professional jargon are often related to a higher or lower social status -and therefore register- based on people's assumptions about their level of education.

If the above is true from a sociolinguistic perspective, the employment of jargon, accents, dialects and different forms of linguistic variety is indeed a key element in the establishment of extralinguistic factors that deserve special attention in theatre translation. The translation unit, in the case of drama the utterance, is inevitably affected by the situational features of the play, not just the historical epoch or social class of the characters -as discussed in the previous chapter- but by the origin, the attitude and occupation of the characters, all shaped and presented to the viewer by the way they speak. This correlation between words spoken and extralinguistic factors is undoubtedly what furnishes the drama text with its stylistic and

affective meaning⁸⁴. Therefore, a drama text can never be translated as a literary piece neglecting the orality present in it if we consider the impact that stylistic and emotional elements such as the rhythm, intonation patterns or pitch have on the dialogue. These aspects of orality in theatre plays are intertwined with lexical and syntactic choices resulting not only in the configuration of the speakers and their socio-cultural conditions, but in the very essence of oral speech (there is an extended discussion of the concept of performability in chapter 1). Generally, all this information is not immediately perceived by the reader who leaves behind the oral text and focuses only on the written form. The realisation of what we understand by speakability, i.e. the aural and gestic dimensions of the text, takes place more accurately on stage. For this reason, a drama reader is expected to make an extra effort to *hear* the voice that speaks. Peter Bogatyrev (1971) discusses the concept of theatre discourse as a linguistic system that is part of a total experience. “For example, theatre discourse that must be the sign of a character’s social situation is accompanied by the actor’s gestures, finished off by his costumes, the scenery, etc. which are all equally signs of a social situation” (Bogatyrev, 1971 in Bassnett [2002: 126]). Thus, the adequate treatment of linguistic varieties in drama becomes a delicate task that involves projecting the dialogue in a larger system of signs. As a result, the process of translating a playtext is inevitably affected -even more if the translation is for the stage rather than for the page- by the treatment of language variety, as we shall see in this chapter.

Susan Bassnett (2002: 30-6) warns us in her discussion of equivalence that any idea of sameness between SL and TL must be disregarded. Instead, -as other scholars have also explored⁸⁵- she puts the focus on the function of the

⁸⁴ Geoffrey Leech (1981) lists seven types of meaning. Social meaning or stylistic meaning reveals information about certain social characteristics of the speaker, while the attitudes or emotions in the dialogue are found in its affective meaning.

⁸⁵ Most notably Baker (1992), House (1977) and Nord (1997). See chapter 3 for a discussion of Anthony Pym’s (2000) arguments.

SL system, since it is the role of the translator to convey adequately the function of the source text through a TL system. This notion becomes especially crucial when translating slang, accents or dialects. As a stylistic device of any language, the use of specific jargon, regional varieties or group sociolects indicates a certain intention in the original text that needs to be deciphered first if we want to transfer and maintain the tone in the target text. Mystery and detective stories are often replete with criminal slang and *Sherlock Holmes: a Drama in Four Acts* is no exception. The setting of the play in late Victorian London, and more specifically in the East End, offers an excellent opportunity as well to explore the treatment of the best known English accent, that is Cockney, in translation. The present chapter then deals with the functions that group sociolects and regional varieties have in the original play and the transfer of such functions into the target text.

As discussed in the Introduction to this thesis, the version I produced in Spanish has the intention of delivering a piece that will serve the purpose of performance as much as of providing reading pleasure. Thus, the functional component that the written text represents in the total process that comprises theatre becomes fundamental in distinguishing it from a written text designed solely to be read. As Jiří Veltrusky (1977:10) has pointed out, dialogue in written theatre texts is developed both in time and space and is characterized not only by the speakers, but by their circumstances too. In the following paragraphs I will present a definition and discussion of the notions of slang and accents in translation, illustrating some relevant points with examples from my own target text.

4.2 Translating Accents

As I will try to demonstrate in this chapter, establishing a clear distinction between the functions served by each variation of the language is, arguably, one of the major challenges faced by the translator of drama. This is, once more, the case with the employment of regional varieties in the original text. The employment of a dialect by a specific character may introduce into the play the idea of an informal context, a low socio-economic class, a certain age

group of speakers, a touch of humour -as will be proven here- or simply a geographical location, depending on the dialect and the character that uses it.

In the source text the criminal gang, Craigin, Leary, McTague and, to a larger extent, Prince are prolific users of the Cockney accent. As opposed to the - standard for the time- variety of prestige spoken by Holmes, Watson, Moriarty, Alice Faulkner or the Larrabees, the dialect observed in Sidney Prince and his colleagues is indicative of a stigma that persists to our days, albeit to a lesser degree. In 1909 the *Conference on the Teaching of English in London Elementary Schools*, issued by the London County Council, stated that "the Cockney mode of speech, with its unpleasant twang, is a modern corruption without legitimate credentials, and is unworthy of being the speech of any person in the capital city of the Empire" (in Trudgill, 1990: 25). Although this geographical variety has come to be socially accepted, -and, in some contexts, a marker of a certain status- the association with the popular classes has remained, and so this should be noted in the analysis of the characters in our play. The perception that the source reader has of the criminal gang, for example, is one of a harsh and mannerless group, not only through the content of their speech, which includes threats, but also through the choice of accent.

This characterization of the late Victorian London working class through the Cockney dialect is visible, for example, in *Pygmalion* (1913) by George Bernard Shaw, whose Spanish translation by Julio Broutá in 1919 has been used for study and inspiration in my project. Broutá's work acknowledges the original but attempts a transfer of the play that contains countless examples of omissions, additions and alterations, resulting in the projection of a very domestic dialect from Madrid, namely Cheli, to represent the character of Eliza as an uneducated, poor girl. As Edurne Goñi (1986: 239) has noted, Cheli is a sociolect that portrays the working class of Madrid in the early twentieth century and which was in fact inspired by the plays written by Carlos Arniches.

In “Carlos Arniches y el Madrid castizo”, Juan A. Ríos Carratalá (1997: 99) explains how Arniches, together with other contemporary authors and the librettists of many *zarzuelas* (I discuss the term *zarzuela* and the implications of this genre in Spain in chapter 2), captured the theatricality of some cultural referents inserted in popular representations of the turn-of-the-century capital of Spain. Manuel Seco (1970) has also extensively explored the creativity displayed in Arniches’s dialogues that managed to transcend the stage and transform the language of its viewers to the point of incorporating terms and expressions into the vernacular of the people of Madrid. In this sense, the colloquial speech created by Carlos Arniches in order to set his comic theatre of the early twentieth century in lower-class Madrid has proven to be of value in Julio Broutá’s aforementioned translation and in my own translation of *Sherlock Holmes*. The use of certain linguistic elements present in the Spanish version of *Pymalion* (1919), such as some phonological variations and idiomatic expressions, were indeed relevant for the strategy I followed in my project. My approach when producing a popular speech for Prince, for example, resembles in style that of the character of Eliza in *Pygmalion*. However, the fact that Cheli became a jargon representative of the Spanish youth in the 1980s⁸⁶ made me avoid a straight replication of the Spanish sociolect for fear of including anachronistic terminology. I opted, then, for a personal approach selecting those elements that were indicative of a working class in the early twentieth century and discarding those that would still be recognized in the 1980s in Spain as characteristic of a young generation or a geographical alternative.

For this purpose, I consulted during my research several parallel texts, namely *Hazañas de Sherlock Holmes: Melodrama en Seis Actos* (1900) by E. Graells Soler and E. Casanovas, and *Nadie más Fuerte que Sherlock Holmes*:

⁸⁶ See Francisco Umbral (1983) and his *Diccionario cheli* for an academic study of this sociolect that the author describes as a generational jargon.

Melodrama en Seis Actos (1913) by L. Millá and G. X. Roura. Further to my goal of producing a period piece, I examined the language used in *Fortunata y Jacinta* (1887) by Galdós in an attempt to reproduce not the particular regional variety spoken by many of the characters in the novel, but the vernacular language or common speech of the beginning of the twentieth century in Spain that I extracted from the dialogues. Consequently, my version offers an amalgamation of Arniches' typical colloquial expressions, some traditional mispronunciations of words observed in characters of low origin in the literature of the time and several grammatical errors characteristic of uneducated speakers, but it is not restricted to a specific geographical region as is the case with both Galdós and Arniches.

From the research I conducted on these parallel texts, it became clear that there is an overlap between register and dialect. The representation of regional varieties in English such as Cockney -with its perceived association with a London working class- finds its correspondence in Spanish with the Southern accent depicted between 1889 and 1930 by the playwrights Serafín and Joaquín Álvarez Quintero in their works. The Andalusian variety displayed in their plays makes reference to the comedy and the stereotypical image that we find in superficial plots associated with popular classes in Spain. My translation demonstrates the possibility of finding an equivalent sociolect to Cockney spoken by the same social class without resorting to the typical Southern accent that is employed in many popular theatre plays of the time - including Broutá's translation of *Pygmalion* -, in order to distinguish the characters belonging to a lower social stratum from those identified as part of the higher class. I believe, thus, that the practice I found in Arniches and other contemporary authors actually offered better models to follow than the extremely stereotyped examples from Álvarez Quintero.

The result of my investigation is a list of resources or translation strategies mainly based on deviations from the standard Spanish language in line with Hatim and Mason's advice on how functionally to establish equivalence in the translation of *Pygmalion* into Arabic: "The aim will be to bring out the

user's social/linguistic 'stigma', not necessarily by opting for a particular regional variety but by modifying the standard itself." (Hatim & Mason, 1990: 43). However, the simple indication that a target language variation is merely a deviation from the norm will not be sufficient to convey all the information relating to the identity of the character in question. The description of a character cannot depend alone, in my view, on the function of a single speech element as every linguistic variation typically conveys details about the origins, the socio-economic background, the age and even the gender of the character. It is then a matter of highlighting or extracting from the variety whatever function the translator deems most relevant for the play and work with it in the target language. Therefore, my approach to the translation of this Cockney accent was to try to transfer the socio-economic functions of the variety while keeping the geographical association that it connotes to a minimum. If I had chosen to portray some of the characters with a thick Southern accent in Spanish, the adequacy of the play would have been affected, as the setting is still a foreign one -London- and the characters belong to a foreign culture, resulting in a strange case of relocation. Instead, I employed a mixture of deviations strongly rooted in the dialect spoken in early twentieth-century Madrid while allowing the Britishness of the piece to be conveyed in other ways, as we shall see in chapter 5.

If stage translation has always been a challenge for professionals and researchers, for the reasons exposed in this thesis, the translation of regional voices in theatre is the cause of even more difficulty. Recent scholarly studies (Rodríguez Herrera, 2014; Epstein, 2013) demonstrate that the international tendency among translators of traditional classics with a heavy dose of geographical variations such as *The Adventures of Huckleberry Finn* is to neutralize or standardize the dialogues, disregarding the manner in which the words (*signum*) shape the very meaning of the piece (*signatum*). André Lefevere (1992: 70) noted that those translations that deviate significantly from the dominant linguistic norms may be taken as erroneous attempts and rejected. This might explain why the majority of translators choose not to

translate non-standard expressions in the source text, especially in hybrid texts such as audio-visual scripts. María Sánchez, in her analysis of *Huckleberry Finn*, claims that “Spanish translators, with few exceptions, tend to neutralise any deviations from the norm, whether the ST is fully dialectal or it simply involves some of the most common non-standard phonetic and grammatical irregularities” (2009: 202). A second argument sometimes raised by translators who opt to ignore the linguistic varieties present in the text is that the wrong choice of a dialect in the target culture can stigmatise, stereotype and even make a parody of an original character that was only expected to be authentic.

In order to tackle this issue, the translator can try to observe and understand the function of the dialects in the play, the contextual implications of the variety, the audience and their expectations regarding the dialects, and the source and target cultures behind the dialects. The idea is to translate the dialect in a manner that achieves the greatest practical and aesthetic effect possible so that the audience sees its expectations fulfilled and the function of the text remains true to the publisher’s intentions. The introduction of regional (dialectal) and social (class) linguistic markers in a play, as is the case here, responds to the author’s intention to customize the text, to treat it as an authentic and fresh work even when he is dealing with a fictitious parody. Therefore, the use of non-standard forms reveals a desire to distinguish the characters involved in the play by portraying a heterogenous social universe as the author classifies each character according to their ways of speaking. Language is, after all, a social indicator, and as such there is a social message to be transmitted. In works such as the afore-mentioned *Huckleberry Finn* or *Pygmalion*, the author’s intention is clearly to depict the characters through their dialogues⁸⁷, and so dialectal varieties are taken as cultural examples, which shape not only the roles but the piece as a whole. As Soto Vázquez

⁸⁷ In fact, Mark Twain’s novel includes an explanatory introduction where he highlights the use of non-standard language and his wish to produce characters who do not all speak identically.

claims (2007: 352) “en muchos aspectos, el tono de un texto, es decir, el estilo del lenguaje produce un impacto mucho mayor y, a menudo, contiene mucho más significado que las mismas palabras” (“in many respects, the tone of a text, that is, the linguistic style has a larger impact -and frequently carries more meaning- than the words themselves”. My translation). If this is the case, as I believe, in the play translated for this project, the translator must attempt to find a way to transfer the dialect in the target language without exaggerating how it is used or what it means. If the audience’s expectation is to find a piece rooted in the source culture, the translator must make an effort to see that this is achieved, so placing the focus on a target-specific cultural expression can affect directly those expectations and modify the function of the text. In Epstein’s (2013: 5) words: “Dialects have to be translated carefully, so that they portray the characters, location, and/or story in the source document without mocking them”. This was indeed my whole preoccupation when I engaged in this task. The real problem in the translation of regional varieties is that it is odd for a Spanish reader to read, for example, the Andalusian variety spoken in southern Spain while knowing that the characters are British. In Anthony Pym’s discussion on parody and authenticity (as presented in chapter 3), the main focus in the translation process when dealing with a variety is on the effects those particular markers of variation have in the source culture. Once the purpose of the accents present in *Sherlock Holmes* was ascertained, I was able to make an informed decision on the need to convey the regional varieties or to neutralize their effect. Even though the characters linguistically marked in the play are all supporting roles, the fact is that the language(s) they speak does contribute to the stereotyped way the other characters and the readers/viewers see and hear them, which helps to explain why representing their accents in translation is important in drama.

To illustrate further this point, L. S. Ciordia (2012: 61) highlights the validity of transferring the regional accents in Almodóvar’s films into the subtitles. The

scholar makes use of Newmark's "authoritative or expressive text"⁸⁸ idea (1993: 2) to describe what she calls the "texto de autor", i.e. one in which the expression, words and structure are just as important as the content, as opposed to an informative or descriptive text. This type of "expressive text" should be translated in such a way as to reproduce as closely as possible the original style. Ciordia (2012: 61), thus, reminds us of the influence the author has on the translation of his work, as the connotations and effects originally intended through the use of non-standard language are part of the marketing and artistic strategy of the creator. Similarly, in my view, Sherlock Holmes represents a global trademark, visible not only through the costume design, the location of the stories in Baker Street and the detective's idiosyncrasies, but also through the presence of these other colourful, almost humoristic, characters that emphasize his own figure by opposition.

In the following paragraphs I will explain in detail my approach to the translation into Spanish of two different accents found in the English play *Sherlock Holmes: a Drama in Four Acts*. For my purposes here, regional varieties involve words, phrases, pronunciations, or grammatical usages that are considered non-standard and are employed differently or by one specific regional group. The realistic portrayal of a particular style of language serves in this play as a marker of a specific time and place, that is, London at the beginning of the twentieth century. Petty criminals like Sid Prince, and Moriarty's men, and servants Parsons and Billy are portrayed as speakers of Cockney, an East London dialect. T  r  se, a French maid, is also linguistically marked by a strong French accent in English. I will now illustrate the strategies applied in my translation of these two regional variations.

⁸⁸ "[...] where a writer has a peculiar way of writing which has to be reproduced [...]" (Newmark, 1988: 24).

4.2.1 The Translation of Cockney: London's East End

Dialect

As a further sign of the overlap between class and regional variations, William Gillette not only makes of *Sherlock Holmes* the representation of two social classes as described in chapter 3 of this thesis, but he also defines two large groups of English speakers in the play: those who master the language, taking good care of its grammatical correctness and employing a high register in their conversations -this being an explicit sign of high social class in late Victorian London-, and those who use a more familiar, colloquial, popular, non-standard variety. Holmes, Watson, Moriarty, the Larrabees, Alice Faulkner and the two noblemen are clearly members of the first group. Petty thieves Sid Prince, Leary, Craigin and McTague, and servants Parsons, Forman, Billy and Térèse, belong to the second group. Holmes provides an interesting case for study, as discussed previously in this chapter, owing to his ability to express himself in the most formal of tones while adapting his speech to different levels when addressing his enemies or when performing a feigned role (see Act IV, utterances 112-158, for an example of the latter in which the character even attempts a comical effect). However, Holmes never goes as far as to simulate a Cockney accent.

To differentiate the two groups mentioned above, Gillette makes use of the regional variation of the working class in London. Being an actor himself, Gillette was familiar with the relevance of accents on stage to personalize and stereotype characters and to furnish the story with much needed orality or speakability. It is thus to be assumed that the author's choice of the Cockney dialect is based on a close observation of the theatrical conventions of the melodrama genre at the end of the nineteenth century, and on a desire to place the work in its historical context by portraying the two opposed social groups present in London at the time.

Originally, the term Cockney was used to designate both "those born within earshot of Bow Bells, the bells of St Mary-le-Bow" (Chisholm, 1911: 627) in

the Cheapside district of London, and the language spoken by them. It was used to refer to the accent or dialect of English traditionally spoken by working-class residents of the East End of London. By the eighteenth century the term Cockney was used to refer to the dialect spoken by the common people of London as opposed to the standard variant of the higher classes. It is considered, then, a means of social identification, solidarity and cohesiveness within specific groups (Eble, 1996; Munro, 1997). This dialect is a linguistic variety that offers distinctive morphological, lexical and phonological features⁸⁹, which represents a full linguistic system with the challenges that this entails in translation. What follows is a list of resources employed by Gillette in the play to characterize the Cockney speakers mentioned above. The vast majority of these markers are orthographic representations of the Cockney pronunciation⁹⁰:

H-dropping	Act I (Forman, Prince) <i>'ardly, 'ave, 'as, 'ouse, 'ow, 'ere, 'appens, 'Olmes, 'ome</i> Act II (Billy) <i>Mrs. 'Udson, 'e, 'old, 'asn't</i> Act III (Craigin, Leary, McTague) <i>'ear, 'is, 'e'd been 'oldin' back money on a 'aul, 'e, 'ere, 'im, 'ave, Mr 'Olmes</i> Act IV (Forman, Parsons, Billy) <i>'olding, 'er, 'avin', 'urt, 'im, 'ere, 'angin'</i>
Omission of alveolar stops /t/, /d/	Act I (Forman, Prince) <i>an' = and</i> Act II (Billy) <i>an'</i> Act III (Craigin) <i>an'</i> Act IV (Parsons, Billy) <i>an'</i>
[ð] Dropping	Act I (Prince) <i>'em = them</i> Act III (Leary) <i>And when will you give it 'em, Mr. 'Olmes?</i> Act IV (Forman) <i>'em</i>
Hypercorrection (H-adding)	Act I (Prince) <i>Bloomin' Hemperor</i> Act IV (driver) <i>I turned hup</i> Act IV (Parsons) <i>hutmost himportance, haccident</i>

⁸⁹ The popular accent of London has been widely studied by different linguists such as Peter Trudgill (1990) and John C. Wells (1982).

⁹⁰ For a detailed description of Cockney's phonological, grammatical and stylistic features see Mott, Brian (2012) "Traditional Cockney and Popular London Speech" *Dialectologia*, 9: 69-94.

Hypercorrection (A-adding before present participles)	Act I (Prince) <i>"we are a-movin' among the swells now, ain't we?"</i> , <i>a-floatin'</i> Act II (Billy) <i>"there's a man a-waitin' at the door"</i> <i>"E's a-watchin' a man in the street"</i> Act IV (Billy) <i>"they're a-layin' to get you in that cab"</i> Act IV (Parsons) <i>"they're a-waitin' you"</i>
/g/ dropping	Act I (Prince) <i>triglin', settin', begginin', trackin'</i> Act II (Billy) <i>mornin'</i> Act III (Craigin) <i>lookin', goin'</i>
Werry (obsolete) for very	Act II (Billy) <i>"Werry old, sir"</i> Act III (Craigin) <i>"Werry sorry, sir. It's so werry himportant, Mr. 'Olmes"</i>
Abbreviations	Act I (Prince) <i>w'y = way</i> Act II (Billy) <i>"Must-a-bin a new one, sir"</i> Act IV (Billy) <i>w'en = when</i> Act III (Craigin, Leary, Prince, Parsons) <i>w'en, guv'nor, Cert'nly, "I'll be careful o' that" "top o' that table" "None o' that, now" "you'll 'ave to 'tend to it now"</i>
Vowel differences	Act I (Prince) <i>"You cawn't tell wot might 'appen" "can't yer?" "yer know" "I tell yer"</i> <i>wot = what, 'oo = who, My Gawd! = My God!</i> Act III (Craigin) <i>"'e gave me a message for yer" "because if ye don't ye moight get knocked about a bit" "I cawn't wait till morning"</i>
Diphthong alterations	Act I (Prince) <i>toime = time, pipers = papers</i> Act III (Prince, Craigin) <i>all roight = all right, loikely = likely, foind = find, foine = fine, koindest = kindest</i>

The characters who belong to the Cockney-speaking group also make some non-standard use of the English grammar and syntax, typical of this London dialect:

Lack of agreement subject – verb	Act I (Prince) <i>"when we was learnin' the trade together" "I knew you was on some rum lay" "she don't want money?" "if they was found at all"</i>

	Act II (Billy) <i>"You wasn't 'ere"</i> Act III (Craigin, Prince, McTague) <i>"W'en we 'ears that whistle, eh?" "I feels perfectly at 'ome" "Them was orders, Craigin."</i> Act IV (Parsons) <i>"They was down a few minutes ago"</i>
Double negative	Act I (Prince) <i>"I don't want no names"</i> Act II (Billy) <i>"You didn't 'ave nothing, sir"</i> Act III (Craigin) <i>"Don't light no matches"</i>
Use of ain't	Act I (Prince) <i>"Well, I'm 'ere, ain't I?" "there ain't never any 'old on 'im" "there ain't a street that's safe for 'im"</i> Act II (Billy) <i>"I ain't never seen 'im before"</i> Act III (Craigin, Leary, McTague) <i>"'E ain't" "I ain't been told." "We ain't knowin' so much" "You ain't said who, as I've 'eard" "There ain't no lock on this 'ere door" "They ain't got up one flight yet"</i> Act IV (Billy) <i>"but he ain't gone far"</i>
Redundant use of "here" after "this"	Act I (Prince) <i>"'Ow do you know but I was born in this 'ere 'ouse?" "But this 'ere girl" "such a relic as this 'ere box"</i> Act III (McTague) <i>"What's this 'ere job he wants done?"</i>
Use of "as" for "that" relative pronoun	Act I (Prince) <i>"'Ow can you tell as she 'asn't done the trick already?"</i> Act IV (Prince, Parsons) <i>"Yer call yerself a doctor an' treats sick people as comes to see yer this 'ere way" "It's an old gentleman as was 'urt a bit w'en the cab upset"</i>

As mentioned in chapter 3, one of the common types of writing conventions for Cockney is the use of eye dialect or intentional misspellings that possess the function of reflecting a dialect or a non-standard pronunciation. The term eye dialect (see chapter 3 for a definition of this concept) first appeared in *The English Language in America* (Krapp, 1925), and Jane Raymond Walpole (1974) offers a detailed analysis of how a dialogue can be branded as substandard by the use of eye dialect. From the examples above it can be concluded that the use of eye dialect to represent the Cockney accent is present throughout the whole play in every act. It is interesting to note, though, that this mechanism does not follow an evident logic; characters frequently slip in and out of Cockney within the same line. This decision on

the part of the author may be attributed to several reasons: a. he was not entirely familiar with the Cockney dialect, b. his wish to make a parody of the characters drove him into this decision -therefore avoiding authenticity in a faithful representation of the dialect- or c. his script was not meant to be published but to be enacted, and so his speech representation are merely indications for the actors. Even if I am inclined to believe a combination of the second and the latter possibilities, William Gillette was in fact a member of the upper-middle class in the East Coast of America, so his awareness of this urban working-class type of speech from London may not have been as complete as desirable.

The most repeated sign of non-standard language is the h-dropping spelling and the use of *ain't* combined with multiple grammatical mistakes. Given his relevance and function in the play, the character of Sidney Prince is consistently marked as a Cockney speaker with the highest number of instances from this dialect. Although some discrepancy can be found in the rest of marked characters as the style is not accurately maintained, the effort made by the author to portray these roles as Cockney users should be recognized. I will now describe the approach taken in my translation and the strategies employed.

Firstly, as the translator of this drama, I always acknowledged that the original text was written to be performed and consequently all these linguistic indications serve the purpose not only of shaping the characters within the play, but of contributing to the production of a piece that would fit in the melodramatic theatrical tradition of the time. The orality of the text - understood as the major feature of a hybrid medium that is written to be spoken- is evident in the appearance of these marked characters and their contrast with the speakers of a higher register of English. Popular classes and the dialects spoken by them tend to be associated with an oral tradition as is the case in Spanish with Caló, Cheli or the Andalusian accent. The language used by the Cockney users in the target text should sound, then, as natural and popular as possible.

Secondly, the skopos of my project, as discussed extensively in previous chapters, involving both a version for the page and for the stage, forced me to reflect on the effect that the transferring of such a specific dialect would have on the target readers of the text who lack access to the materialization of the words on stage. This type of receiver requires the support of the stage directions, the description of the setting and the costume design of the play to understand the plot, so great care was given to this aspect of the translation task. However, the purpose served by the use of dialects in this kind of translation for the page is even more critical if we consider the connotative meaning attached to the use of a linguistic variation in literature, especially in a period piece. The reader of a translated text needs as many tools as possible to make sense of the characters, their relationships with other characters, and their function at large in the play. As explained above, a regional variety is a descriptive tool that requires a close analysis in order to determine its validity in translation.

From the basis of a functional approach to the dialect, it can be determined that the character of Sidney Prince is supported by this regional variation to act as a comic relief and a secondary role that lays the stress on Sherlock Holmes' qualities by comparison. As opposed to this, the two butlers who appear in the play, Forman and Parsons, are marked by the same regional variety but this markedness does not respond to a humorous or diminishing effect. Forman is Holmes's trusted man who is in fact undercover at the Larrabees' house. His speeches are characterised by some mispronunciations, but they do not display such a full range of Cockney features as those of the band of criminals. Parsons, in turn, is Watson's servant and his interventions are scarce. The nature of these two characters led me to decide not to apply a linguistic variation to their lines in Spanish. The perception of British butlers by a Spanish audience has always been of educated and discreet men and having these characters speaking to their masters with an informal accent would be decidedly misleading. This idea arguably demonstrates that

audience expectations take precedence over the conveyance of functions in the translation of the characters' linguistic variations.

On the other hand, Billy offers an interesting opportunity to have a character express himself in a non-standard manner. As described in chapter 3 with reference to the register of this character, Billy is known as the “boy page or buttons” and works for Holmes. This role has been traditionally performed by a child and most notably by Charles Chaplin in 1903 when he was a twelve-year-old Cockney boy. Being a child it becomes easier to defend, in a Spanish version, the use of irregular or erroneous linguistic forms, considering he is an uneducated speaker in a low-income context. Thus, the approach taken in this case was to subtly nuance his words with some of the phonetic elements included in the other characters' speech: contractions and sound-droppings: *diz* = dice, *usté* = usted, *señá* = señora, *s'ha ío* = se ha ido; and misspellings: *doztor*, or mispronunciations of English words by means of footnotes where I recommend a strong Spanish accent for this actor when uttering English names. At a lexical level, I used some popular expressions in Spanish to convey the informal tone: “They’re all in it, sir, an’ they’re a-layin’ to get you in that cab w’en you come out, sir! But don’t you do it, sir!” = “Están tós en el ajo, señor, y están tratando de meterle a *usté* en el coche en cuanto salga por esa puerta. ¡No lo haga, señor, no lo haga!”, “He slunk away in the dark, sir, but he ain’t gone far, there’s two or three more ‘angin’ about.” = “Se ha escabullío en la noche, señor, pero no ha *ío demasiao* lejos, hay un par *d’ellos* más por ahí dando vueltas”. As can be seen, the accent I portrayed in Spanish was simply a generally uncultivated one, without any regional stereotype or identification.



Figure 8. Charlie Chaplin, between age 14-16, appearing as Billy the Pageboy in the play "Sherlock Holmes", 1904.

The following is a list of examples extracted from my translation to illustrate the techniques used in the conveyance of the connotations and functions served by the Cockney accent portrayed by several characters (Billy, Prince, McTague, Craigin and Leary). Non-standard phonetics has been represented in the following orthographic manner:

Elongation of vowels with consonant dropping	tós (todos), usté (usted), tó (todo), ná (nada), tié (tiene), quié (quiere), pá (para), pué (puede), entrá (entrada).
Omission of letters	mu (muy), pos (pues), ora (ahora), aónde (adonde), diz (dice), 'pérate (espérate)
Vulgar transformations	Güeno (Bueno), asín (así)
Contractions	D'eso (de eso), qu'al final (que al final), s'abren (se abren), m'apunto (me apunto), d'acuerdo (de

	acuerdo), d'encima (de encima), m'estoy (me estoy), m'hacen (me hacen), m'interesa (me interesa), qu'había (que había), p'atrás (para atrás), pa'acá (para acá), p'afuera (para afuera), pa'dentro (para adentro), pa'l (para el)
/d/ dropping in the past participles, adjectives and nouns ending in -ado, -ido	Venío (venido), metío (metido), despejao (despejado), entendío (entendido), paraos (parados), sentaíto (sentadito), toavía (todavía), conseguío (conseguido), cuidao (cuidado), silbíos (silbidos), atao (atado), lao (lado)
Omission of prepositions <i>a</i> and <i>de</i>	Va' resultar (va a resulta), m'iba yo' imaginar (me iba yo a imaginar), el timbre' la puerta (el timbre de la puerta)
Hypercorrections and yeísmo	Verdaz (verdad), doztor (doctor), cabayero (caballero), estranjero (extranjero), eya (ella), eyos (ellos), ojetos (objetos), diretamente (directamente), realidaz (realidad), ayí (allí), piyan (pillan), caye (calle), cayejuela (callejuela), yegar (llegar), accidente (accidente), esaminar (examinar)
Use of article before a proper name and hispanization of foreign words	El Jolmes, el Cherlo Jolmes, la señá Jason (la señora Hudson)

Grammar misuse was also included to indicate the speakers' low origins:

Grammatical mistakes	No fueras conocío (no habrías conocido), no quedarse (no os quedéis), aunque podieran (aunque pudieran), lo fuera enviado (lo habría enviado), se siente aquí (siéntese aquí), S'us l'encontrasteis (os lo encontrasteis), aparicieron (aparecieron), Va'tener qu'esperarse, Sr. Jolmes (Tendrá que esperar, Sr. Holmes)
Addition of /s/ at the end of the 2nd person singular past tense	Ocupastes, apañastes, pasastes
Use of infinitive for the 2 nd person plural imperative	Seguir (Seguid) Llevársela (Llevádsela)

With regards to vocabulary, the colloquial terminology employed by Cockney characters in the Spanish version assisted in providing a natural expression common among popular classes in peninsular Spain. While I did draw on a specifically Madrid form of speech, as explained above, the depiction of characters discussed here does not have a particularly regional connotation. This decision was taken after considering the British setting of the play that locates the action and the characters in a foreign country. Nevertheless, this realistic representation of vernacular speech undoubtedly serves the ultimate purpose of furnishing the play with the orality needed for a potential performance. Useful expressions include “Carajo”, “¿Qué carajo hace aquí?” (what is he doing here?), “Yo soy un mandao” (I was sent here), “curro” (job), “la tela, los dineros” (the money) “Pero no te quedes ahí pasmao” (don’t stand there), “cualquier negociazo” (every big operation), “lo tengo dominao” (I know where I am now), “¿Cómo sabes que no te l’ha jugao ya?” (‘Ow can you tell as she ‘asn’t done the trick already?), “moza” (girl), “aprisa” (hurry), “me planto” (I get there), “birlao” (stole), “ese no s’anda por las ramas” (‘E don’t wait long either), “había estao liá” (she had been in an affair), “se metió por medio y mandó el asunto al garete” (the family stepped in and threw the whole thing down), “s’engangó” (he let himself out), “un bodorrio” (a marriage) “Me las piro” (I tear myself away), “el gañote” (the throat), “el gorro” (the hat), “el pito” (the whistle), to mention some examples.

Further to this, introductory clauses are essential in providing the natural effect of oral speech that a dramatic text requires. I made a point of starting almost every sentence in Prince’s speech with the typical term “Pos” (mispronounced) = Pues, as a common tag that would characterize the role. Similarly, it became paramount to make use of informal oral resources like “la hermana va y se muere” (and so the sister dies), “que es la que vienen cuidando mis amigos aquí presentes” (she is the one my friends have been taking care of) , “El caso es que”, (The thing is), and other expletives that

convey the desired expressive meaning: “¡Anda!”, “Hombre”, “Por Dios, doctor” “Valiente doctor”, “Este lo qu’es es un matasanos” (sawbones).

4.2.2 Translating a French Accent

In the case of the French maid, the character called Tère   appears linguistically marked in the source text with a strong foreign accent indicated by a reproduction of the typical French sounds in the pronunciation of English words. Also, the grammatical construction of her sentences is inaccurate. In the example below Tère   is explaining why she wants to leave the job. She is afraid and lacks the words to say what she wants:

Example 1

UTT. 49: TÈRÈSE: Meester Judson said I vas to come.

UTT. 50: MADGE: I told Judson to arrange with you himself.

UTT. 51: TÈRÈSE: He could not, madame. I do not veesh longer to remain.

UTT. 52: MADGE: What is it? You must give me some reason!

UTT. 53: TÈRÈSE: It is zat I wish to go.

UTT. 54: MADGE: You’ve been here months, and have made no complaint.

UTT. 55: TÈRÈSE: Ah, madame — it is not so before! It is now beginning zat I do not like.

UTT. 56: MADGE (*rising*): What? What is it you do not like?

UTT. 57: TÈRÈSE (*with some little spirit but low voice*): I do not like eet, madame — eet — here — zis place — what you do — ze young lady you have up zere! I cannot remain to see! (*Indicating above.*) Eet ees not well! I cannot remain to see!

The several drafts I carried out for this project demonstrate my reluctance to apply a similar accent to the Spanish version of the text as I could not see the relevance of the character, nor the meaning of her regional variation. I could not identify initially the function served by Tère   in this piece, hence my reluctance to convey the foreign accent in my translation. My first approach was to make the maid Spanish, hispanizing her name and delivering her speech unmarked. The problem that arose from such a treatment is that the maid would be still a foreigner (Teresa) in a British context where every role speaks Spanish. That is when I realized that the main contribution of this secondary character is precisely the idea of alienation and double entendre. Tère   plays the role of a foreigner who does not understand the situation

she is living through, she appears terrified and alone among the rest of the characters, but there is a feeling in the story that she knows more than what she intends to show. She seems naïve and inferior and the French accent certainly helps in such a portrayal. Further to this, the stereotyping implied in her speech reinforces this idea of fragility. Finally, it was not uncommon to have foreign servants in late nineteenth-century London, so the role is justified by the context. I therefore decided to reproduce Teresa's French accent in my version. The following is the translation I produced:

Translation of Example 1

UTT. 49: TÉRÈSE: El *siñog* Sebastian me dijo que *viniega*.

UTT. 50: MARTHA: Le dije a Sebastian que se encargara de ti personalmente.

UTT. 51: TÉRÈSE: No *podgía*, *madame*. No deseo *pegmaneseg* aquí más *tiempoh*.

UTT. 52: MARTHA: Pero, ¿qué ocurre? ¡Debes darme una explicación!

UTT. 53: TÉRÈSE: Lo que pasa... es que me *quiego ig*.

UTT. 54: MARTHA: Ya llevas aquí meses, y no has tenido ni una queja.

UTT. 55: TÉRÈSE: Ay, *madame*... ¡antes no! *Pego ahoga*... no me gusta, *ça me plaît pas*.

UTT. 56: MARTHA (*incorporándose*): ¿Qué? ¿Qué es lo que no te gusta?

UTT. 57: TÉRÈSE (*con ánimo pero en voz baja*): No me gusta, *madame*... esto... este sitio... este *lugag*... lo que usted *hase*... ¡la *señogita* que tienen ahí *agiba*! ¡No puedo *quedagme* a *veglo*! (*Señalando arriba*.) *C'est pas bien*! ¡No puedo *quedagme* a *veglo*!

In my translation I adapted the pronunciation of Spanish words to the French phonetics by replacing the /r/ for a /g/ and the /θ/ for an /s/; a few vowel sounds are also mispronounced. Most notably, I introduced several phrases in French: *ça me plaît pas* or *C'est pas bien*. This resource is quite common in the representation of a foreign speaker, and the meaning of these phrases is not lost, as it is repeated in Spanish or understood due to the similarity of the languages.

Overall, the transference of this character remains close to the original and it is quite effective in the functions attributed for the purpose of the play. As happens with Sid Prince, Térèse represents, in a certain way, a note of humour that breaks the tension of the scene. This theatrical device was

popular in melodramatic traditions and, although I was cautious in my first drafts as I did not want to present a parody in this character nor in that of Prince, I eventually based my decisions on the knowledge that the audience I was targeting in Spanish had of the melodrama genre and its requirements.

4.3 Translating Slang in Detective Narratives

The translation of non-standard varieties is probably one of the most problematic issues in literary and audio-visual texts. In the case of slang, most definitions show a tendency towards a sociological view of the phenomenon (Allen, 1998; Coleman, 2004). In their *Communicative Grammar of English*, for example, G. Leech and J. Svartvik describe slang terms as part of a very informal style and usually restricted to members of a particular social group (2013: 34). Slang terminology appears at one extreme of the politeness scale where very formal language is situated at the opposite end. Moreover, slang terms present the feature of being “not easy to understand unless you are a member of a particular group of people (Leech and Svartvik, 2013: 34)”.

Some of the most researched functions traditionally attributed to slang are its ability to show solidarity or intimacy among the members of a group (Eble, 1996), to rebel against standard language and to suggest informal settings (Dumas and Lighter, 1978). These last types of function seem to be related to a more general kind of slang that is simply used to violate the standard usage of language and is not restricted to groups. These three functional categories: group membership, rebellion against standard language and characterisation of informal settings, serve as the basis for my analysis of the slang present in *Sherlock Holmes*.

In any case, the difficulty of translating slang appears to lie in the fact that these terms are language- and culture-bound and never occur in simple or denotative meanings (Stolt, 2010: 3), and rarely have an exact equivalent in other languages and cultures (Brodovich 1997: 25). There is, of course, a clash in terms of the information provided by slang in relation with the sociolects or class markers discussed in chapter 3. Detective slang offers

information about group membership but also can reveal details about the speakers' socio-economic background or even their local accent. Kathryn Batchelor (2009: 230) argues in her *Decolonizing Translation* that vernacular language rarely has one single effect on the receiver, and so the use of one linguistic variation in literature may serve to indicate not only the speaker's age, but their working class origins as well as their regional location: "It is the inseparability of the geographical aspect of vernaculars from the aspects relating to class, age, gender and era that makes the difficulty of translating vernaculars so acute" (Batchelor, 2009: 228).

Another issue to consider is the validity of certain slang terminology, given the speed with which vernacular language becomes obsolete or standardized. These specific varieties of language in theatre plays, as well as in the vast majority of literary works, tend to give the impression of differing from the same varieties in the real world, as the author's aim is not to provide an exact reproduction of the variety as a linguist would, but to represent the variety as realistically as possible to portray differences in characters through the way they speak. A further problem that is often encountered when translating slang is the common existence of more than one equivalent expression in the target language, which forces the translator to choose between expressions which have different connotations. Lastly, and arguably the biggest problem for some scholars is restrictions or omissions, whether performed willingly or imposed by an external actor, such as a publisher (Rittmayer, 2009).

As I discussed in chapter 2, detective narrative in English has consistently offered an interesting amount of slang from the first pieces of fiction written by Conan Doyle or Edgar Allan Poe to the works depicting American criminal organizations that were popular in the 1920s. Linder (2000, 275) even goes as far as to suggest that the terms used in such works may have transcended the page and influenced the way detectives, policemen and criminals spoke. This could certainly be true for Conan Doyle's characters in an example of life imitating fiction.

British criminal slang was discussed and recorded as early as 1674 in the *Dictionary of Criminal Slang*⁹¹ available in the British Library. There is a large number of secondary sources, and reference works, such as the *Criminal Slang Glossary for 1890 to 1919* in UK by crime writer Jason Lucky Morrow (available online), and a study published by the Virginia Law Review in 1921 on American criminal slang⁹² which includes a brief list of lexicon and touches on the issue of geographical variation within the English-speaking underworld, leaving law enforcers ignorant of the meaning of many of the terms used by criminal groups.

The research carried out for my translation project included reference works such as the *Oxford Dictionary of Modern Slang*⁹³ (2010) and several websites that specialise in hard boiled slang glossaries compiled from classic American and British crime fiction from the 1930s (also available online). Two major reference works were of use in Spanish: the *Diccionario de Argot Español* by Luis Besses (1890), and *El Delincuente Español* by Rafael Salillas (1896), both of which offer an excellent investigation of the criminal jargon used in Spain at the turn of the twentieth century.

With regards to the translation procedures employed in the translation of criminal slang in this project, I have generally opted for three broad translation strategies. The first one is neutralisation (Horton, 1998), which consists of applying standard language to convey what was expressed in non-

⁹¹ “The word ‘cant’ refers to the secret language spoken by professional thieves and beggars. The Canting Academy, or Devils Cabinet Opened, by Richard Head, was first published in 1673. It records the customs, phrases and songs of urban villains and scoundrels, including an early dictionary of criminal slang. The baffling language of the criminal underworld helped pickpockets and cutpurses to communicate with each other in secret. The Canting Academy followed a tradition of books designed to warn the innocent city dweller against rogues, vagabonds, and pickpockets” (introduction to the book by the British Library at <http://www.bl.uk/learning/timeline/item104313.html> retrieved on 9/10/2018).

⁹² Sullivan, J. (1921). “Criminal Slang”. *The Virginia Law Register*, 7(1), 9-17.
doi:10.2307/1106384

⁹³ In addition, the following website contains an exhaustive bibliographical list of reference sources around the broad area of slang: <http://www.peevish.co.uk/slang/bibliography.htm>

standard language. The second strategy is literal translation (Vinay and Darbelnet, 2000), used as frequently as possible to transmit the criminal slang when a similar term in the target language is available. The last procedure is omission combined with stylistic compensation (Baker, 1998), by which the insertion of non-standard elements is required to compensate for an untranslated word -or a neutralized one. I will now discuss how slang was used by the author in the play *Sherlock Holmes*. Focusing particularly on examples from my own translation I will analyse the decision-making process based on the different functions transmitted by the slang terms in the source text.

4.3.1 Conveying the Idea of Group Membership with Criminal Slang

One of the most obvious functions that the use of slang serves in detective narratives is membership of a group, in this case the underworld. The specific type of slang observed in detective fiction to identify underworld criminals becomes popular in 1920s American crime fiction with the appearance of the so-called *hard-boiled* language variety of the underworld⁹⁴. However, an early form of these sociolects, certainly less developed but pioneering in a sense, can be found in the *Sherlock Holmes* play translated for this project. Most particularly, Acts I and III, where the character Sidney Prince and the gang hired by Moriarty interact, contain the largest number of instances.

Undoubtedly, as described in chapter 3 of this thesis, Prince represents in the play the archetype of petty crook, from low origins and with a very thick

⁹⁴ The *Encyclopedia Britannica* defines hard-boiled fiction as “a tough, unsentimental style of American crime writing that brought a new tone of earthy realism or naturalism to the field of detective fiction. Hard-boiled fiction used graphic sex and violence, vivid but often sordid urban backgrounds, and fast-paced, slangy dialogue. Credit for the invention of the genre belongs to Dashiell Hammett (1894–1961), a former Pinkerton detective and contributor to the pulp magazines, whose first truly hard-boiled story, “Fly Paper,” appeared in *Black Mask* magazine in 1929.” This type of new American detective fiction was thus different from the typically English mystery story usually set in a house with butlers and a family that was broadly popular -also in America- until then. [Source: <https://www.britannica.com/art/hard-boiled-fiction>, last accessed: 15-02-2019].

regional accent, who is knowledgeable in the criminal business. A considerable amount of informal language and specific jargon is therefore expected from this character. He is, in addition, as I show in section 2.3, a challenging character in translation due to his interventions as comic relief, as opposed to the Larrabees, for example, who maintain a dignified pose throughout the play.

In the following lines I will focus on those terms that were mostly used by groups of petty criminals in Britain. Such is the case of words like *game*, *job*, *trade* or *line*, which acquire special connotations in the world of the outlaw. The following exchange takes place during the first encounter between the Larrabees and Prince. It is also Prince's first appearance in the play. Madge Larrabee is celebrating Prince's arrival as the couple is desperately trying to open a safe and they were already considering calling a stranger to do the job:

Example 2

UTT. 80: MADGE: Yes ... We're awfully glad you turned up, Sid. We might have had to get in some stranger to do it. (*Going across to below piano in front of PRINCE.*)

UTT. 81: PRINCE (*standing up and looking at LARRABEE and MADGE*): That would be nice now, wouldn't it? If your game 'appens to be anything off colour —!!!

UTT. 82: LARRABEE: Oh — it isn't so specially dark.

UTT. 83: PRINCE: That's different. (*Goes across to desk with tools from satchel.*) I say, Larrabee — (*Quick "Sh!" from MADGE just behind him.*)

UTT. 84: LARRABEE (*at same time*): Shut up! (*They look round. PRINCE looks up surprised.*) For Heaven's sake, Sid, remember — my name is Chetwood here.

UTT. 85: PRINCE: Beg your pardon. My mistake. Old times when we was learnin' the trade together—eh!

UTT. 86: LARRABEE: Yes, yes!

UTT. 87: PRINCE: I 'ardly expected you'd be doin' the 'igh tone thing over 'ere, wen I first come up with you workin' the Sound Steamer Line out O' New York.

UTT. 88: LARRABEE: Come! Don't let's go into that now.

UTT. 89: PRINCE: Well, you needn't get so 'uffy about it! You wouldn't a' been over 'ere at all, if it 'adn't been for me ... An' youd a' never met Madge 'ere neither — and a devil of a life of it you might a' been leadin'.

Apart from the strong Cockney accent indicative of Prince's humble origins, the obvious loquacity and light conversation contrasts with the efforts by Larrabee to be curt and to the point. The passage reflects the tense situation the Larrabees are living, introduces Prince as the petty crook and lets the audience know more about the common past of these friends. Language varieties such as the slang used in these examples to reinforce the individual identity as part of a community of speakers was rendered in my translation keeping in mind the function represented in the original. Thus, I followed two types of strategies that included first, wherever possible, the use of existing slang terms in the target language for any slang term in the original. Secondly, in other cases where translation was not possible, I compensated by inserting Spanish slang terms in other places in the target text, following the ideas put forward by Keith Harvey in his *Descriptive Framework for Compensation* (1995: 83). What follows is my own translation of the above dialogue.

Translation of Example 2

UTT. 80: MARTHA: Sí... Qué contentos estamos de que hayas aparecido, Sid. Íbamos a tener que traer algún extraño para hacerlo. (*Dirigiéndose a la otra punta del piano frente a PRINCE.*)

UTT. 81: PRINCE (*levantándose y mirando a LARRABEE y MARTHA*): Pos estaría bonito, ¿no? Si es que al final vuestro juegucito va a resultar algo sucio...

UTT. 82: LARRABEE: Bueno, tampoco tanto.

UTT. 83: PRINCE: Ya veo. (*Se dirige al escritorio con unas herramientas de la cartera.*) Oye, Larrabee... (*MARTHA le manda callar rápidamente desde atrás.*)

UTT. 84: LARRABEE (*al mismo tiempo*): ¡Calla! (*Miran alrededor. PRINCE levanta la vista sorprendido.*) Por Dios, Sid, recuerda... aquí soy Chetwood.

UTT. 85: PRINCE: Mis disculpas. Fue un error. Por los viejos tiempos en los que trapicheamos juntos... ¿eh?

UTT. 86: LARRABEE: Sí, sí.

UTT. 87: PRINCE: Como me iba yo imaginar que estarías metido en asuntillos de alto copete cuando te conocí haciendo tus trabajitos en el vapor de Nueva York.

UTT. 88: LARRABEE: ¡Venga ya! No es necesario hablar de eso ahora.

UTT. 89: PRINCE: Vale, vale... ¡no te pongas tan gallito! Tú no te verías aquí ahora si no fuera por mí... Y tampoco fueras conocido a Martha... y podrías estar llevando una vida bien perra.

The table below illustrates the key expressions that serve the function of conveying belonging to an underworld group in English and the strategies I employed to translate or compensate those key terms in Spanish:

English	Spanish	Translation strategy
<i>little game</i> Prince asks: "Oh, it's the sister you've got 'ere? An' what's 'er little game?" Prince: "An' your little game?" Bassick: "What sort of a game is it? — Where is he now? — Wait a moment."	<i>jueguecito</i> "¿Y qué pretende ella?" ("What does she want?") "¿Y pa' vosotros?" ("And for you?") "¿De qué hablas?" (What are you talking about?) "¿Dónde está ahora mismo?... Espérate." (Where is he now?... Hold on)	literal translation omission and compensation omission and compensation omission and compensation
<i>learning the trade</i>	<i>trapichear</i> (plotting or scheming)	compensation
<i>doing the 'igh tone thing</i>	<i>asuntillos de alto copete</i>	equivalence
<i>working the Sound Steamer</i>	<i>haciendo tus trabajitos</i>	compensation
<i>Oof</i>	<i>parné</i>	cultural substitution

The use of the word *game* is quite profuse in the play and in this case the approach I took was to translate it as *jueguecito* (little game) as this term does collocate with *algo sucio* (off colour/dirty) and it belongs to Spanish underworld slang. The addition of the diminutive *-ito* responds to my intention of applying a combination of contempt and affection to the character's speech. This recourse, typical in Spanish, can be seen also in *trabajitos* (from trabajos) and *asuntillos* (from asuntos). In this sense, the function served by the use of non-standard language in the target text is multifold: the character is presented as friendly, part of the same group as the other speakers in the dialogue and of low origins, due to the colloquial aspect of his speech -in the use of diminutives, for example-. As a result, the

way in which characters establish group membership is different in my version than in the English text.

In the example above, the use of expressions like *learning the trade* or *working the Sound Steamer Line* were appropriately transferred with similar slang terms such as *trapichear* and *trabajitos* which acquire a clandestine connotation in Spanish given the context. The source “learning the trade” refers to their common past when they were beginning their illegal activities, whereas the Spanish *trapichear* denotes, according to the DRAE⁹⁵, the action of finding ways that are not always legal to acquire an object. It is an interesting verb due to its ambiguity in Spanish. There seems to be the feeling that what is being done (*trapichear*) is morally wrong, but there is also the feeling that it is unavoidable or necessary. For this reason, the choice of this word in my translation shapes the character into a petty crook relating him to his low origins, and to the family he has found in his fellow criminals. The camaraderie that characterises this exchange is also preserved in the TL in the use of the expression “*No te pongas tan gallito*” (you needn’t get so ‘uffy about it), which in Spanish describes a man (*un gallito*) who boasts or appears pretentious. This translation was reached appealing to the sense of snobbishness or haughtiness that huffy also has. It is a direct reference in Spanish to the fact that Larrabee and Prince belong to the same “trade” or community and that they are basically equals. In addition, it might imply a response on Prince’s part to the snobbish tone adopted by Larrabee when he says “Come!” (“*¡Venga ya!*”).

The conveyance of slang terms, as mentioned before, is constant in Sid Prince and Moriarty’s gang, but not in characters considered of a higher social status, regardless of the fact that they can be criminals, like Moriarty himself, the Larrabees or Bassick. Consequently, certain roles are remarkably stereotyped with terms like *oof*, which was rendered as *parné*, a classic word

⁹⁵trapichear: intr. coloq. Ingeniarse, buscar trazas, no siempre lícitas, para el logro de algún objeto. (Diccionario de la Real Academia Española, 2018)

from the language of Spanish gypsies -Caló- denoting money. The word *parné* appears in *El Delincuente Español* and is one of the most typical terms in the Spanish language associated with the gypsies and seen in many of the parallel texts discussed in this chapter. It became quite useful for my translation since, as discussed in the secondary sources mentioned above, -*El Delincuente Español* and *El Diccionario de Argot Español*- Caló possesses a large vocabulary concerning illegal activities and non-gypsies have over time adopted some words from Caló to refer to criminal activities. It would be fair to say that the word *parné* has entered the range of underworld slang in Spanish to progressively become part of mainstream Spanish in a playful way without bearing any racial connotations.

Thus, the choice of this term was decided after considering, among others, the word *pasta* (dough), a more modern colloquial expression. Ultimately, the general setting of the play in the late nineteenth century led me to employ a term that was traditionally used in Spanish literature of the time by petty thieves and lower classes regardless of their geographical origins. Choosing *pasta* over *parné* would appear as an inconsistency on the part of the translator.

The example just discussed here proves once more that the functions of a specific term in any variety of vernacular language are rooted in a complex net of interwoven aspects. The use of the word *parné* in Spanish implies that the speaker belongs to a lower class, at the beginning of the twentieth century, and possibly -not certainly, as the word has been incorporated into the Spanish language- to a particular ethnic group and to a criminal gang.

4.3.2 Setting an Informal Tone and Characterising Some Roles through the Employment of Slang

Apart from the most obvious function served by slang, that of declaring the adherence to a specific group -in this case the underworld-, the use of slang in literature also has the ability to render an informal setting. Slang, thus, is a further element to consider in the analysis of the concept of register in the

translation of theatre that I discussed in chapter 3. The problem lies in the difficulty of distinguishing and classifying the different functions, as the examples that follow demonstrate.

When Prince utters the following: “I knew you was on some rum lay...”, which I translated as “Supe que estabas *metío* en algo...” (I knew you were up to something), and later on in his conversation says: “My lay’s ‘ere at home.” “*M’interesa* más lo nacional.” (I’m more interested in domestic business), I had only the context to work with, as the reference works consulted⁹⁶ did not shed any light on the meaning of the word. Fortunately, the *Glossary of Hardboiled Slang* available online contained the term “lay” as “a job” in the underworld. As there is no Spanish criminal slang term equivalent to “lay”, the term was neutralized in the Spanish version and compensated in subsequent examples.

A case of compensation can be seen in the utterance “All clear, you say, no danger lurking?” which I conveyed as “*Tó despejao*, supongo, ¿hay moros en la costa?” with a very well-known Spanish slang expression (is the coast clear?) reinforced by an accent-marked “*tó despejao*”. A further illustration of the compensation strategy comes with the standard “You are not robbing yourselves, I trust?” I used “¿No estaréis *mangándosus* a vosotros mismos, ¿no?” introducing a typical verb among Spanish thieves such as *mangar* (lift or nick) for this occasion. The use of an extremely colloquial reflexive pronoun for “yourselves” is a further example of how the informal tone is achieved in combination with a slang expression.

As for the rather simple “If I’m in this, I’m in it, ain’t I? An’ I want to know wot I’m in.” I chose the criminal idiom *estar en el ajo*: “Si estoy en el ajo, estoy en el ajo, ¿vale? Y quiero saber en qué *m’estoy* metiendo.” Etymologically, “estar en el ajo” refers to “to be part of the business” and it dates back to

⁹⁶ *Oxford Dictionary of Modern Slang*, *Dictionary of Criminal Slang* and *Collins Dictionary*, to name a few, either mention the sexual modern connotation of the word “lay” or do not mention it at all.

1783 according to the dictionary of the Real Academia Española. It is also an expression that is considered colloquial, so choosing an established and informal idiom in Spanish over a neutral “Si estoy en esto, estoy en esto, ¿vale?”, or a contemporary, age-specific and highly colloquial “Si voy a pringar, quiero saber en qué me meto” (If I’m going to work hard...) helped me to deliver the function of setting the informal tone among a group of criminals at a particular historical time. Furthermore, the repetition of the expression “Si estoy en el ajo, estoy en el ajo” contributes to the comic effect desired for this character, which will be explained in more detail in the following paragraphs.

On the other hand, some slang terms in English were neutralised in my translation due to lack of an adequate equivalence. The term “office” is defined by the *Oxford Dictionary of Modern Slang* as a signal or hint, and it appears as a dated term, with a reference to 1803. When Prince says: “If anything ‘appened, ‘ow’d I let the office know ‘oo to look out for?” I translated as “Si pasara lo que sea, ¿cómo les digo yo a los míos a quién *tién* que quitarse *d’encima*?”, using my people for the idea of a network or headquarters that can be implied from the office. Again, the informal (and dated) tone is compensated by means of other resources such as the accent and the shortening of words.

Nonetheless, a considerable effort was made to preserve the function of the most colourful expressions in Sid Prince’s speech. “It’s one o’ those things it’ll fall open if you let it alone long enough!” was rendered in my translation as “Estos cacharros *s’abren* en un santiamén.” with a very colloquial tone appropriate to the time of the play. “En un santiamén” denotes something that can be done very quickly making an allusion to the Latin words “Sancti Amen” that were frequently heard in Catholic mass to finish sentences. It is a popular expression used as early as 1535 in Spanish with an especially frequent use throughout the 19th century in Spanish literature, according to the *Corpus del Nuevo Diccionario Histórico Español*. The extended frequency in literature with relevant examples being used until the middle of the

twentieth century, made me prefer this colloquial expression to my initial choice of “en un pispás” (very quickly), as the latter turned out to be less frequent and less established in the Spanish language.

To sum up, the use of slang by criminals in this play presents several functions that I analysed carefully before making a translation decision. Besides serving to shape an activity or professional group through their members’ choice of words, slang also serves the function of delivering an informal setting. The challenges of this function are visible in the historic time of the piece -for which I decided to avoid terminology that was too modern -, the culture and geographical variation chosen to present the characters in the target text, and the social class embodied by each of the roles. This last challenge is precisely seen in the detective Sherlock Holmes.

4.3.3 Sherlock Holmes and the Use of Slang to Indicate Informal Speech

The main role or protagonist in this play represents an interesting case study for his emblematic high-class speech, already discussed in chapter 3. Similar to what Daniel Linder (2000: 278) notes in his analysis of Raymond Chandler’s novels, slang terms in *Sherlock Holmes* are located within “tough talk” dialogues. Linder comments on Chandler’s characters: “Most of the time, they spoke in the language of the average readers, American vernacular, and when the situation demanded it, in the language of the underworld criminals, hard-boiled slang. Therefore, readers could witness their heroes slip easily in and out of vernacular, common speech, and hard-boiled slang, the language variety of the underworld.” (Linder, 2000: 276). The same can be said to be true of Holmes, the archetypal detective who demonstrates a high command of his native language spoken among the members of the aristocratic society that he is frequently involved with, but also a professional who can simultaneously deal with the lowest of criminals or the humblest of servants, adapting his language without losing character. This feature in Holmes is, perhaps, even more remarkable today, as what readers and

viewers are witnessing is not vernacular, common speech, but a very formal, polite tone that transforms into criminal jargon to suit the needs of a particular passage.

In this sense, as already stated, the use of slang is meant to locate the reader/viewer within a particular spatial realm and so the more slang that is used, the more natural the text sounds and the more deeply the viewer penetrates into the underworld. Thus, Sherlock Holmes can appear in a relaxed dialogue with Watson combining quite formal, outdated language with some detective slang terms such as *hot on my track*, *a pretty good haul*, or *rise to the bait*:

Example 3

UTT. 170: HOLMES: One moment. (*Sits in thought.*) Watson, my dear fellow — (**WATSON** moves toward **HOLMES** at desk.) As you doubtless gather from the little episode that has just taken place we are making the arrests. The scoundrels are hot on my track. To get me out of the way is the one chance left to them — and I am taking advantage of their mad pursuit to draw them where we quietly lay our hands on them — one by one. We've made a pretty good haul already — four last night in the gas chamber — seven this afternoon in various places, and one more just now, but I regret to say that up to this time the Professor himself has so far not risen to the bait.

Translation of Example 3

UTT. 170: HOLMES: Un momento. (*Se sienta reflexivo.*) Watson, mi querido amigo... (**WATSON** se aproxima a **HOLMES** sobre el escritorio). Como sin duda habrás podido deducir por el numerito que acaba de tener lugar aquí, se están produciendo los arrestos. Los sinvergüenzas andan tras mi pista. No les queda más recurso que quitarme de en medio. Afortunadamente he logrado aprovechar semejante locura para atraerlos a mí e ir echándoles el guante uno a uno. Hemos conseguido reunir a unos cuantos; cuatro anoche en la cámara de gas, siete a lo largo de esta tarde en diferentes lugares y una más ahora mismo. Sin embargo, me temo que, hasta ahora, el famoso profesor no se ha querido dejar ver.

In this long paragraph, the Spanish tone is equally formal in style, uncharacteristic of the oral speech expected between friends, but in accordance with the strategy established for the translation of Holmes's language in this play, as I explain in chapter 3 on the translation of politeness

and formal language. I have used “Los sinvergüenzas andan tras mi pista” for “The scoundrels are hot on my track”, because the function of the original is to mark informality with a reference to Holmes’s enemies. I considered using for this sentence outdated translations of the word scoundrels, such as *malandrines*, but for a modern audience the archaism would produce a comic effect. “Sinvorgüenzas”, on the other hand, is a frequently-used, non-marked reference to scoundrels.

“[...] the Professor himself has so far not risen to the bait” was translated as “el famoso profesor no se ha querido dejar ver” (the famous Professor has not made himself visible), which neutralises the diminishing note towards the Professor perceived in the original, as an animal who is to be hunted. A literal translation of this phrase, “morder el anzuelo” (rise to the bait) could certainly assist in the function of depicting a detective who belongs to the underworld, but as I will argue, it is not the image I want to portray in my Spanish version of Sherlock Holmes. The same reasoning is observed in “Hemos conseguido reunir a unos cuantos” (We’ve managed to bring together a few of them) for “we’ve made a pretty good haul”.

However, I have also included elsewhere in Holmes’ speech more informal expressions observed in criminal settings, such as “quitarme de en medio” for “get me out of the way”, or “echarles el guante” for “lay our hands on them” because the context and the addressee allowed for the delivery of informality as the function carried by slang. It can be concluded that a general note of caution was employed in the conveyance of Sherlock Holmes’s words, as my approach to the character required a high-class linguistic variation that contradicts the use of slang.

For example, in the encounter Holmes has with Craigin, one of Moriarty’s men, the detective seems to adapt his language to the situation and to the criminal he has in front of him. The original text in English offers slang terms such as *nab* and *cracksman*:

Example 4

UTT. 186: HOLMES (*standing still*): Well, I should think so! (*Moves easily about recalling dear old times.*) I nabbed a friend of yours in this place while he was trying to drop himself out of that window. Ned Colvin, the cracksman.

The tone of this exchange with the enemy is undoubtedly informal but threatening. Holmes is trying to sound superior with a display of his skills in arresting crooks and in using slang. The function of Holmes' variation in this case, is to fit his vocabulary to the person he is speaking to, and this characteristic is arguably what shapes the role as we know it: a professional detective capable of acting with the same degree of success in front of wealthy clients or petty thieves.

Translation of Example 4

UTT. 186: HOLMES (*de pie inmóvil*): ¡Ya lo creo! (*Se pasea tranquilamente recordando viejos tiempos*). Cacé a un amigo suyo en este mismo lugar cuando intentaba tirarse por esa ventana. Ned Colvin, ladrón de cajas fuertes.

My translation makes use of the verb *cazar* (catch or hunt) for *nab*, which adds the sense of superiority to the conversation, but perhaps lacks some of the informal tone that could be conveyed if I had used the Spanish colloquial verb “pillar” (to catch). This illustrates my treatment of Holmes' speech in translation; even if the function of slang in Holmes is to bring down his register and produce an informal delivery of words to adapt to the context, my intention in the target text was also to simultaneously maintain the authority that Holmes represents in front of his enemies through the choice of a formal variety.

4.3.4 Adding an Element of Comedy

As demonstrated by the examples provided above, the translation I produced treats the use of criminal jargon by Sid Prince and by Sherlock Holmes in quite a different manner. The original character of Prince, as discussed in this chapter, represents a major challenge in translation for his depiction as a stereotypical British petty thief in late nineteenth-century London. The

presence of slang terms in his speech responds not only to the need to set the story's framework and general mood, but also to identify this role as a comic relief. There is, thus, a visible contrast between this character and the rest, and, as the translator, I considered this function to be fundamental when transposing the play. Consequently, the target version of Prince is rich in slang terminology, allowing for creativity and reproducing the specific tone wherever possible, especially by means of compensation.

On the other hand, Sherlock Holmes is originally shaped as the flexible hero who adapts linguistically to any situation. His speech is portrayed as highly formal and considerably archaic for the 2010s throughout the play, this being a period piece. The use of slang terms is incidental and not representative of his personality. However, the use of slang in Holmes is indicative of his knowledge of the underworld and his ability to be an actor and to perform different roles; a sign of his intellectual superiority. This fact, of course, has been recognised in my translation, even more so when the portrayal of Holmes in the play capitalizes on his well-known literary persona. However, the low occurrence of slang terms in the detective's speech did not allow for an approach equivalent to that I adopted for Prince. Having Holmes overdoing the criminal jargon would misrepresent the character, and the contrast between good and evil could be spoilt. Therefore, caution was exerted in order to find a balanced translation that would convey the function here described without detriment to the character's general depiction.

As for the third function of slang observed in this play, presenting a comic element may be seen as a form of rebellion against standard language. The criminal context of the play is not usually linked to a humorous character or situation, but the melodramatic tradition of the nineteenth century clearly favoured stereotyped roles, and Sid Prince is certainly the stereotype of the cheeky dandy of low origins; a coward involved in illegal business. After all, as Ben Singer (2001: 45) claims, late Victorian melodrama had a conscious focus on realism in the performance elements but quite an "anti-realism" touch in

characters and plot. The introduction of a comic relief character such as Prince responds to this stereotyping and lack of realism, which aim mainly at entertaining the audience. As we shall see in the following examples, the use of slang, in high frequency and combined with a low register, indicative of a low social class, and a regional variation that associates the speaker with a particular area of London, results in the shaping of a comical character that requires careful analysis in order to be reproduced.

In Prince's response to Madge's comment that she has heard of this Professor Moriarty: "If you 'aven't you must've been out in the woods", I chose the expression "estar empanado": "Pos claro, *tiés qu'estar empanao pa'no conocerlo...*". This term denotes the idea of being confused or lost, and the figurative sense makes use of the image of a pie or a coating with crumbs so, besides being an expression that has been used for at least a century in Spain (according to *Corpus del Nuevo Diccionario Histórico del Español*), the translation solution adds a humoristic function to the phrase that reinforces the stereotyped projection of Prince as an easy-going petty crook.

Further examples of the introduction of a comical note in Prince's speech through slang include the use of *palmar* (kick the bucket) for died, or *apañárselas* (get by or find your way) for manage. Both terms appeal to a very colloquial, relaxed context, and more specifically, to the popular classes. Given the abundance of expressions of this sort in Sid Prince's interventions, the appearance of such a character among a middle-upper class displaying an arrogant attitude may be equivalent to that of Eliza Doolittle in *Pygmalion*, creating a simultaneous effect of a mixture of humour and compassion or empathy.

Therefore, my approach to Prince's lines has been one of compensation. I have introduced slang terms at certain points, such as *mosquear* (make somebody suspicious) and *echarse p'atrás* (bail out), where standard language is used in the original. These, again, are figurative expressions that have been in the peninsular Spanish language for more than a century

(according to *Tesoro de la Real Academia Española*), with a very expressive meaning and a particularly colloquial function. Prince is thus portrayed throughout the play as an emotional character, humour being one of those emotions conveyed by the frequent use of slang.

4.4. Conclusion

My approach when translating into Spanish the linguistic variation in this play responds to the need to convey the functions of the variety observed in the source text. Since each character fulfils a different function within the play, the treatment of each character should be different as well. The comic effect perceived in the original Prince was reproduced in the target text with a special focus on his linguistic style full of examples of non-standard language and slang. I portrayed Billy as an uneducated child linguistically marked by some errors in his speech that would lead the audience to sympathise with him. The criminal gang was presented as brutish and rough, in their manners and in their threatening speech. The language variation applied to each of these characters manages to achieve the goal set for each of them in relation to their function.

On the other hand, Sherlock Holmes's use of slang has been treated with discretion, reducing the negative effect that a full display of slang terminology would have in Spanish for this character. Similarly, I decided to omit the Cockney accent found in the butlers Parsons and Forman, as a linguistically marked servant in the target culture would not have an adequate reception. As plays from Edwardian times demonstrate (see, for example, *The Importance of Being Earnest* (1895) by Oscar Wilde), a butler or servant would address their employers and their fellow servants in a perfectly educated variety of the language. Either the author's choice to use a Cockney style with these two characters was a poor grasp of the English class system or he was deliberately aiming at producing a parody of Forman and Parsons. Based on translation traditions, and a conscious effort to avoid a caricature, I used the high register variety in my translation. Finally, the

French maid's accent was transferred to the Spanish version to depict a foreign character within the play who pretends to be lost and confused, but who appears to know more than she shows, despite the language barrier.

To build these characters' personalities in their social interaction with the rest of characters solely through their speeches is a complex task intrinsic to the very essence of theatre. Firstly, the choice of an "equivalent" regional variety usually produces a distortion of the author's intentions – unless there is an adaptation and a relocation of the play – which inevitably affects the success of the commercial product and its perception. Secondly, once the adequate techniques and resources have been established to transfer the non-standard language according to the characters' functions, the translator must apply the right amount of modified elements so as to offer a version that is not overwhelming or unintelligible. Lastly, the ephemeral nature of the written text must be considered. One of the key arguments in the translation of slang that can be applied to the translation of accents is the speed at which language evolves and the geographical coverage a particular accent may have. I chose not to restrict the forms and terminology used in my translation to a closed, specialized sociolect such as Cheli in Madrid, because average readers from any area of the Spanish-speaking world should be able to understand and enjoy this text. This decision, of course, cannot limit the treatment of linguistic variety to the point of delivering an entirely neutral accent, as the language functions discussed here would then be reduced or eliminated.

Following Manuela Perteghella's taxonomy of strategies for theatrical transposition of dialect and slang, my approach to the translation of *Sherlock Holmes* into Spanish may be considered as a combination of a "dialect compilation" -a mixture of target dialects or idioms- and a "parallel dialect translation" -by which there is a translation of "a dialect or slang into that of another specific target language, usually one that has similar connotations and occupies an analogous position in the target linguistic system" (Perteghella, 2002: 50). In sum, drawing on a particular regional variation -the

variety spoken in Madrid by the working class of the early 20th century- I produced a version for an audience that is as wide as possible, without regional limitations. I decided to follow Petrov's suggestion to "employ lexicon and forms that are not tied to any single dialect, but instead can be felt as some kind of dialectical speech in general" (Petrov in Leighton, 1991: 213), thus applying what Lauren Leighton calls a *signal* translation, that is, to indicate that the language is unusual, without attempting to "recreate its full flavour" (Leighton, 1991: 213). I consciously opted to leave out expressions or terms that would identify the speakers as *madrileños*, but carefully selected those variation markers that could be understood as a simple deviation from the norm. At the same time, my intention was to deliver as much information as possible about the characters in question, thus finding a nonstandard variety capable of transmitting the functions involved in the original was my major motivation.

The untranslatability of dialects and regional variations -and often of slang terms- has been frequently suggested by many scholars and professionals (Bassnett, 1980: 127, Llovet, 2004: 21, Colina, 2015: 194), however, their meaningful relevance and function in the original artistic text has never been denied. Every reader contributes his/her knowledge of the world to the interactive process of reading resulting in a different view of the social meaning of dialectal variants across cultures. However, this transformation of the text takes place in every reader (regardless of language), as every reader brings his/her own understanding of the world to the text -and we must also remember that every actor and director is a reader first-. This is not, in my opinion, an argument for neglecting the task assigned to a translator of conveying the ideas expressed in a text by all means possible -content, form and style- in a foreign language and culture with the ultimate ambition of producing similar effects. Taking into account the function of the text as a whole, the function of the dialectal devices in the text, and the potential audience that is to receive the final product, my translation advocates a

flexible stance that allows for a certain degree of creativity while conveying the main information present in the original.

Chapter 5: An Analysis of the Translation of Cultural References in *Sherlock Holmes: A Drama in Four Acts*

5.1 Introduction

After having looked at the social aspects present in the language varieties found in the source text, this chapter will focus on the treatment of cultural references and the decisions made in the translation process. As a character that has been established as a representative of Britishness for several generations, *Sherlock Holmes* offers a particularly interesting opportunity to consider the amount of culture-specific content present in the original text and to study the conveyance of these items to the target language without the constraint of an excluding approach that could force the translator to choose between the conventional two extremes of closeness or distance from the source text.

The play in question is set against a very markedly British cultural background. The intention of the author was to aim this piece at an American audience familiar with the references to aspects of British life. As described previously in chapter 2, the theatre piece translated here was written by an American actor, William Gillette, targeting an American audience.

Subsequently, the play travelled very soon to British stages and from there to the rest of Europe. We could conclude that Gillette used the British cultural references precisely as an appealing element not only to an American but also to an international audience. As this piece has become part of the canon, the fact that Sherlock Holmes stories have been successfully rendered to readers from very different cultural backgrounds across time opens the

question of whether the success of the translations has in part been achieved because of their approach to these cultural references, or in spite of it.

It is beyond the scope of this thesis to investigate the work done by hundreds of translators in dozens of languages since the beginning of the twentieth century to shape the character we know today as Sherlock Holmes (in chapter 2 of this thesis, the review of the reception of the canon and several works derived from it in the target culture helped to highlight the relevance of the character in Spain). Instead, this chapter will focus on the treatment of culture in the original piece and its transfer to the target language, that is, Spanish. Interestingly, my approach to cultural references proved to be rather different from that found in the published translations of the play consulted for this thesis so, as a tool of analysis, the published translations of the play into French, Catalan and Spanish will be occasionally referred to. This comparative analysis will provide an insight into the different methods employed in the translation of the piece according to different objectives and audiences and performed by different types of professionals.

As opposed to the existing translations, the target text I present is aimed at a versatile audience who is primarily using the text for reading pleasure, but who may decide to take it to the stage to develop its full potential. Although the original text has enjoyed some popularity over the 20th century, the receiving culture is not as familiar with detective theatre plays today as it was when the piece was originally written. This is not reason enough, I would argue, to disregard the main purpose of a drama text. The double function of the drama play -as discussed in chapter 1- drives translators to the conventional approach of choosing between a page version or a stage product. In contrast, the Spanish translation presented here targets an audience who is versed in the Sherlock Holmes universe, who has read the stories and who has experienced a large exposure to the British culture of detective narrative. At the same time, this type of reader may eventually be a professional related to the performing arts field, therefore the same text

presented here endeavors to serve as an initial tool for the stage director who wishes to execute a written piece orally.

It should be pointed out that the broad concept of culture is here understood as the set of values, attitudes and behaviours shared by a group and transmitted by learning. In his study of culture-specific items (CSIs) in translation, Aixelá defines CSIs as “Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixelá, 1996: 58). That is to say that the translator of *Sherlock Holmes* is to take into account not only the particular characteristics of the source text -described in chapter 2- and the particular features of the target audience, but also the translating tradition associated with the literary character in the target culture, to determine whether a word or expression represents a problematic culture-specific item. Furthermore, given that the piece was written and performed at the very beginning of the twentieth century, the translator needs to consider the fact that the target language culture has changed diachronically.

The problems associated with translation of culture-specific items such as customs, traditions, clothes, food, or institutions at the lexical or semantic level have often been the object of discussion for scholars. Whether the discussion is presented at the textual level, such as discourse structure, rhetorical devices and genre-specific norms, or at a micro-level including a list of possible individual procedures, the tendency is to situate the decisions in a continuum with two opposite ends labeled in different terms. Although these terms cannot be equalled to each other without further qualification, they can, at least, be interpreted as belonging to similar categories of translation norms and strategies. Toury (1980) uses the terms adequacy and acceptability, Holmes (1988) refers to retention and re-creation, and Venuti (1995) to foreignization and domestication. “Translating adequately” would mean producing a target text that retains source text features that are

unchanged in as much as possible, thus prompting the translator to use source rather than target linguistic and literary norms in the translation process. A retention and a foreignizing technique would imply similar ideas (in chapter 2 of this thesis there is an extended discussion of these concepts). The use of this continuum arguably responds to what Holmes⁹⁷ has termed the 'dual goal' of translation, that is, preserving the features of the source text as much as possible while adapting it to produce a target text sufficiently "normal", familiar and accessible to the target audience.

The translation procedures, then, are usually ranked on a scale according to their degree of adaptation, and there seems to be, actually, quite an overlap between the strategies proposed by scholars. The taxonomy I employed in the analysis of the examples I consider later in this chapter is the one suggested by Eirlys Davies in her study of the translation of proper names in Harry Potter⁹⁸. In this discussion, Davies prefers to adopt her own labels for the procedures, and stresses that she "shall make no claim that these can be definitively ordered in terms of degrees of closeness or distance from the source text, or placed on a scale ranging from exotic to domesticated (Davies, 2003: 71)". For this reason, I have chosen to follow Davies's particular taxonomy over the more general theoretic ones described above, since my intention is not to place my translation in a continuum or a scale, but merely to describe the specific strategies that assisted me in producing an appropriate text.

The seven categories in Davies's classification of individual translation procedures are: preservation, addition, omission, globalization, localization, transformation and creation.

⁹⁷ In Holmes words: "producing a text which is a translation of the original [text] and is at the same time a [text] in its own right" (1972 [1988], 50).

⁹⁸ Davies, E. (2003). "A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of the Harry Potter Books", *The Translator: Studies in Intercultural Communication*, 9(1), 65-100.

“Preservation” appears closely to resemble what is traditionally called a “cultural borrowing”, “repetition”, or “transference”, that is, the idea of maintaining the source text term in the translation when a reference has no equivalent in the target culture. As explained in her study (Davies, 2003: 73), this type of strategy is clearly linked to the lexical borrowing by which words penetrate a foreign language and eventually become part of it. In this category I will include the cultural borrowing of a term in its original form and the direct translation into the target language of the term.

If preserving the original culture-specific item (CSI) were not effective in terms of clarity, additional information may be supplied if necessary. This strategy is referred to by Davies as “addition” (2003: 77), and it becomes helpful whether the previous decision has been to “preserve” the item or to omit it. Some translators may insert this additional information in the text, with different degrees of success, or use extratextual notes by which the information for the target reader is amplified.

Omitting a problematic CSI is another option, and this can be the result of two possible situations. One is that the translator finds herself unable to translate an obscure term adequately and simply gives up. Another situation that may justify the “omission” strategy (Davies, 2003: 80) is that the solutions available for conveying the cultural reference (paraphrase or equivalences, for example) are not practical due to the amount of effort required by the translator and the target reader for communication to take place.

With regards to globalizing items, Davies (2003: 83) refers to “the process of replacing culture specific references with ones that are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds”. The employment of this type of strategy, called “globalization”, would allow my translation to reach Spanish speakers throughout the world, without limiting my piece to a particular region or

community. However, it must be noted that this procedure carries a loss of effect that needs to be addressed by the translator somehow.

An opposite strategy consists in localizing a term by anchoring a reference firmly in the culture of the target audience. This strategy is referred to as “localization” in Davies’s terms (2003: 84). This of course can lead to a certain inconsistency “...if elements associated with the target culture are inserted into a frame centred in the source culture” (Davies, 2003: 84). It is thus, in my opinion, a question of balancing the pragmatic choices made by the translator throughout the whole piece in order to avoid an awkward result.

By “transformation”, Davies (2003: 86) understands an alteration or distortion of the original that goes beyond globalization or localization. It can be seen, then, as a large modification of the content “...influenced by the translator’s or editor’s assessment of the target audience’s flexibility, tolerance and willingness to wrestle with possible obscurity” (Davies, 2003: 86). I perceive this in a sense as an adaptation of the text that departs expressly from the source text.

Finally, in some rare cases, translators have actually created CSIs not present in the original text, which responds to what Davies calls the “creation” procedure (2003: 88). In these cases, the translator crafts a new version of the cultural reference in order to ensure that the target result is semantically transparent and conveys some descriptive meaning. Although the difference between “creation” and “transformation” may not be entirely clear, it seems that a creation in Davies’s terms involves a conveyance of the semantic function of the word without losing the exotic effect of the cultural item.

Many factors intervene in the decision-making process of a translation of this type –as discussed in chapter 1- and they will all be eventually contemplated at the lexical level. The choice of translation procedures, as explained above, largely depends on the situational features of the play; to be precise, it depends on the function and audience of the play. The norms applicable to a

text that was written to be performed and the nature of the target audience in a contemporary reading, for example, are paramount in the confection of a translation strategy. The relationship of power between the source and target languages and cultures, as well as the conventional approach established in the theatre translation tradition need also to be taken into account in this project. The particular conditions of the play translated make the use of a foreignizing or domesticating dichotomy (these concepts are elaborated in detail in chapter 1) an impractical approach, as I will argue with the examples that follow.

This chapter will look at cases of culture-specific items (CSIs) drawn from the unpublished translation into Spanish of *Sherlock Holmes* that I produced for this thesis. For comparative purposes, I have occasionally drawn on examples from the published versions of this play in Spanish, French and Catalan. An observation of the treatment of cultural elements in these versions will, arguably, support the translation decisions defended in my own translation as part of a specific approach to the drama text.



*Figure 9. William Gillette
as Holmes and Katherine
Florence as Alice
Faulkner in the 1899
Broadway production
of "Sherlock Holmes".*

5.2 Translation of Personal Names and Terms of Endearment/Nicknames

Linguists define proper names as “unique beings or things” (Valentine, Brennen & Brédart, 2002:4), which include personal names, geographical names, names of unique objects, names of unique animals, names of institutions and facilities, names of newspapers and magazines, titles of books, musical pieces, paintings or sculptures, names of single events (ibid.). Therefore, proper nouns are words and phrases that refer to a person, place, thing or some specific / unique objects or entities (Quirk, 1985: 1637; Grevisse & Goosse, 2008).

Although the translation of proper names has been an object of discussion by various researchers (Newmark, 1993; 2010; Aixelá, 1996; Apostolova, 2004, Aguilera, 2008), it still remains a problematic area of translation for many translators. Schultze (1991) for example, offers her own list of translation

techniques for proper names and suggests that, even though there are no fixed norms to translate personal names, the tendency among new generations of western translators is to prefer authentic forms of foreign words in this case (1991: 91-107).

The approach to the translation of proper names in the Spanish version presented in this thesis has been generally oriented towards a preservation of the original name combined with a localisation of the titles. By preservation is understood a cultural borrowing of the term on the basis of a lack of a close equivalent in the target culture. In doing this, one must consider the function of the target text of appealing to the target audience's pre-knowledge of the source text. For reasons of tradition, Sherlock Holmes and Doctor Watson remained untouched, as well as the name of Moriarty and the main character, Miss Faulkner. The level of Englishness expected by the target audience in the names is not lost, but combined with the translation of the titles *-Sr., Sra., Srta., Profesor-*, the effect that has been aimed at is that of integrating the source culture into the target culture. Thus, Mr. Holmes appears as "el Sr. Holmes", Doctor Watson becomes "el Dr. Watson" and "Miss Faulkner" is "la Srta. Faulkner".



Figure 10. Holmes (William Gillette) and his hypodermic, with Dr. Watson (Bruce McRae, left), in the 1899 Broadway production of "Sherlock Holmes".

In some instances I employed an alternative strategy by which the name was globalised by a similar one in the source language, but a name that would be easier to pronounce or recognize for the target audience. In this transformation of the original text, several factors were considered. Primarily, the speakability or performability (chapter 1 offers a discussion of these concepts) of the play was paramount. Actors should not find themselves struggling to pronounce a foreign name due to phonological

constraints of the target language. Such is the case of Madge (Martha in the target text), Shackelford (Carter in Spanish), Mrs. H. de Witte Seaton⁹⁹ (Sra. Blanche Farrington) or Dr Ansthruther (Dr Bishop). Secondly, and simultaneously, the solutions proposed aimed at conforming better to target culture expectations of what a British name should sound like. The Scottish and Irish prefixes Mc and O' were maintained when the names McTague and O'Hagan were conveyed as McAllister and O'Hara, preserving the flavour of the original and facilitating the pronunciation of the names. As a third point to consider, the need to convey a more descriptive meaning moved the translator to resort to the creation of new names so as to keep the target version more semantically transparent. Such is the case of Sebastian in Spanish, which carries the image of a true British butler more than the original Judson, or Ralph Scarface, which invokes the figure of a criminal among a Spanish audience more effectively than the Lascar in the source text. The preference for a replacement of original names with altered ones responds mainly to patterns observed in the target culture. For example, Sebastian is a stereotyped name for a British butler after being traditionally used to refer to these professionals, and Becker is a well-known German surname among Spanish speakers that is easier to pronounce than Leuftner. The reason for the choice of new English names, therefore, is threefold: speakability, audience's expectations, and resonance in the reader/viewer's mind.

In some cases, the three factors listed above came into conflict with each other. Miss Faulkner, for instance, poses problems of speakability, as it is not a familiar nor an easy name to pronounce in the target language. However, I

⁹⁹ Admittedly, this is a loaded name in English, as when Madge introduces herself as Mrs H. de Witte Seaton, she is in fact pretending to be the wife of an American of WASP heritage, given the Dutch surname that indicates a descendant of one of the first settlers in New England, when New York was under Dutch control. In addition, the second surname "Seaton" adds a further element to the reference of a high society influence. This is indeed a factor that may reveal the intentions of the lady speaking in English, but this reference would be completely lost in the target language, if maintained.

decided to preserve this surname –and first name, Alice- as it is part of the tradition and history of the play in the source culture¹⁰⁰. Likewise, Térése, the name of the French maid, was initially modified to Teresa, this being an example of localization. In subsequent drafts of the target text, I retained the original name so as to be coherent with the character's speech which was adapted to the French accent of a Spanish-speaking person (the treatment of this character's speech is discussed in detail in chapter 4). The Seraph - rendered as "el Serafín"-, on the other hand, is the only case where a localization was deemed appropriate. This character appears only in reference and it seems a good opportunity to further the goal of achieving a portrayal of a criminal figure without seeming too conspicuously Spanish.

Similarly, the approach taken with the names of 'Olmes and Mr. Sidney Prince, Esq. can be framed within a localization strategy. While the name of Holmes is meant to be pronounced as close to the English phonetics as possible in the target text, some characters from the lower-criminal class use the word 'Olmes to refer to the detective. This is a reflection of the working-class accent that the author wanted to apply to the roles by dropping the "h". At a macro-textual level, the difference between social classes in characters and the game of pretense the gangsters in the play are indulging in is obvious. The decision was then to reproduce this effect in the target text by having the name mispronounced in a comical Spanish way. The exaggeration of the "h" sound in Spanish transforming it into a Spanish sound ("j") would force the reader to pronounce the name with Spanish phonemes. Thus, "*el Jolmes*", with the definite article, would indicate that the speaker is uneducated and would fit in with the character's speech more naturally.

¹⁰⁰ As becomes evident in the full title of the 1981's HBO television broadcast of the play *Sherlock Holmes: the Strange Case of Alice Faulkner* with Frank Langella. See chapter 2, page 347, for a discussion of this performance.

As for Mr Sidney Prince, Esq., "esquire" is considered to be a courtesy title in the UK which is used by the character in an attempt to make himself appear a gentleman. This detail should not be overlooked if we want to provide an accurate description of the role, so I added in the Spanish version the title *Don*, producing another type of localization justified by the needs of the play; it is imperative that this character is introduced as a deceiving, petty man full of arrogance. In these regards, the published Spanish translation by G. Neila (2016: 46) made a serious error by interpreting the abbreviation in the text as Prince pretending to be a lawyer, due to the meaning of the word in America. At any rate, the intention in the use of this title is simply to add status and prominence to the name, not to denote a profession.

Regarding published versions, Salvador Vilaregut's Catalan "El detective Sherlock Holmes" (1910) follows a similar strategy of naturalization of a few names (*Teresa* is the French maid, while Judson becomes *Benjamí*, a stereotypical Catalan name for a butler). Prince is transformed to Bribb, and the full title Mr Sidney Prince, Esq., is presented as *el senyor John Alfred-Napoleó Bribb*, henceforth referred to simply as Bribb. Similarly, Chesterwood and Larrabee undergo a transformation into *Orlebar* and *Murray*, as well as *Jarvis*, *Fletcher* and *Fitton*, which occupy the place of Leary, McTague and Craigin. These modifications are likely to respond to the same reasoning as explained above: the phonological constraints of the target language. In terms of adjustments to target audience expectations, interestingly, Alice Faulkner is changed to *Alice Brent* in the French version and to *Alina Brent* in the Catalan, and Lestrade appears as a police inspector in Vilaregut's version, quite probably to capitalize on the Conan Doyle stories. It should be noted, though, that Vilaregut's is a close translation from the French text (Decourcelle, 1907), and Decourcelle's is, despite its preservation of most of the plot and roles, an adaptation of the original English text due to some alterations to the content and the structure of the play. Incidentally, the Catalan version includes a "*Taula de pronunciació dels noms y paraules angleses, franceses y italianes que s'usen en el transcurs d'aquesta obra*" (a

pronunciation list of the words in English, French and Italian used throughout the play, as shown in Figure 11). This is indicative of the scant exposure to the source language of the target audience presumed by the translator in the early twentieth century. A contemporary attempt should take into consideration the spread of the English language among educated readers/viewers, and the relevance the literary character has acquired throughout the past century in the receiving culture.

T A U L A de pronunciació dels noms y paraules angleses, franceses y Italianes que s'usen en el traverseurs d'aquesta obra.	
<u>COM SE ESCRIV</u>	<u>COM SE PRONUNCIA</u>
Sherlock Holmes.	Xerloch Jolms.
Moriarty.	Moriàrti.
James Murray.	Jim Murré.
Watson.	Güatson.
Stalhberg.	Stälberg.
Altenheim.	Altenjaim.
Madge.	Metx.
Public-haus.	Públic jäus.
Liverpool.	Liverpúl.
New-York.	Niu-York.
Ostende.	Ostande.
Chantage.	Xantàx.
Westminster.	Güetsminster.
Chopin.	Xopénch.
Dieppe.	Diép.
Street.	Estrit.
Road.	Rod.
Stepney.	Estipneai.
Waterlóo.	Güaterló.
Chauffeur.	Xofér.
Groom.	Grum.
Newgate.	Niu guet.
Voglio.	Völl-llio.
Cocchiere.	Cok-kiere.
Ambasciatore.	Ambaxatore.
Meglio.	Mell-llio.

Els demás noms propis y paraules estrangeres,
que figuren en l'obra, y no s'han incluhit en la
llista que precedeix, se pronunciaràn tal com
son escrites.

Figure 11. Pronunciation list of the words in English, French and Italian used throughout the play

Before concluding this section on the translation of proper names, it may be relevant to look more closely at the treatment of some terms of endearment present in the source text. One of the most common appellatives in English – and in the play proposed for analysis- is the term “dear”. The preservation or direct translation of this word in Spanish (*querida*) has generally been the

traditional approach, therefore producing an association in readers' minds with the British origins of the word and the play. As it happens, the Spanish word *querida*, apart from carrying this British connotation, does not have the same level of occurrence that "dear" has in English. The strategy suggested in my translation is to use the direct translation of the vocative (*querida*) to evoke previous treatments of this English word thus maintaining the exotic flavour.

Source Text, Act I, utterance 60:

MADGE: Don't be alarmed, **dear**, your poor daughter's head is bad to-day. She'll be better soon! (*Turns to TÉRÈSE.*) Térésè — come to me in the morning. (*To old lady.*) Come along, **dear**. (*Then angrily in low threatening voice.*) Do you hear me? Come!

Target Text, Act I, utterance 60:

MARTHA: No se alarme, **querida**, la cabeza de su pobre hija no se encuentra bien hoy. ¡Ya verá como pronto mejora! (*Se vuelve hacia TÉRÈSE.*) Térésè... vuelve a verme por la mañana. (*A la anciana.*) Vamos, **querida**. (*Ahora en voz baja amenazante.*) ¿Me oye? ¡Venga!

In the scene above, Madge is addressing an old lady with a feigned respect that gradually transforms into an aggressive tone. The use of the word *querida* in Spanish is justified by the interlocutors and the power relations that exist between them. In contrast to the example above, I replaced the term *dear* at other points in the piece with a more natural localization such as *criatura* or *cariño* as this approach helps in providing a flow and arguably assists in the speakability of the play.

Source Text, Act I, utterance 198:

MADGE (*drawing nearer to ALICE with quiet cat-like glide. Smiling.*) Oh, no, **dear**, you don't know. It isn't anything about locks, or keys, or numbers this time. (*Points slowly to the open safe.*) We want to know what you've done with them!

Source Text, Act I, utterance 203:

MADGE: Don't you think, **dear**, it's about time to remember that you owe us a little consideration? Wasn't it something, just a little

something, that we found you friendless and ill in Homburg and befriended you?

Target Text, Act I, utterance 198:

MARTHA (*deslizándose hacia ALICE con aire felino. Sonriendo.*): No, cariño, no lo sabes. Esta vez no se trata de cerraduras, ni combinaciones, ni llaves. (*Señala lentamente la caja abierta.*) ¡Queremos saber qué has hecho con los documentos!

Target Text, Act I, utterance 203:

MARTHA: ¿No te parece, criatura, que ya es hora de que recuerdes que nos debes algo? ¿No significó nada para ti que te encontráramos sola y enferma en ese balneario y nos hiciéramos tus amigos?

On this occasion, Madge is addressing a young lady. The connotations of the terms *cariño* and *criatura* in the utterances above are loaded with sarcasm. Using familiar, affectionate appellatives in Spanish brings the two characters closer while conveying the air of superiority that Madge is trying to communicate through her words in the original. These decisions respond again to the particular needs of the dramatic text and the target reader as described previously in this chapter.

Within the category of nicknames we may place the references to Moriarty as the “king of ‘em all in London”, the “Bloomin’ Hemperor” and the “guv’nor”, not to mention the famous “Napoleon of crime”. The Spanish solutions in my translation were *rey del hampa*, *el jefe*, *-el jefazo* for a more colloquial taste roughly equivalent to “guv’nor”-, and *el rey del crimen*, drawing from the use of the term “king” or “boss”. In this case, I have opted for a globalization or neutralization effect, as the phrases introduced in the target text lack the symbolism present in the original. The use of the less common word *hampa* (underworld) is indeed an attempt to locate the story within the particular, classic genre of detective fiction. There is probably a loss to be noted in the class marker that epitomizes the use of contractions and idiomatic expressions at this point. However, this loss is subsequently compensated in the general depiction of the character’s accent, as discussed in chapter 4 of this thesis. Although the appellative *Napoleón del crimen* can be found in

Spanish popular culture in reference to Moriarty, the use is, in my opinion, an ineffective calque that evokes a figure with more presence in the British imaginary than in the Spanish collective imagination.

Finally, the following exchange in Act IV may serve as an example of the use of pragmatic language -that is, the use of certain words to support the meaning and tone of the interaction- in the translation process:

ST, Act IV, utt. 193-196:

BILLY: They're all in it, sir, an' they're a-layin' to get you in that cab w'en you come out, sir! But don't you do it, sir!

HOLMES: On the contrary, sir, I'll have that new driver in here, sir! Get out again quick, Billy, and keep your eyes on him!

BILLY: Yes, sir — thank you, sir! (Goes.)

HOLMES: Yes, sir! Watson, can you let me have a heavy portmanteau for a few moments—? (**MADGE** now watching for another chance to get at the window.)

The use of the vocative “Sir” in the dialogue above has of course different meanings depending on the interlocutor. The bellboy is being courteous and uses a repetitive and mechanical formula to show respect to his employer. Holmes, on the other hand, is being sarcastic and probably wants to show his intellectual readiness and wit, perhaps superiority, given the dangerous situation they are living through. Even though the appellative *señor* was retained in Spanish, as can be seen, the original mood described in this passage is lost in translation, as it would be almost impossible to avoid a sense of mockery in his words if Holmes was to attempt the same level of sarcasm in Spanish.

TT, Act IV, utt. 193-196:

BILLY: Están tós en el ajo, señor, y están tratando de meterle a usted en el coche en cuanto salga por esa puerta. ¡No lo haga, señor, no lo haga!

HOLMES: ¡No, señor! ¡Al contrario! Me propongo hacer que ese conductor acabe aquí dentro. Sal otra vez, Billy, y ¡mantén los ojos abiertos!

BILLY: ¡Sí, señor! (Sale.)

HOLMES: ¡Excelente, sí señor! Watson, ¿podrías dejarme un momento la valija más grande de la que dispongas? (**MARTHA** se ocupa ahora de encontrar una nueva oportunidad de acercarse a la ventana.)

At a pragmatic level, an excess of repetition in Spanish of the vocative *señor* does not convey the agitation or tension that is intended in the original, and it may depict Billy as a bit too childish. Therefore the number of times this expression is uttered by the bellboy in Spanish has to be treated carefully. On the other hand, a play on words is proposed in Holmes's intervention: he makes use of the expressions "yes, sir" and "no, sir" in such a manner that adds emphasis to his words without diminishing his employee. This is achieved if we understand that the purpose or illocutionary force of "Sí, señor" or "No, señor" is simply to convey a strong agreement/disagreement ("Indeed").

5.3 Socio-Cultural References

Besides the first/last names, terms of endearment, nicknames or sobriquets, and other types of personal labels, the play *Sherlock Holmes* contains several references to the spatial and temporal context, socio-cultural references that deserve attention and reflection, and which are presented here with their translation into Spanish.

In the following exchange, the reference to a very British type of coin withdrawn in 1971 offers the opportunity to explore three possible solutions.

ST, Act I, Utterance 207:

MADGE: My dear child — you have nothing of value. That package of letters wouldn't bring you sixpence.

The omission of such a reference would imply the loss of a culture-specific content that serves the purpose of setting the action in Britain and the globalisation of a colloquial form of expression that characterizes the double play of affected friendliness and veiled threats conveyed by the original text.

The second procedure considered in this case is a localization of the term through the use of *tres cuartos*, which is equally outdated and refers to a currency long out of circulation in Spain. In addition, the Spanish choice conveys the idea of little worth present in the source text and is not too specific as to make the audience confused about the geographical setting of the play:

TT, Act I, Utterance 207:

MARTHA: Pero chiquilla... si no tienes nada de valor. A aquel hatillo de cartas no le sacarías ni tres cuartos.

Finally, the preservation (direct translation) of the term –*seis peniques*– represents the third potential solution for this example. Although this is indeed the approach taken by the French, the Catalan and the Spanish published versions, I would argue against it as, if on the one hand it contributes to the exotization of the play, on the other hand the connotative meaning of the sentence is not as vividly transmitted as it happens to be with *tres cuartos*. A Spanish reader or viewer of the play may not understand the little value of “seis peniques” (six pence), but they will certainly perceive the reference to something that is worth nothing with “tres cuartos”, a cultural substitution or localisation in Davies’s classification. The loss of foreign flavour in this case appears compensated later in my translation, as the following utterance will demonstrate in another example of direct translation that functions as a preservation of the cultural reference:

ST, Act III, Utterance 218:

HOLMES: A thousand pounds.

TT, Act III, Utterance 218:

HOLMES: Mil libras.

In another example of preservation that is partly responsible for the exotic flavour of the text, the reference to the British police headquarters, Scotland Yard, was maintained in its original form:

ST, Act II, Utterance 248:

BILLY: ‘E can’t come up, sir — ‘e’s a-watchin’ a man in the street. ‘E says ‘e’s from Scotland Yard.

TT, Act II, Utterance 245:

BILLY: No pué subir, señor. Está echando un ojo a un hombre ahí fuera. Dice que es de Scotland Yard.

It is to be assumed, -as it was at the beginning of the twentieth century by Vilaregut and Decourcelle- that the target audience is quite familiar with this kind of cultural reference and no further transformation was applied. In Davies’ words: “The decision to modify the content of a text may be influenced by the translator’s or editor’s assessment of the target audience’s flexibility, tolerance and willingness to wrestle with possible obscurity” (2003: 86). This particular culture-specific item does not pose a problem for today’s Spanish readers/viewers; on the contrary, it is necessary to establish the mood of the play and the stereotype of its characters.

The following case illustrates, by contrast, the need to translate employing a procedure of globalization by which the culture-specific reference is replaced with a more neutral or general one:

ST, Act IV, Utterance 68:

MADGE: As to take the plans of our defences at Gibraltar from the Admiralty Offices. [...]

TT, Act IV, Utterance 68:

MARTHA: Robar los planes de defensa de Gibraltar del Ministerio de Marina. [...]

As opposed to Scotland Yard, the Admiralty Offices is not a recognizable cultural element for the Spanish audience, so retaining the reference would produce an obscure effect in the target reader. Given the time framework of the play the solution proposed alludes to an outdated institution today, but suitable for the late nineteenth century. An alternative to *Ministerio de Marina* may be *Almirantazgo*, which indeed places Britain as an imperial power.

In his recent translation (2016: 148), leaving aside the misinterpretation of the source text, Neila opts for *Ministerio de Defensa*: “Una cosa como robar los planos de nuestros ejércitos en Gibraltar de las oficinas del Ministerio de Defensa”. Even though the latter is the appropriate current denomination of such a ministry, the localization or revision applied by Neila does not take into account the time the play is set in. I believe the *Ministerio de Marina* is reminiscent of the past in Spain as this was the department in charge of Marine Affairs between 1851 and 1977 when the *Ministerio de Marina* merged with the *Ministerio de Defensa* and became one. An outdated term, in this case, would fit the tone of the play better than a current one.

In terms of food and beverages, the source text does not offer any occurrence except for the use of “raw brandy” in the following utterance.

ST, Act I, Utterance 254:

HOLMES: [...] — what possible excuse you could have had for gulping down that tumbler of raw brandy at the “Lion’s Head” on the way back [...].

TT, Act I, Utterance 254:

HOLMES: [...] qué excusa podía tener para beberse de un trago ese vaso de brandy seco en el pub a la vuelta; [...].

I favoured the preservation of the term brandy as this is a commonly well-known type of English cognac that conveys the essential idea of alcoholic drink in the British context, therefore keeping the utterance rooted in the source culture, but still recognizable by the audience. With the exception of my translation, the rest of the translators have preferred a term that designates a strong liquor, often homemade (Fr: *énorme verre d’eau-de-vie*, Cat: *gran copa d’ayguardent*, Sp: *vaso de aguardiente*), which probably evokes in the minds of the target audiences the state of nervous breakdown a criminal is in when in trouble within the *costumbrista* genre. It is interesting to note as well how the French and Catalan versions provide an addition to the word (*énorme*) *verre* or (*gran*) *copa* for an equivalence of tumbler. I deemed such addition unnecessary in my own rendition, after some

consideration, because, although tumbler may also be a culture-specific item in this case, the characteristics of the situation are clearly portrayed, in my opinion, by the use of *beberse de un trago* (gulping down).

Finally, the reference made in the stage directions below to a famous satirical magazine brings an association to a particular time and culture that is worth considering:

ST, Act I, Utterance 250:

HOLMES (who has been watching him through foregoing speech):

Thanks — hardly any trouble at all to send a card. (Seats himself in an easy languid way — picks up Punch.)

The use of *Punch* in the original text as part of the props instructed by the author to be employed in the scene above bears a special relevance first because it is a recognizable, popular and common item to have in any late-Victorian home, and second because it hints at the humorous tone of the scene. Holmes's intention is to appear relaxed and indifferent. While some well-educated British and Americans will recognize the reference easily — a younger generation perhaps will struggle — the allusion may remain impenetrable to a Spanish-speaking audience. At any rate, the reference simply forms part of the guidelines addressed to the director of the play, and/or to the reader of the text. The question is whether retaining the name of the magazine contributes to a better understanding of the author's motive or if, as I argue, it can only make the target text more obscure. In the version produced for my project, the ambivalence of the target receiver of the text (reader and viewer) allows for solutions to be able to cover all the needs arising from the two functions of the text (to be read and to be seen). I initially discarded the footnote option in the interest of readability — this is not an annotated text —, but I reconsidered this possibility later and ultimately decided to insert a footnote. Accurately transmitting this cultural reference contributes to the performability of the text, as it permits the director of the play to stage the action in tune with the general atmosphere of the story. At the very least, the translator in this case must clarify in the form of an

addition that the object in question refers to a magazine. I opted to leave out the magazine's title in the main text and include a description, as the fact that this is a satirical illustrated piece of reading and not a newspaper, let's say, reflects an important element in the conveyance of the scene's tone.

TT, Act I, Utterance 250:

HOLMES (que le ha estado observando durante todo el tiempo):

Gracias; no es molestia alguna para mí entregar una tarjeta. (Se sienta lánguidamente y coge una revista cómica¹⁰¹.)

By incorporating the original reference in the footnote, the director of the play will ultimately enact the mood described above in whatever way she considers appropriate with the assurance of having the key to the original intentions or function of the text. I should also point out that Decourcelle (1907: 33) similarly used the expression *un journal illustré* when referring to *Punch*, omitting the name of the magazine. This serves to prove that it is not a matter of anachronism, but a truly cultural reference written for a British audience.

5.4 Geographical References and the Translation of Place Names

The analysis of the playtext offers examples of some street names, areas and landmarks of London that present interesting characteristics for their discussion in the translation field. However, first I would like to illustrate the approach taken with a highly loaded cultural term that has been already introduced in the previous section of this chapter. The name "Lion's Head", which obviously refers to a typical British pub, was omitted and globalised by the term "pub" in my version. Certain important factors played a role in this decision: the name of the pub was not relevant in the original story or narrative line, other than to make the text more exotic for an American audience, and there was no explicit reference to the actual nature of the place (a pub). Target readers/viewers may feel lost if they lack the cultural

¹⁰¹ Punch.

knowledge that is needed to understand this allusion. Therefore, a neutral procedure -globalisation- was in order to retain the foreign tone. The connotations of the word *pub* among a contemporary audience from Spain, I think, would trigger the simple perception of a typically British place where alcoholic drinks are served. If we turn to the French and Catalan versions of the beginning of the century, Decourcelle decided to use the term *bar* and omit both *Lion's Head* and *Riverside Disctrict* later on. Meanwhile, Vilaregut's choice drew on the term *bar de la cantonada* (corner bar) first and the neologism or mistake *publich-ouses* later when translating Decourcelle's *bars*, in an evident effort to maintain the exotic flavour of the play. In any case, the decision to omit the place's name seems to follow a similar reasoning for these authors, even if their solutions are in fact a localization of the term. On the other hand, Neila (2016: 48) relied completely on the audience's ability to recognize a foreign culture-specific item like this by preserving the name untouched.

Even though the action takes place in England, the playtext under analysis makes a specific reference to the city of New York that proved problematic in the translation of geographical names.

ST, Act I, Utterance 87:

PRINCE: I 'ardly expected you'd be doin' the 'igh tone thing over 'ere, wen I first come up with you workin' the Sound Steamer Line out O' New York.

The solution I propose: "*cuando te conocí haciendo tus trabajitos en el vapor de Nueva York*" highlights the character's criminal past in a foreign city (New York) and simplifies a reference mainly introduced to serve the purpose of depicting the character's persona. In an example of misinterpretation of the source text, the three published versions studied here conveyed the exchange wrongly. The French version reads: "*quand nous travaillions sur la ligne des steamers de Liverpool à New York*. (1907: 15)", while the Catalan

translates the French word for word: “*quan treballavem en la línia de vapors que anaven de Liverpool a New-York*, (1910: 15)” missing the very important point that the characters are referring to a past when they were petty thieves, probably pickpockets. Prince and Larrabee were not just “working at” like Decourcelle and Vilaregut explained, but “working the” Sound Steamer Line. The translators also resort to an unnecessary explicitation including “de Liverpool à New-York” which locates the action somewhere at sea, and in the direction towards New York, instead of out of this particular city. Neila (2016: 31) completely misunderstands the original when he says that “they built together the steamer line in the outskirts of New York”: “*Fue cuando construimos la línea de barcos de vapor Sound Steamer en las afueras de Nueva York*”.

In the same line of lexical errors, the use of the word Continent in the ST to refer to Europe becomes a problematic example in translation. The target text I present includes an explicit reference to a geographical area:

ST, Act I, Utterance 113:

LARRABEE (nearer **PRINCE** and speaking lower): You know we’ve been working the Continent. Pleasure places and all that.

PRINCE: So I’ve ‘eard. (**MADGE** *motions them to wait. Looking off quietly. Nods them to proceed.*)

LARRABEE: It was over there — Homburg was the place. We ran across a young girl who’d been havin’ trouble. Sister just died. Mother seemed wrong here. (*Touches forehead.*)

TT, Act I, Utterance 113:

LARRABEE (más cerca de **PRINCE** y con voz más leve): Ya sabes que hemos estado por Europa. Lugares turísticos y todo eso.

PRINCE: Eso tengo *entendío*. (**MARTHA** *les indica que esperen. Mira hacia afuera en silencio. Les permite proseguir.*)

LARRABEE: Pasó allí... en un balneario. Nos encontramos con una muchacha que había tenido problemas. Su hermana acababa de morir. La madre parecía no estar bien de aquí. (*Se toca la frente.*)

However, the Catalan, French and Spanish translators failed to convey the idea accurately in preserving the word “Continent”. Decourcelle (1907: 17) rendered this line as if they had been working “*sur le continent*” - on the

continent-, and then added: “*en France, en Allemagne, en Italie...*”, omitting the last phrase. The Catalan version (1910: 16) even capitalized “Continent” following the same strategy as Decourcelle. Neila (2016: 33) goes to the extent of retaining the word in English and italicizing it, clearly missing the allusion, even though the following lines make apparent references to Homburg: “¿Sabes que hemos trabajado en el *Continent*? Temas de turismo y todo eso.” Of course, this procedure leaves the target reader confused. What is “el *Continent*”? What kind of work was performed there?

Further to this, Bad Homburg is a town in Germany known for its medicinal waters and spa, which explains the mention of “pleasure places” in English. Although this may have been a relatively recognizable name for a British audience in the late nineteenth century, the average Spanish reader today would not be able to identify the town if preserved in its original form. This led me to choose a globalization approach and translate this CSI as “balneario” (spa). Preserving the name in English (Homburg) would not fulfil the communicative purpose and, what is more, it would impair the speakability of the play, by demanding a foreign pronunciation. An example of transformation of the original would have been employing a more discernible town in Germany in its Spanish translation, “Hamburgo”. However, this option was discarded once I corroborated the industrial nature of the German city (Hamburg) and its irrelevance in the context of the target text.

Turning now to the use of street names, some of the most iconic places in London are mentioned in the source text. In the case of Baker Street, given that it is a highly recognizable cultural reference, the preservation of the literal expression in English seems to be the most reasonable choice. In fact, the intertextuality that many of these spatial references bring to the play represents a major point in the depiction of the text as a continuous interactive reading process by which the audience draws on their world knowledge for the comprehension –and enjoyment– of the text. On the other

hand, the connotations of Bow Street for the British/American original audience were clear due to the popularity of detective narrative at the time, as seen in my contextualization of the play in chapter 2, but an addition explaining that this is a reference to a police headquarters in London is certainly required in Spanish. My own translation included “*la comisaría de Bow Street*” (TT, Act I, Utternace 332), whereas the French and Catalan versions opted to omit this culture-specific item which would have been impenetrable for their respective target audiences, and replace it with the more neutral, “globalized” term “*l’autorité*” (Decourcelle, 1907: 40) – “*l’autoritat*” (Vilaregut, 1910: 33). Neila, on the other hand, chose not to mark this expression as a loaded, obscure term for Spanish speakers and opted to keep the original intact (2016: 55).

In line with the specific factors that determine the translation of this play, I decided to clearly set the action in Britain. For this reason, other instances of street names involved the preservation of the terms in my translation:

ST, Act II, Utterance 40:

LARRABEE: We took a house up the Norrington Road.

TT, Act II, Utterance 39:

LARRABEE: Alquilamos una casa en Norrington Road.

On other occasions, to avoid an overload of unfamiliar expressions and provide speakability to the text, I omitted the name of the street altogether as it did not contribute to the general understanding of the discourse, as illustrated in the following example:.

ST, Act IV, Utterance 169:

FORMAN: Yes, sir. One of ‘em’s in the hall there ‘olding her. The others are in the kitchen garden. They came in over the back wall from Mortimer Street.

TT, Act IV, Utterance 169:

FORMAN: Sí, señor. Uno de ellos está en el vestíbulo sujetándola. Los otros están en el jardín de la cocina. Llegaron por atrás desde la calle.

Undoubtedly, one of the key cultural references requiring attention in the source text is the Gas Chamber at Stepney since the mention of the building and the area where the crimes are supposed to be committed is a core part of the plot. The online Oxford dictionary defines a gas chamber as “An airtight room that can be filled with poisonous gas to kill people or animals, associated particularly with Nazi concentration camps during the Second World War”. Similarly, the online Cambridge dictionary states that this is “a room that can be filled with poisonous gas in order to kill the people or animals inside it”. All related words and synonyms offered by thesauruses are linked to the connotation the expression acquired during WW2, which is evidently not the one the author intended. As a translator, I first assumed that gas chamber was, in fact, an equivalent of the term “gasworks” (*fábrica de gas*), as this is the type of building that could be found in the nineteenth-century-streets of London. A grey, ugly, concealed and dangerous setting ideal for the suspense and physical action that is to take place. However, from the point of view of the art director who has to create a context for the play, the reference to a gasometer structure may confuse the receiver of the text who can only visualise what is staged and is forced to imagine the rest. In a semantic analysis of this English term, the frame or word must activate the appropriate mental scene or potential meaning through the correct context. Therefore the translation I proposed for this project is *cámara de gas* (gas chamber) *de Stepney*, even admitting that such a reference might be inadequate for a post WW2 audience.

ST, Act II, Utterance 66:

MORIARTY: Good! Bassick — notify the Lascar that I may require the Gas Chamber at Stepney to-night.

TT, Act II, Utterance 65:

MORIARTY: ¡Bien! Brandon... hazle saber a Ralph Scarface que quizás haga uso de la cámara de gas de Stepney esta noche.

Nevertheless, this is essentially the closest description of “*a large, dark, grimy room on an upper floor of an old building backing on wharves*” with “*every*

crevice caulked up” where men would “*turn the gas on him*”. The Gas Chamber at Stepney is interpreted by the French author as “*la Chambre du Sommeil à Stepney*” (1907: 62, 99). In Catalan this is rendered as “*la cambra de la son de Stepney*” (1910: 50, 52). Both target texts, which pre-date World War II, allude to dreaming or sleeping in this transformation, perhaps in an attempt to characterize the effects of the gas employed in such a chamber. The power of this image in the target languages is quite convincing and avoids the strangeness of a direct translation of the original, which, admittedly, is unfortunately reminiscent today of the II World War. The difference between the French/Catalan versions and my translation is probably the determination to romanticize a melodrama that was meant to be commercially successful in the beginning of the twentieth century. My Spanish version aims at providing a more balanced product.

One more example of how frames or words can evoke different mental scenes for different readers is the use of another cultural reference located in London. The *Riverside District* alludes to an area in the East of London on one side of the river Thames. This mention of a particular, existing, section of the city may be quite relevant for a Londoner, but it certainly is unimportant for anyone who has not visited the region. It serves the purpose of setting the action in a British ambience, nonetheless, as it refers to the well-known river Thames, so in the translation carried out for this project I decided to globalise the term in Spanish as “*la zona de los muelles del río*”.

ST, Act II, Utterance 244:

HOLMES: Change to your beggar disguise No. 14 and go through every place in the Riverside District. [...]

TT, Act II, Utterance 241:

HOLMES: Usa tu disfraz de mendigo número 14 y pásate por todos los rincones de la zona de los muelles del río. [...]

My rendition of “every place in the Riverside District” as “every corner/spot” is a mere reference to the type of work the butler is being asked to do -to cover the area in search of the criminals- with a mention of the area that is general enough for the target audience to recognize and to locate in London, thanks to the river. An additional reference to the docks (*los muelles*) absent in the original helps in setting the scene for the crime in my translation, as it is specifically in London’s dockyard where much of the nineteenth-century criminal action took place. The French and Catalan versions disregard the British marker and provide an explicitation of the idea the original author wanted to transmit, i.e. “go through every place” –taken here as “every bar/pub”- “in the vicinity of Larrabee’s house” (*les bars qui entourent la maison des Orlebar*. (Decourcelle, 1907: 85)). In his published translation into Spanish, Neila provides a mixed approach by maintaining the English name, Riverside, and giving a direct translation of district. This is useful in that it adds an exotic element to the play, but the appropriateness of the word “*distrito*” is debatable as it is historically a calque from Anglosaxon cultures that is rarely used at least in peninsular Spanish, where the translation was published.

HOLMES: Póngase el disfraz de mendigo número 14 y recórrase cada rincón del distrito de Riverside. (Neila, 2016: 94)

To conclude the commentary on place names, the use of a landmark such as the Guards’ Monument in the source text can illustrate the different procedures taken for the translation of emblematic sites. My translation uses the traditional designation in Spanish for this “Monumento a los Guardias junto a Waterloo” in an attempt to maintain the foreign tone. As discussed before in this chapter, it is to be expected that the target reader has a certain degree of acquaintance with London, therefore the conveyance of the name in direct translation and the loan of Waterloo contribute to the appeal of the text for the kind of reader who has read nineteenth-century Sherlock Holmes stories before. The French and Catalan versions favor a simplification of the

cultural reference as they omit completely the allusion to the Guards' Monument and just place the action on Waterloo Bridge:

ST, Act II, Utterance 210:

WATSON: [...] At eleven o'clock you will be at the Guards' Monument at the foot of Waterloo Place. [...]

TT, Act II, Utterance 207:

WATSON: [...] A las once en punto debe usted presentarse ante el Monumento a los Guardias junto a Waterloo. [...]

WAT. Sigui, donchs, a dos quarts d'onze, al mitj del pont de Waterloo. (Vilaregut, 1910: 65)

WATSON. - Trouvez-vous à 10 h et demie au coin du pont de Waterloo. (Decourcelle, 1907: 82)

Notwithstanding the disparity in prepositions of place –“at the foot of” is rendered as “in the middle of the bridge” in Catalan, and “at one corner of the bridge” in French-, these recreations help in eliminating all obstacles for the audience to understand the text they are hearing/watching while preserving the connotations evoked of a dark night in the centre of London. Besides, they provide an appropriate interpretation of the source as they link the name Waterloo to the famous bridge, surely a recognizable element for the target audiences, even if the original mentions the square rather than the bridge.

5.5 Clothes Descriptions and Common Names Translation

This section includes an analysis of the treatment given to some clothes descriptions and other common names in the source text. In addition to the previous category of references, which can arguably be seen to be more conceptual, the adequate conveyance of objects and props that are to be visible for the audience is key for the *mise-en-scène* of the play. The dual function of the drama text, which is going to be read but also performed, forces the translator to be aware of particular items that shape the

personality of the characters and bring their actions to life, not only in the reader's imagination but in the performance that is to be seen on stage.

In the following description, the reader/director of the play comes across the character of Prince for the first time. Sidney Prince is probably one of the most remarkable roles in the source text, together with Holmes and Moriarty, due to his depiction as a typical Cockney dandy who strives to imitate an aristocratic lifestyle despite coming from a working-class background.

ST, Act I, Utterance 71:

Enter **SID PRINCE**, walking in quickly. He is a short, stoutish, dapper little fellow. He carries a small black satchel, wears overcoat and hat, gloves, etc., and is well dressed and jaunty. He wears diamond scarf pin, rings, etc., is quick in movements and always on the alert.

The use of certain terms in English are of special difficulty when translating into Spanish. This is the case of diamond scarf pin, a piece of jewelry that is pinned onto the wearer's garment. The specific challenge came from the fact that the scarf could be interpreted as a tie (*corbata*) or as a handkerchief or scarf (*pañuelo*). I eventually opted for *alfiler de diamantes en la corbata* (tie), rather than *pañuelo*, because one of the features of a dandy is this scarf tied around the neck that would later become the modern tie. I actually came to this conclusion after watching the production of the drama with Frank Langella as Sherlock Holmes (1981) at the Massachusetts Williamstown Theatre Festival in which the male characters wore what could be described as ties more than handkerchiefs. The use of the word *pañuelo* could be mistaken in Spanish for a loose piece of clothing that is not worn around the neck but over the shoulders or head. Once again, the aim behind this translation decision is to provide the receiver of the text with a clear picture of what is being described while avoiding any restrictions in the performability of the text. It is to be presumed that the art director of the play would recommend a suitable adaptation of wardrobe norms to the time.

TT, Act I, Utterance 71:

Entra **SID PRINCE**, caminando con presteza. Es un tipo pequeño, fortachón y pulcro. Lleva una pequeña cartera negra, viste abrigo y sombrero, guantes, etc. Es elegante y gallardo. Lleva un alfiler de diamantes en la corbata, sortijas, etc., es de movimientos rápidos y está siempre alerta. **FORMAN** lo sigue y se queda de pie cerca de la entrada.

As for Holmes, he is first described by one of the characters in dialogue:

ST, Act I, Utterance 223:

MADGE (*standing on ottoman*): Tall, slim man in a long coat — soft hat — smooth face — carries ... an ebony cane — (*Short, quick exclamation from PRINCE.*)

TT, Act I, Utterance 223:

MARTHA (*de pie sobre el diván*): Hombre alto, delgado con abrigo largo... sombrero... rostro afeitado lleva... un bastón de marfil... (*Breve exclamación de sorpresa de PRINCE.*)

Here the adjective “soft” accompanying “hat” poses a challenge in Spanish, as the literal expression “*sombrero blando*” does not denote any particular type of hat. In fact, it may be related to a “*chambergo*” or slouch hat worn by military men in the seventeenth century. Consequently, my translation presents the noun alone and omits the adjective for lack of a better solution that may convey the image clearly. The famous deerstalker that all readers surely associate with the role is not mentioned in the source text as the word does not appear in the canonical texts written by Conan Doyle, but was rather an invention of the illustrators of the stories, Sidney Paget and Frederic Dorr Steele¹⁰². Furthermore, it can be assumed that “soft hat” may appear in opposition to what a stiff hat or a bowler represents, with the high class association that this image involves. However, even if there are noun modifiers in Spanish to designate a stiff hat, the target language does not

¹⁰² In effect, it was William Gillette who popularized the cap on stage. Steele’s drawings in the US were based on Gillette’s portrayal of Holmes wearing a deerstalker so that the cap became synonymous with the detective. This headgear, however, is not meant for an urban gentleman like Holmes, unless he is visiting the countryside. All this information becomes relevant when attempting a contemporary transmission of the period character.

offer an option for the type of hat referred to in the original. The French and Catalan versions offer a literal translation –*chapeau mou* (1907: 29) and *barret tou* (1910: 25)- which, in my opinion, runs the same risk as in Spanish of artificial language. Perhaps it should be noted as well that in Decourcelle’s text there is additional information on Holmes’ age (*de trente à trente-cinq ans*) that quite limits the imagination for the reader and the age range of the actor in performance. For his part, Neila (2016: 44) prefers “*una gorra*”; an ambiguous term to define a hat or a cap, but which certainly has attached to it a sense of casualness or informality. He could be referring to the deerstalker in our imagery but, as explained above, this was never made explicit in the source text. Moreover, he misses the point in the description of this character as he mistranslates smooth face as “*tiene un rostro de gestos suaves*” –he has smooth traits.

Later on, Holmes is briefly introduced in the stage directions as follows:

ST, Act I, Utterance 236:

Enter SHERLOCK HOLMES, hat and stick in hand — wearing a long coat or ulster, and gloves. [...]

TT, Act I, Utterance 236:

Entra SHERLOCK HOLMES, sombrero y bastón en la mano; abrigo largo o “ulster”⁴ y guantes. (Nota al pie: ⁴ Abrigo de capas que suele portar Sherlock Holmes y con el que se caracteriza popularmente.)

The specificity of the coat is here a paramount element that should not be ignored. Part of the costume design for this character is the use of the archetypal ulster that identifies Sherlock Holmes. I included a footnote in my translation to clarify the word. This kind of strategy, although sporadic, becomes necessary precisely for this type of culture-specific items that turn out to be untranslatable, but are vital for the text. The footnote I inserted describes the ulster as “a layered coat usually worn by Sherlock Holmes that popularly characterises him”. Having said that, one may wonder if the expectations and pre-knowledge of the reader may be sufficient in deciphering the meaning of ulster, since the garment has become part of the

international symbol that Sherlock Holmes embodies. The assumption of the existence of a reader familiar with the Sherlockian universe would make the footnote unnecessary. Nonetheless, my translation aims at providing a balanced version open to a wide range of audiences, including connoisseurs and general readers as well as potential performers. Hence the choice I describe here.

To conclude this section, looking at some common names and the procedures employed in their translation will also shed some light on the effects that the skopos of the text has in this project. One of the problematic objects that have a crucial role in the setting of the story is the blinds or shades that are present in some of the scenes and are used to hide or make signals depending on the moment of the play. When describing Watson's rooms, the following stage direction can be found:

ST, Act IV, opening:

The windows are supposed to open at side of house upon an area, which faces the street. These windows have shades or blinds on rollers, which can quickly be drawn down. At the opening of the Act they are down, so that no one could see into the room from the street.

TT, Act IV, opening:

Las ventanas se abren a los laterales de la casa sobre una zona que da a la calle. Dichas ventanas disponen de persianas venecianas que puedan bajarse con rapidez. Al comienzo del Acto deben estar bajadas, para impedir que alguien pueda ver lo que ocurre desde la calle.

The blinds on rollers are to be operated by Madge on several occasions to warn her accomplices who wait in the street. These blinds, as explained in the original, move vertically, therefore, they cannot be simply “*cortinas*” or “*estores*” (curtains) as initially suggested in my first drafts. My final solution, “*persianas venecianas*”, is probably an element that may not be immediately associated with Victorian Britain, but can be better understood by the director or reader when trying to visualize the action depicted by the author.

Another example that illustrates the difficulty in transferring, not only a culture-specific item, but a period-specific one, is the use of a Gladstone valise or portmanteau. This term makes reference to a hinged piece of luggage from the 19th century made of leather and built over a rigid frame. The term *maleta* or *maletín grande* is rather imprecise and too neutral to describe a portmanteau. On the other hand, *valija* comes as a more appropriate choice, as it is outdated and represents a leather bag that can be locked to carry correspondence or to take on a trip. Not the type of bag a modern traveler normally prefers, but one that fits the purpose for the play.

Finally, the last act of the play contains an abundant use of the word “lamp” as one of the tools the criminals display to carry out their work. This is referred to as a “safety lamp” in the original text, although on many occasions the noun -lamp- is not modified, leaving it to the reader to remember the type of lamp that is being mentioned. It becomes, then, a relevant term, as it needs to be differentiated from the kind of lamp the characters use throughout the acts at their homes. This is done by employing the word *lámpara* for the light one would find at home (either an electric or a gas lamp) and *farol (de mina)* –a more appropriate term for the criminal intentions as it relates to a working class environment. This example reveals the influence the target reader and the function of the text have on theatre translation. Since the original text was written to be performed, the author did not place any importance on distinguishing between the lamps -other than on their first mention-; they were going to be seen anyway. However, the target text has a focus on the reader as much as on a potential performance, therefore explicitations are considered useful strategies especially in contexts where the reader lacks a visual aid.

5.6 Conclusion

The treatment of cultural references in theatre plays is a crucial matter in the translation of a text that is to be performed visually. A piece translated for the page can allow for a wider spectrum of culture-specific items given the potentiality of an audience versed in the theme of Sherlock Holmes –maybe

even an audience who could read the text in its original form but chooses to read it in translation for various reasons-. However, even for a spectator versed in the world of Sherlock Holmes -or maybe even because of their being so- CSIs carry a particular relevance for the appropriate recreation of the tone, the mood and the style that is expected by the audience in a theatre. For a playtext like this to be performable certain translation decisions need to be made, as both Decourcelle in the French version, and Vilaregut in the Catalan, have demonstrated. Having produced many comedies, opera libretti and adaptations of novels for the stage, Decourcelle's playwrighting skills are visible in the French translation of *Sherlock Holmes*, with omissions and adaptations to the target language theatre conventions. All this without losing sight of the foreign nature of the play, which pervades the piece, certainly making of it a sellable product. In sum, theatre translators with experience in stage work in the target culture will aim at delivering a piece infused with what theorists consider the "speakability" of the play, even at the expense of core elements that could identify the text as one from a foreign culture.

On the other hand, a reader-oriented translation has arguably less freedom to reshape time and space based on the expectations and pre-knowledge of the audience. The type of translation presented in this thesis aims at offering a pleasurable reading experience, but it should not neglect what it is in essence: a drama text. The original function of the text can be undeniably shifted according to the motive of the commission, as the skopos theory would claim, but the question of whether the new text is a translation or an adaptation would then emerge.

The treatment of cultural references on stage becomes then a matter of providing a combination of strategies and finding a balance in the portrayal of foreignness that will not interfere with the process of communication. Even for a translator without practical involvement in the performing arts, a certain effort should be made to frame the text within a parallel picture of performability. As culture-specific items encompass a wide array of

references and constitute the personality of a theatre play, the adequate approach to this type of elements will indeed make a difference in the representation of a foreign text, whether it is to be read, performed or both.

Conclusion

Expectations and Process

The translation of *Sherlock Holmes, a drama in four acts* (1898) into Spanish that I performed initially as a commission for a publisher in Madrid soon revealed itself as an opportunity for a reflection on and exploration of certain questions. Existing literature on theatre translation theory has, over time, assisted in shedding some light on prescriptive issues pertaining to the hybridity of the play text as a cultural product to be read and/or to be performed (see for example, Baines, Marinetti, and Perteghella eds. (2011)), but also in discussing the core essence of drama in translation, that is, what makes a play text a play text (see the works of Bassnett or States). However, the scarce availability of descriptive works offering a detailed analysis of the translation process of a theatre play motivated the proposal of this thesis, and eventually led me to pose several research questions with regards to the translation of theatre.

The aim of this thesis has been to reflect on the translation process of a theatre play with particular emphasis on the representation of period/anachronic elements and localization aspects that may anchor it to a specific time and place. Throughout the five chapters presented in this thesis I have analysed the historical context of the play within its genre and I have specifically focused on the skopos or different functions of the text to establish a defence of the translation strategies followed in my version. Drawing from major theories put forward by practitioners and scholars alike, and from the different drafts I have used in my translation, I have discussed the relevance of audience expectations in relation to a period piece that is to be published in a contemporary foreign culture or the treatment of stereotyped roles through the transfer of slang and dialects. I have also explored the use of class markers not only to convey the relationships between the characters, but to fulfil the expectancy norms of the target

audience. Finally, a study of the culture-specific items in the text has offered me an opportunity to reflect on the degree of closeness or adaptation to the target culture that a text like this requires to be successful in marketing terms.

Findings and Contribution

All the previous questions are, of course, interwoven with the pervading issue of performability and readability. Hence, my first area of research was: how useful is it for a translator to think in binary terms of a translation for the page or for the stage, particularly when translating for someone other than a specific theatre group? This is where my project found grounds for offering a contribution to research in the area of theatre translation.

As I have argued in this thesis, the juxtaposition of these two approaches to the text in drama translation cannot always be maintained, especially if the commission entails the publication of the text. The very essence of the play text, the distinctive feature of written drama, is its performability. I widely discussed this concept in chapter 1, and subsequently incorporated it into the discussion in chapters 3, 4 and 5. The notion of performability deals with oral aspects of the text that typically infuse it with feigned orality in an attempt to convey the feeling that we are hearing what, in fact, we are reading. When the translator reshapes a written play to make it available to a foreign culture, she should always endeavour to make it performable too, as this feature is indeed what characterises drama and what distinguishes it from other genres.

Nevertheless, I must insist on the futility of a visualisation of performability in immutable, tangible and measurable elements. The functions or purposes of the text may determine a myriad possible acts of performance and, likewise, of translation, as this thesis has set out to prove, even though the essence of performability remains relatively constant (see, for example, Bert O. States's (1996) discussion of this point).

The first function -in chronological sequence- a play text serves is to be read. Actors, directors, producers, art directors or the general public with access to the text have a first approach to it when they read the text. However, the way we read a theatre piece differs from the way we read a novel or a story, and it differs from the way we read a poem. This is, arguably, one of the areas of research yet to be explored in translation studies: how do we read a theatre piece? It is evident that each reading brings a new interpretation, and each reader brings to the text her own perception of reality. However, a play text consists of a particular essence, perhaps the gestural language or the intrinsic need for fluent speech rhythms (Bassnett, 1991: 102) that conditions its textual nature. That is, a play text is, in essence, different from texts belonging to other genres because there is a requirement of feigned orality and physical representation that is absent from other texts and which determines the very shape and content of the narrative. This essence, regardless of whether it can be defined, deconstructed and classified or not, cannot be overlooked, or else the translator would be tackling an entirely different text.

So, the question is not -as discussed in chapter 1- whether we can objectively define the concept of performability, but how the concept affects a translation. In my developing sense of performability informed by the different functions or purposes a text may serve, I have shaped the concept as a quality that emerges from the specific relationship between those purposes and the translator's own temporally and spatially embedded engagement with the play to be translated. This consideration can only reinforce the awareness of contingency as a conditioning element of translation acts.

A second point to consider after the page/stage discussion, is whether the translation to be produced should be a modern version or a period piece. This led me to formulate my second area of research: Is it possible to produce a period version that would be appealing to modern audiences? This choice undoubtedly had an impact on the treatment of the three more practical

research questions I present in this thesis. Modernising the piece in Spanish would have entailed reducing in intensity many of the class markers identified in the text and the expressions of politeness, as chapter 3 demonstrates. The lexical variety in terms of slang and dialects would have required a resemblance to the modern criminal world and many cultural items would have either disappeared or become transformed into cultural references to contemporary Britain. As I stated in the Introduction to this thesis, the decision to produce a period or a modern piece cannot be made independently from the rest of the textual discourse. In this sense, the research developed in chapter 2 to establish the historical context of the piece in drama literature and, more specifically, the evolution of the Sherlock Holmes character in cultural products was essential in my decision to produce a period piece. Drawing from multidisciplinary approaches and audience expectations I created a period translation with all the elements made available to me through my research. A profile of the target audience revealed that the drama piece in question, as commissioned to be published in Spain, could perfectly cater for readers -and potential viewers- well-versed in the Sherlockian universe, who would favour a late-Victorian setting as the main element of attraction.

So, in addition to the contingency characteristic intrinsic to the translation act that I have already highlighted, a speculation as to possible alternative translations to the playtext discussed in this thesis is in order. As translators tackle their level of agency or intervention in a text, they become the audience of the text itself. This is what Bert O. States (1996: 25) claims when he writes that: "All artistic performance [...] goes its cultural way toward endless forms of differentiation and intentionality, whereby others (now called performers) stand apart and perform for us (called audiences) the "heard melodies" of themselves and others." Therefore, in my re-creation of the play I translated, I became the audience of my work, and the decisions I made responded to certain circumstantial elements that constitute the play. Translation and adaptation, as I have demonstrated in the discussion of the

details that informed my translation process, reflect degrees of translator intervention in response to the requirement of particular junctures of performance or perceived audiences.

Once these two core areas of research -performability and adaptation- in theatre translations were addressed, I set out to investigate three questions in the translation of a drama text: 1. What are the implications of relating formality and class to a criminal setting in the target version? 2. To what extent can a stereotyped character in the original text find a way of conveying a stereotyped image in the target text? 3. What kind of version can a target culture-focused translation offer, considering that the elements that we perceive as culturally dominant in a theatre play might have changed over time?

With regards to the first question, the research into class markers and politeness in theatre translation in chapter 3 has shown the need to take into account both the type of text and audience expectations. As it is, the conflict between the speakability, or feigned orality, of a text that is to be brought to the stage, and the rigidity of a language that would be considered too polite for a contemporary audience, could, a priori, give rise to a parodic version of the original. However, if we consider the melodramatic nature of the source text in the translation process, we should be able to see, as I claim in chapter 3, that the characters who may be depicted in the target text as exaggerated or out of fashion in their use of politeness and class markers can also be perceived as authentic in their own parody.

What my research is essentially pointing at is that the genre, the functions, and the expectancy norms of the text are bound to dictate the treatment of class markers in a period piece. The study of the translation of politeness and class markers in the Victorian underworld that I present here supports this theory, and if we examine examples such as *The Favourite*, the period black comedy film directed by Yorgos Lanthimos in 2018, we could arguably find a confirmation of my research. The fact that the film is presented as a black comedy in a royal setting in early 18th-century England has certainly had an

impact on the strategies employed for the translation of class markers in the Spanish version. Orality, or the ability to read the lines from a script aloud in a performance, acting them for a scene, clearly influences the approach taken towards a written dramatic text, and a successful text becomes, ultimately, a compromise between the credibility of the scene within its historical context and the speakability of the text. The research carried out in this thesis contributes to fill an existing gap in the descriptive analysis of translation processes with regards to the treatment of politeness in drama texts. Anthony Pym (2000: 69) invites translators to consider the significance of the variety -a sociolect, for example- in the cultural product in order to determine its translatability. Rather than opting for extremes, I have exposed the wide variety of non-excluding approaches that can be taken towards a linguistic variation, which eventually results in a flexible definition of parody/authenticity in the drama text.

The second question of research required an exploration of the translation of language variety and criminal slang and the translation of culture-specific items in theatre plays in order to establish a way of conveying the stereotyped image of a character. For this purpose, chapter 4 expands on the utility of the functions attributed to each character in the drama text to translate language accents, dialects or slang. The speech act theory introduced by J. L. Austin in 1962 considers the degree to which utterances are used to evoke worlds of experience and to perform specific functions. My research has helped to confirm the need expressed by previous scholars to focus on the different functions that a particular variety might serve in a given text and select the elements that, as a translator, we deem most relevant to transpose in the configuration of the character. The impossibility of using an “equivalent” regional variety is thus corroborated and highlighted in its risk of conveying a distorted idea of the author’s original intentions. The analysis I presented in chapter 4 points to the need to find a deviation from the norm in translation that does not comply with a specific regional variety that could stereotype characters in a different way than intended. Secondly,

this creative approach to the linguistic variation portrayed in a particular character cannot be overwhelming or unintelligible to the wider audience.

A further finding discussed in my research is the ephemeral essence of the written text and how quickly a chosen type of slang or sociolect can become outdated, which can lead to a translator not opting for a well-recognised or fixed variety. All these factors are to be contemplated when translating an accent or a regional dialect, as well as a type of slang, within a period piece. Ultimately, I argue, the aim of the translator is to achieve similar effects in the target text in terms of the conveyance of role identity and function within the play. This aim frequently finds a barrier in the claim that regional varieties are untranslatable. Thus, the chapter helps to stress the significance of exploring the different strategies available to the translator of linguistic varieties in theatre texts with the purpose of the text and the function of the characters in mind.

In answer to research question no. 3, I discussed the relevance of those elements perceived as culturally dominant in the source text and their pertinence through time in the target culture. There is certainly a large number of taxonomies of translation strategies proposed by scholars over several decades with regards to the translation of culture-specific items (CSI), as I explained in chapter 5. However, despite this being quite a well-researched area in the translation of narrative literature, it is not so much so in theatre, and the findings or recommendations suggested by scholars have been traditionally addressed to the translation of novels or stories. It is therefore crucial that we explore the distinction between a narrative and a theatre play particularly when CSIs are involved.

The treatment of CSIs in drama texts bears a relevance that is hard to deny. The double function of the play, as discussed in chapter 1, inevitably influences the translation process and the choices made by the translator. The dual use of the text -to be read and to be staged- shifts, or at least combines, the focus of the CSI in question from its evocative purpose to its visual and aural characteristics. A cultural reference in written form is left to

the imagination of the reader to take shape, but a visual or aural reference on stage relies on its specificity. When we are translating a drama text with the actors and audience in mind, CSIs become an integral part of the representation of a character, the location of the setting and, as opposed to what happens with novels or short stories, the speakability of the text.

In light of this orality that pervades the theatre text, I offer a hybrid conceptualization of the translation of CSIs in theatre. Every drama text carries the potentiality of a performance, as this is in most cases the ultimate motivation of the author of the text. Some texts never reach the stage and some texts never get published. How can the translator choose between one approach and another? The motive of the commission, in Nord's understanding of the term (1991: 70), can of course help in deciding, but one communicative function is never going to completely exclude the other in theatre. Thus, the dilemma or the "drama" of the drama translator.

In addition to this unsolved problem, the theatre translator can be presented, as was the case in my research, with an audience -be it readers or viewers- that is familiar, to a certain extent, with the universe described in the play and the foreign culture at a specific period of time. The task of the translator becomes then even more challenging as she has to discern which cultural items will be recognized and understood by the receiver and which are anachronistic even to a receiver in the source culture.

As a result, the treatment of CSIs in theatre acquires a high importance in the communicative and evocative meaning of the play. Translators dealing with cultural references in a period piece may be guided by translation traditions. However, I believe that only extra-textual factors can ultimately guide the decisions pertaining to the strategies available in the translation of cultural elements. The target-text addressee, their expectations, socio-cultural background, sensitivity and world knowledge must necessarily prevail in the decision-making process of the translator. As I have shown in chapter 5, the possibilities are numerous, and translators do not need to limit themselves to an exclusive dichotomy.

Recommendations, Limitations and Future Areas of Research

The academic field of translation studies has seen progress from an initial emphasis on general theory to the opening-up of more specific branches of research. For more than fifty years, as I illustrated in chapter 1, scholars and professionals have explored the area of theatre translation bringing in debates from other literary genres. However, even though the use of general theoretical ideas may support translation practice to a point, these ideas may, in my view, also be nuanced according to specific contexts. It is then not a matter of opting for the use of a universal prescriptive theory versus an analysis of the specific context narrowed down to each isolated instance, but a matter of finding a balanced approach that would include an analysis of the specific historical, social and cultural contexts of the play. My research reinforces this claim with practical examples and goes beyond it by advocating a flexible and responsive solution to accommodate as many situational features of the text as possible.

Does this mean, as I ventured in chapter 1, that the task of the theatre translator is an impossible one? The project I present in this thesis demonstrates that the task of translating a theatre piece requires an intense activity that includes a detailed contextualization of the play, research into translation approaches and parallel texts and -whenever possible- an engagement with the agents who participate in the (re)creation of the piece. The theatre translator will have frequently to deal with contradictory factors in the decision-making process, but, as I have argued in this thesis, this does not necessarily lead to an impossible or defective result.

It is imperative that the translator of dramatic texts incorporate the debates found in translation studies solely as a tool of information rather than deriving from them a normative approach to the task. Theatre translation theory should then prioritize creative paths that can be justified by descriptive case studies and extra-textual reasons that go beyond the word

level. I believe, with Jean Boase-Beier (2006) in her essay on translation and creativity, that theory of any kind is not there to give the translator the guidelines to translate, but to provide “a new view of the world, changing its reader’s perceptions, broadening the mind” (Boase-Beier, 2006: 56). This is in fact how theory affects practice, if we understand theory as an explanation of practice, rather than as an instrument that dictates how practice should be performed.

The research in this thesis has clearly illustrated the benefits of reflection on the translation process as an exercise to contribute to key questions in translation studies. As opposed to a comparative study of translations, which can be equally fruitful in terms of a descriptive approach, thinking-aloud protocols or more traditional methods such as a translation commentary are more indicative of what the translation of a play involves. One of the limitations that this type of methodology contains is the impossibility of proving the variability or irregularity of the translation process based on the experience of a single translator, hence the value of quantitative studies. Nonetheless, the translation commentary should be reconsidered today as more than a student activity. Scholars from early translation studies perceived the commentary as a pre-scientific type of approach to the text. However, the high value of the commentary as a reflective piece in itself with regards to a more specific, less abstract, contribution to the understanding of the translation process can be seen as a breakthrough in the view of those critics, such as Theo Hermans, as discussed in the introduction.

In 2007, Hélène Buzelin demonstrated how the research in translation studies had so far neglected to engage with translation as a process (Buzelin, 2007: 51), while scholars have tended to focus mostly on published texts, prioritising formal discourses since then. One of the exceptions is seen in Cristina Marinetti and Margaret Rose’s interesting analysis of a theatre translation project and its reception. The authors claim that more attention should be paid to important extratextual aspects that are commonly overlooked in the study of the translation act. “By engaging with practice, in

the microcosm of a theatre translation project, it is possible to follow some of these aspects as they unfold and provide a different view of the role that translation plays in the creation of landscapes of reception” (Marinetti and Rose, 2013: 168). As they acknowledge the popularity of the self-reflexive approach in theatre studies, Marinetti and Rose claim to be presenting “the first study of theatre translation to bring together self-reflection and fieldwork observations” (Marinetti and Rose, 2013: 169). This is indeed an indication of the slow but steady progression that the discipline of theatre translation studies is experiencing with regards to the integration of translation theory into theatre practice. My own methodological approach, drawn from the PAR model and the translation commentary, aims at highlighting the vital importance of self-reflexivity in the identification of a common space populated by practitioners and academics alike to make sense of translation as a process. The thesis I present here offers an opportunity to reflect on the varied perspectives from which I attempted to theorize my practice.

Based on the conclusions drawn from the two theoretical areas of research and the three questions of research developed in this thesis, a few more matters arise that could represent a starting point for future research. If, as I defend in this thesis, it is time definitively to leave behind the page/stage dichotomy and take a more open stance towards the performability of the text, then we should ask ourselves: how do we read a theatre text? It is widely accepted now that theatre texts, stories, novels or poems are all read and translated in different manners, and this is of course the issue that has occupied most researchers in the history of translation studies. Chantal Wright (2016: 5), for example, does not include dramatic texts in her wide discussion of literary translation, as she considers the performative intention of the drama text to be something to be dealt with separately. However, the dual function of the theatre text deserves a more intense debate on the initial approaches to a playtext. One of the first issues that future studies need to address then is the fact that theatre readers have a unique approach

to the text that intensifies the audio-visual representation of the words and ideas.

A second question that could be built on the results of my research is: who is “entitled” to translate a theatre piece? In a clear engagement with power relation theories and the visibility of the translator, this question draws from current trends among practitioners who are, more often than not, stage directors without formal training in translation or linguistics. Is it more important, then, to know the medium, the culture of the text, or its contents? Further to the confusion that reigns in the terminology used to describe the target text -translation, version, adaptation... an issue discussed in chapter 1- there is a deeper debate, as Marta Mateo (2002) mentions, as to the role of the translator in theatre, her abilities and perception across cultures. As every country has its own translation system with regards to theatre practice, the status and range of action of a translator in drama can vary enormously from culture to culture. Translators who are perceived as mediators “are fairly powerless and their relationship to the dramatic text is comparable to that of actors. The text sets the parameters of the work, and both the translator and the actor must bow to the text” (Aaltonen, 1997 as cited in Mateo, 2002: 58). However, no matter how much a translator can “bow to the text”, there is undoubtedly a “re-creation” taking place in the act of translating, and so the translator, I would argue, should remain visible and accountable for the decisions made regardless of the power exerted by the commissioner or any other agents involved.

Following my study of class markers and formality in a period play, a third question could be proposed to better understand the implications of the genre and the function of the text for translation choices. Does the genre of the play, as was the case with melodrama in this thesis, affect the expression of politeness in period pieces? A descriptive case-study of period drama for contemporary audiences could determine in more detail the extent to which the relationship between the genre of the play and the expectations of the

receiver (or the user) can affect the speech of the characters in terms of social class.

Furthermore, it is important to acknowledge the major limitation that this project has suffered, and that is the impossibility to test my translation in a genuinely collaborative situation. This circumstance necessarily leads to an incompleteness of the project as the contribution of an experienced playwright (or the original author himself) would have obviously proved enormously constructive to test the performability of the text and to prepare it for performance.

Drawing from the area of performance or theatre studies, Shannon Jackson urged her colleagues in academia in a much-cited article to “think through with more complexity the much-beleaguered theory/practice division that undergirds our field and to consider the class politics that this division reifies” (Jackson, 2001: 91). In a brilliant application of the speech-act theory, Jackson suggests that the “unstably referential term” of ‘practice’ points towards the “discontinuous histories of labor, professionalism, technical training, vocation and cultural and economic capital” in which the word is embedded (Jackson, 2001: 91). Such an observation may be transferable to theatre translation studies. The use, as I claim in this thesis, of a clear separation between theoretical frameworks and translation processes is an obsolete notion that is drawing scholars and practitioners to embrace interdisciplinary methodologies and hybrid approaches, discarding so-called universal norms.

Theory is provided to practitioners to assist us in our reflective job and to make us test the explanation of the world, which is essentially what theory is. So it is indeed through the job of a theatrologist (one who studies theatre in relation to its literary, physical, psycho-biological, sociological and historical contexts) that translators can begin to address the challenge in drama translation, shedding new light in the process on the established theory. The study of the performative act that I recommend here inevitably emphasizes the close relationship between text and context and it is one that can only lead into the consideration of the interdisciplinary nature of theatre

translation practice. Given that a thorough translation analysis research on nineteenth-century detective drama was an evident gap in the literature, my own analysis of the approaches to the translation of this genre will provide greater understanding of the translation methods used in the process.

The potential applications of my reflection on the translation process of a crime playtext are numerous. Translators seeking to better understand and apply the different available translation techniques to the figure of Sherlock Holmes -and more widely to the subject of crime narratives- may benefit from it. Theatre producers, directors and actors may also find this research valuable, as it may increase their awareness of the influence of the work of Conan Doyle and Gillette on both Spanish and British culture. And, most importantly, this translation analysis will contribute to the development of theatre translation theory itself by exploring the intersections between notions that are key to this theory such as the idea of performability and the translation process at different levels, i.e. sociolects, dialects, stereotypes and formality levels.

To conclude, I have demonstrated with this project that discussions over dichotomies and binary solutions as translation approaches towards a theatre play should not be taken as the only possible way forward. I propose that a broader debate can address the unique nature of the drama text as an entity that necessarily serves a dual function -to be read and to be performed- and that its performability depends on different dramatic traditions, cultures and styles. If performability is seen as a prerequisite for the theatre translator, then the translator must determine which structures are performable and translate them into the target language; even though major linguistic and stylistic changes may occur in the process. This, as I have argued, needs a different approach to the dramatic text from that of a translator of other types of text, and the results of my research are a stepping stone in facing the challenge of performability in translation. In sum,

they highlight the paramount role played by functions and audience expectations in deciphering the conundrum of performability.

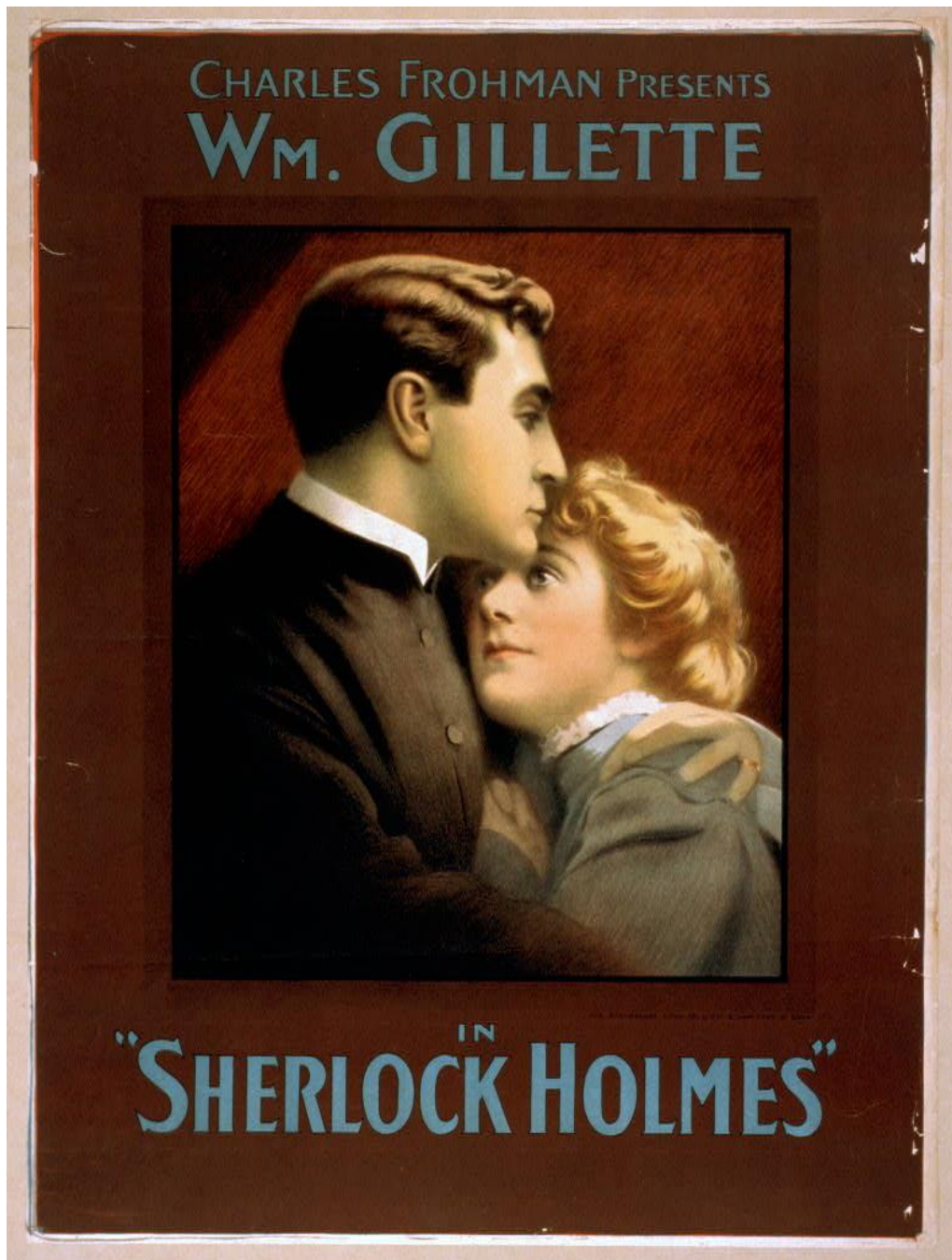


Figure 12. Charles Frohman presents William Gillette in Sherlock Holmes, 1900

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