

THE PORTRAYAL OF CRIMINALITY AS SEEN IN EDGAR JEPSON AND MAURICE LEBLANC'S *ARSÈNE LUPIN*

Inri Ronauli, Hilaria Dewi Hapsari

Sekolah Tinggi Bahasa Asing LIA Yogyakarta

simanjuntak.inri@gmail.com, hilariadewi@stbalia-yk.ac.id

Abstract

This research analyzes the portrayal of criminality as seen in the novel *Arsène Lupin* by Edgar Jepson and Maurice Leblanc. The purpose of this research is to find out the forms of crimes that are depicted in the novel, how the crimes in the novel are carried out, and how the crimes are revealed in the novel *Arsène Lupin*. The method of collecting data used in this research is library research and the method of analyzing data used in this research is descriptive qualitative. The researchers use an objective approach and several theories such as the type of crimes, cost-benefit analysis, the theory of criminal act, and crime scene investigation to analyze the data. From the results of the data analysis, the researchers find that the forms of crimes are burglary and theft. The crimes in the novel are carried out by conducting a series of criminal acts that consist of hiding the documents, disguising, warning the target, leaving a trace, baffling people, and elaborating crime schemes. Last, the crimes in the novel are revealed through the examination of Victoire and the examination of the Duke of Charmerace.

Keywords: crime, criminality, criminal acts, burglary, theft.

INTRODUCTION

Arsène Lupin is a crime fiction novel which stars the criminal as the main character and the criminality as the main conflict. As the main character, Lupin cooperates with his accessory to conduct the criminality in Monsieur Gournay-Martin's residence and other places. Something interesting about the novel is that Lupin is successful to trick his targets and the targets have never considered him as the suspect of criminality. Therefore, the researchers decide to explain more about the criminals' action in this research.

The objectives of this research are to find out the forms of crimes that are depicted in the novel, to find out how the crimes in the novel are carried out, and to find out how the crimes in the novel are revealed. The researchers hope this research has significance for all readers who want to know about criminality in a novel, especially in the novel *Arsène Lupin* by Edgar Jepson and Maurice Leblanc. This research also aims to share knowledge and information about criminality in the novel to all readers who want to analyze criminality in their research and who are interested in crime fiction.

This research gives many advantages both for the readers and the researchers. This research gives the readers and researchers knowledge about criminality as the main conflict in crime fiction and law. From this research, it can be seen that the criminal can be someone around the victim, even the closest one. When the criminal conduct crime, they can conduct it in an

unexpected way to deceive the authorities. Besides, nobody knows about someone's intentions in real life. When it leads to crime, everyone, including the readers and researchers, must be careful to avoid it happening in our life. It also gives the researchers knowledge about criminality theory, for they find a theory for this research. Moreover, this research can improve the quality of the researchers' life, bring up new knowledge about law violations in crime fiction, and improve the researchers' ability to analyze crimes in literary works.

In doing this research, the researchers find two previous researches that are relevant to their research. They find Siti Nurjanah's thesis and Reski Fitri, Wahyudi Rahmat, and Samsiarni's article. Siti Nurjanah thesis is *The Criminality Reflected in the Great Gatsby Novel: a Sociological Approach* in which she analyzes criminality aspects of *The Great Gatsby* characters through the characterization and plot. Meanwhile, Reski Fitri, Wahyudi Rahmat, and Samsiarni's article is "Criminality Action in The Novel *Laut Bercerita* by Leila S. Chudori". In their article, they analyze the crime that is depicted in the novel and the driving factors in conducting crime in the novel.

There are differences between those previous researches and this research. The previous researches explain criminality that is depicted in the novel through the characterization that based on their desire to live the life of American dreams, the plot, and the driving factors in conducting crime in the novel. Meanwhile, the goals that make this research different from previous researches are that this research aims in finding out the forms of crimes, how the crimes in the novel are carried out, and how the crimes are revealed. Moreover, the researchers also apply some theories to find out how criminality in the novel is carried out. The theories that the researchers apply are crimes against property, criminal act, rational choice theory, and crime scene investigation theory.

LITERATURE REVIEW

Theories to Find Out the Forms of Crimes

Burglary

Jefferson in *Criminal Law* believes that someone is a burglar if they enter a building or part of a building as an intruder and they have the intention to commit any such offenses of stealing something in the building or part of the building, causing injury in the building or part of the building, and unlawfully damaging the building or something in it. Besides, someone is a burglar if they enter a building or part of a building without permission, steal or attempt to steal any property in the building or part of the building or cause or attempt to cause serious injury to a person in the building (Jefferson, 1992).

Crimes against Property

Crime against property by Snyman in his book *Criminal Law* consists of theft, robbery, and receiving stolen property.

Theft

According to Snyman in his book *Criminal Law*, a person commits theft if that person illegally and intentionally takes movable and tangible property that:

- “(a) belongs to, and is in the possession of, another;
- (b) belongs to another but is in the perpetrator’s own possession; or
- (c) belongs to the perpetrator but is in another’s possession and such other person has a right to possess it which legally prevails against the perpetrator’s own right of possession provided that the intention to appropriate the property includes an intention permanently to deprive the person entitled to the possession of the property, of such property” (Snyman, 2008, p. 483).

Robbery

Robbery is a form of crimes against property. According to Snyman his book *Criminal Law*, “robbery is the theft of property by unlawful means and by intentionally using: violence to take the property from somebody else; or threats of violence to induce the possessor of the property to submit to the taking of the property” (517). Although robbery is classified as a form of theft, it involves violence when the criminal takes property belonging to other people.

Receiving Stolen Property

Another form of crimes against property is receiving stolen property. Snyman in his book *Criminal Law* says that a person can be told that he or she commits a crime if he or she receives stolen property and knows that it is stolen and intentionally receives it into his or her possession (521).

Theories in Finding out How the Crimes are Carried out and Revealed

The researchers use crime scene investigation theory in *Crime Scene Investigation* by Marilyn Miller to find out how the crimes are carried out and to reveal the case of crimes. According to Miller in his book *Crime Scene Investigation*, he classifies crime scenes into three parts that consist of the location of the original criminal activity, the size, and the type of crimes committed (Miller, 2014, p.116-117). The location of the original criminal activity will reveal the specific place where the crime is conducted. The size will reveal the specific measure of evidence. The type of crimes committed will reveal the kind of crime that is committed in the story.

The objectives of crime scenes have several steps in investigation. It consists of information on the *corpus delicti*, information on the *modus operandi*, linkage of persons, scenes, and objects;

identification of suspects, identification of unknown substances, reconstruction of a crime, and providing investigative leads. The objectives of crime scenes will be explained in this following explanation below:

Information on the Corpus Delicti

In this stage, the authorities determine the important facts in an investigation. These facts consist of physical evidence, patterns of evidence, and laboratory examination of the evidence (116).

Information on the Modus Operandi

At this stage, the authorities believe that criminals repeat their behavior and certain behaviors as their preferred method of committing criminality. For example, burglars often break into a scene using the same techniques. Also, bombers will use the same type of explosive device repeatedly (116).

Linkage of Persons, Scenes, and Objects

This stage connects the suspect to the victim who is the most important and common connection made with physical evidence in criminal investigations. Physical evidence can link victims and suspects to objects and crime scenes (116).

Identification of Suspects

Forensic examination is done to identify the suspect. Forensic examination has some steps in the process: recognition, identification, individualization, and reconstruction. Identification of a suspect is conducted to provide individualization or source determination of physical evidence. This individualization is facilitated by comparison testing. The best example of comparative individualization is fingerprint evidence found at a crime scene to identify or, more accurately, individualize a suspect (117).

Identification of Unknown Substances

The identification of unknown substances is a common use that can be found from physical evidence. Identification of such substances can be identified as drugs, poisons, and even bacteria such as anthrax (117).

Reconstruction of a Crime

Reconstruction of a crime is the final step in the forensic examination process. The crime scene investigators are often more interested in how a crime occurred than identifying or individualizing evidence at a crime scene. The “how” of a crime scene is more important than the “who” (117).

Providing Investigative Leads

At this stage, physical evidence can provide direct information to investigators. However, not all physical evidence at a crime scene can directly be linked to a suspect. This is because physical

evidence is often used as an indirect clue or provides indirect information. But in reality, not all crime scenes have individualized physical evidence, such as fingerprints. However, every crime scene always has physical evidence to help investigators find suspects. The physical evidence can be shoe prints, which indicate the manufacturer, size, or type of shoes worn by the suspect (117).

Besides, the researchers apply the theory of criminal act in finding out how the crimes are carried out. Legal Information Institute defines criminal act as “the act or omission that comprise the physical elements of a crime as required by statute” (1). So, in criminal act, there are physical elements when a crime is conducted. According to Australian Government: Attorney’s-General Department, “a physical element of an offence may be: “a. Conduct, a result of conduct, or a circumstance in which conduct occurs; b. In this code: conduct means an act, an omission to perform an act or a state of affairs; and engage in conduct means: do an act or omit to perform an act” (1).

Also, the researchers use cost-benefit analysis in analyzing the criminals when they elaborate crime scheme. They elaborate crime scheme because their goal is to steal the coronet at Monsieur Gournay-Martin’s residence. In elaborating scheme, the criminals have considered the losses that will be occurred during the process to steal the coronet. According to Choky Ramadhan in *Pengantar Analisis Ekonomi dalam Kebijakan Pidana di Indonesia*, a person conducts a cost-benefit analysis in making decisions and acting. This is because a person is assumed to be rational in getting the highest benefit when he or she is conducting something. In cost-benefit analysis (CBA), an action will be taken when the benefits that they get are higher than the losses (Ramdhan, 2016).

METHOD

Data Collection

The researchers use library research for collecting data. First of all, they find the novel as their primary data. They choose the first edition of *Arsène Lupin* by Edgar Jepson and Maurice Leblanc, which was published in 1909 by Doubleday Page and Company as their object material for this thesis. Then, they find the supported data to support the object of study. They use some books, journals, and other information as their supported data.

Data Analysis

The researchers use descriptive qualitative analysis in doing this research. According to Bogdan and Biklen, “qualitative research are descriptive data, the data collected is in the form of words or pictures rather than numbers” (Bogdan and Biklen, 1982, p. 27). It means that the researchers analyze their research by collecting the data in the form of words. The researchers use an

objective approach by M.H. Abrams, some theories such as the forms of crimes by Michael Jefferson and Snyman, criminal act by Legal Information Institute, cost-benefit analysis by Choky Ramadhan, and crime scene investigation by Marylin Miller.

Besides, there are some steps which the researchers do to analyze the data. First of all, they read and reread Edgar Jepson and Maurice Leblanc's *Arsène Lupin*. Then, they find the topic and formulate the problems. After that, they use some books, journals, and other pieces of information such as *The Mirror and the Lamp* by Abrams, *Criminal Law* by Syman and Jefferson, *Crime Scene Investigation* by Marylin Miller, other books, journals, and articles which have relation with criminality.

DISCUSSION

HOW THE CRIMES ARE CARRIED OUT

Burglary

In burglary, the criminal enters the building without permission and steals any properties in the building. Michael Jefferson in his book *Criminal Law* states that someone is a burglar if they enter a building or part of a building as an intruder and they have the intention to commit any such offenses of stealing something in the building or part of the building (Jefferson, 1992). Burglary in the novel is conducted by entering the building as an intruder and the burglar has the intention to commit any such offenses of stealing any property in the building. Burglaries in the novel are conducted in four places: the English Embassy, Daray's house, and both Monsieur Gournay-Martin's residences in Paris and another unnamed city; and they are conducted by Lupin and his accessory, the Charolais.

The first burglary in the novel is conducted at the English Embassy. Lupin, the main criminal, does the burglary by entering the building and disguising himself as the real guest invited to the event. There, he has dinner for two days and steals all the ambassadresses' jewels on the last evening. Lupin uses the meeting that is held at the English Embassy as an opportunity to steal jewelry belonging to the ambassadress. He wants to steal it because people at the English Embassy take the Wallace collection from Lupin. Lupin who conducts burglary can be seen in the novel as follows:

"Oh, come! No one is as South-Pole as all that! " cried Germaine.

"You don't know who Lupin is?"

"... He has dined two evenings running at the English Embassy."

"But if nobody knows him, how did they learn that?" said the Duke, with a puzzled air.

"Because the second evening, about ten o'clock, they noticed that one of the guests had disappeared, and with him all the jewels of the ambassadress." (Jepson and Leblanc, 1909, 43)

The quotation shows that Lupin conducts burglary by disguising as one of the guests, and nobody realizes that in the beginning. Then, on the second evening about ten o'clock, one of the guests disappears from the dinner, and they realize that he is a burglar since all the jewels of the ambassadress have disappeared. In doing the burglary, Lupin enters the building without permission. Therefore, he uses the event as his chance to enter the building by disguising as one of the guests and steals the jewelry belonging to the ambassadress.

The second burglary in the novel is conducted at Daray's house. Daray owns Daray's Bank, the savings bank for poor people. He is a financier who multiplies his wealth by sacrificing a heap of poor unfortunates and ruins two thousand people. Burglary at Daray's house can be seen in the novel as follows: "And Lupin stripped Daray's house and took from him everything he had in his strong-box. He didn't leave him a sou of the money. ..." (Jepson and Leblanc, 1909, p. 44). The quotation shows that Lupin strips into Daray's house and it means that he enters the house without permission. There, he steals stuff belonging to Daray. He takes everything inside Daray's strong box and does not even leave a very small amount of the money. Also, his intention to steal everything inside the strong-box is because he wants to give it back to the poor people.

The third burglary in the novel is conducted at Monsieur Gournay-Martin's residences in an unnamed city in France and in Paris. These burglaries become the main crime that happens in the novel. The novel is more focused on the burglaries that happen in those places. In Monsieur Gournay-Martin's residence in the unnamed city, the burglary can be seen in the novel as follows: "Someone has been changing the place of things. That silver statuette now was on the cabinet, and we found it moved to the piano. Yet nobody had touched it. And look at this window. Someone has broken a pane in it just at the height of the fastening" (Jepson and Leblanc, 1909, p. 52). The quotation indicates that the burglary is noticed by Mademoiselle Germaine Martin when she sees the broken windowpane and the silver statuette that changes places. The silver statuette is on the cabinet, and it is moved onto the piano. It shows that someone enters the building without permission by breaking the the window.

Besides, in Monsieur Gournay-Martin's residence in Paris, the burglary is conducted early in the morning, several hours before Monsieur Gournay-Martin, his daughter, and his daughter's maids arrive at his residence. The burglary in Monsieur Gournay-Martin's residence in Paris can be seen in the novel as follows: "The inspector and his men set about a thorough search of the house. They found the other rooms undisturbed. In half an hour they had established the fact that the burglars had confined their attention to the two drawing-rooms" (Jepson and Leblanc, 1909, p.118).

From the quotation, it signifies that the burglars focus on the two drawing rooms. They focus on the rooms because the rooms are the places where they think that Monsieur Gournay-Martin keeps the coronet of the Princesse de Lamballe. There is a safe in the room that is thought to be the place where the coronet is kept. Also, their reason to enter the two drawing-rooms is to illegally take the portrait belonging to Monsieur Gournay-Martin. Their intention to illegally take the portrait belonging to Monsieur Gournay-Martin is to add the collection of luxurious objects that is stolen by them and show that they have wealth. All of their stolen luxurious objects are displayed in the duke of Charmerace's residence and those are not traded at all.

Theft

In theft, the criminal illegally and intentionally takes movable and tangible property belonging to the owner. Most of the theft cases in the novel are conducted in Monsieur Gournay-Martin's residence. Here, the researchers divide the theft cases based on the thieves: Lupin, Mademoiselle Kritchhoff, and the Charolais.

a. Theft by Lupin

As the main character, Lupin conducts most of the theft cases in the novel. The previous criminality, burglary, shows that Lupin has already stolen jewelry from the English Embassy and money from Daray's house. Not only that, there are many theft cases that Lupin has already conducted. Other theft cases in the novel are shown in the two of Monsieur Gournay-Martin's residences: in an unnamed city in France and Paris. It will be explained in the following descriptions of the novel.

The first theft case conducted by Lupin is located in Monsieur Gournay-Martin's residence, which is located in an unnamed city in France. It is revealed when the Duke of Charmerace has a conversation with his fiancée, Mademoiselle Germaine. During the conversation, the Duke of Charmerace does not know what things have already been stolen, and his fiancée shows him Lupin's trace in the middle of the panel where the Duke's portrait is hung and it can be seen in the novel as follows:

"But it was most dramatic, my dear Jacques. All Paris was talking about it," said Germaine.

"Your portrait was stolen."

"Stolen? Who stole it?" said the Duke.

"I'll show you," she said.

She drew aside the piece of tapestry, and in the middle of the panel over which the portrait of the Duke had hung he saw written in chalk the words: Arsène Lupin" (Jepson and Leblanc, 1909, p. 42).

The conversation above shows that Lupin commits theft by illegally taking the portrait of the Duke of Charmerace as the movable and tangible property. One of the facts about Lupin is that after he commits a crime, he always leaves a trace by writing his name with chalk.

Besides, Lupin also steals other stuff belonging to Germaine's father, Monsieur Gournay-Martin. Other property that he has stolen can be seen in this quotation: "If you think he was satisfied with your portrait, you're very much mistaken. All my father's collections were robbed," said Germaine (Jepson and Leblanc, 1909, p. 45).

The narration above conveys that Lupin commits theft by illegally taking the movable and tangible property belonging to Monsieur Gournay-Martin. From the narration, it shows that Lupin steals some of Monsieur Gournay-Martin's collections. The collections that have been stolen is mentioned in a fragment of the letter that written by Lupin in this following quotation: "... I had the pleasure of starting three years ago with some of your own, only containing, as far as Old Masters go, one Velasquez, one Rembrandt, and three paltry Rubens. You have a great many more. ..." (Jepson and Leblanc, 1909, p. 73). The fragment of the letter above indicates that Lupin illegally takes Monsieur Gournay-Martin's picture collections as his movable and tangible property. Some of the picture collections that he steals are Old Masters, one Velasquez, one Rembrandt, and three paltry Rubens.

The second theft case conducted by Lupin is located in Monsieur Gournay-Martin's residence, which is located in Paris. On this occasion, he works together with his accessories in conducting theft. While he is working with his accessories, he gives his assistance to his accessories without directly committing it and without being present. They arrive earlier in the morning at Monsieur Gournay-Martin's residence in Paris before Monsieur Gournay-Martin, his daughter, and the maids arrive at his residence. The theft in the residence is discovered by Monsieur Gournay-Martin during the investigation. It can be seen in the novel as follows: "See? See?" cried the millionaire in a sudden bellow. "I see that they have robbed me and plundered me. Oh, my pictures! My wonderful pictures! Such investments" (Jepson and Leblanc, 1909, p. 172). The narration above shows that Monsieur Gournay-Martin feels surprised about what Lupin and his accessories have done. They illegally take some pictures as the movable and tangible property belonging to Monsieur Gournay-Martin.

At the end of the story, Lupin succeeds in stealing the main thing he wants, the coronet of the Princesse de Lamballe. His success in stealing the coronet can be seen in the following narration: "... He opened the safe and took out the coronet, the real coronet of the Princesse de Lamballe, and along with it a pocket-book with a few papers in it ..." (Jepson and Leblanc, 1909, p. 328).

Those are not everything he steals in Monsieur Gournay-Martin's residence. Other things that Lupin steals are revealed when Mademoiselle Kritchnoff is arrested by Guerchard, a detective who wants to arrest Lupin. Mademoiselle Kritchnoff is one of Mademoiselle Germaine Martin's maids who is suspected of being involved in the theft of stuff belonging to Mademoiselle Germaine in the last three years, and she is suspected as Lupin's accessory. Because she is not Lupin's accessory, Lupin makes a bargain with Guerchard, and he mentions all the stuff that he has stolen before. It can be seen in the novel as follows: "The bargain is this: If I give you the pictures, the tapestry, the cabinets, the coronet, and the death-certificate of the Duke of Charmerace, you give me your word of honour that Mademoiselle Kritchnoff shall not be touched" (Jepson and Leblanc, 1909,354).The narration shows that Lupin illegally takes the movable and tangible property belonging to Monsieur Gournay-Martin such as: pictures, tapestry, cabinets, a coronet, and the death certificate of the Duke of Charmerace. Besides, he also illegally takes other movable and tangible property. It can be seen in the following quotation: "In it you will also find the receipt of the Plantin furniture repository at Batignolles for the objects of art which I collected at Gournay-Martin's ..." (Jepson and Leblanc, 1909, p. 355). From the narration above, it shows that Lupin also illegally takes the receipt of the Plantin furniture repository at Batignolles as the movable and tangible property.

b. Theft by Mademoiselle Sonia Kritchnoff

The theft is also conducted by Mademoiselle Sonia Kritchnoffon Mademoiselle Germaine's belongings. Mademoiselle Kritchnoff is one of Mademoiselle Germaine's maids, and she has worked with her for three years. At the same time, Mademoiselle Germaine's belongings were stolen in the last three years, as mentioned by Mademoiselle Germaine during the investigation. In the novel, she says: "Yes, I have been robbed two or three times during the last three years" (Jepson and Leblanc, 1909, p. 175).

It makes Monsieur Guerchard, the detective, and Monsieur Formery, the inspector try to uncover the case and interview the maids who work for Mademoiselle Germaine. During the interview, they find out the truth that Mademoiselle Kritchnoff has worked as Germaine's maid for three years. The fact makes the authorities want to inspect her bag and ask for the key since Mademoiselle Germaine has lost her pendant. Then, she follows the instructions from the authorities and looks for the key inside her wrist-bag. While she does it, without the authorities and the rest of the persons in the room, Monsieur Gournay-Martin and Mademoiselle Germaine realize it, Duke of Charmerace takes Kritchnoff's cloak that falls to the ground right at his feet and does a movement as in the following quotation: "His hand slipped into the pocket of it; his fingers touched a hard object wrapped in tissue-paper. They closed round it, drew it from the pocket, and, sheltered by the cloak, transferred it to his own" (Jepson and Leblanc, 1909, p. 184).

The narration shows that the Duke of Charmerace finds and takes something from Mademoiselle Kritchnoff's pocket cloak. It is a hard object wrapped in tissue paper. After he takes it, he puts the cloak back on the sofa and continues following the interview with Mademoiselle Kritchnoff. When the interview has finished, he does not follow the authorities and examines what he has taken from Kritchnoff's cloak's pocket. It can be seen in the narration: "He came back to the window, put his hand in his pocket, and drew out the packet wrapped in tissue-paper. He unfolded the paper with slow, reluctant fingers, and revealed the pendant" (Jepson and Leblanc, 1909, p. 189). From the quotation above, it shows that the hard object wrapped in tissue-paper is the lost pendant belonging to Mademoiselle Germaine. Because of that, it can be concluded that Mademoiselle Kritchnoff is illegally taking the pendant belonging to Mademoiselle Germaine. She takes the pendant because the pendant has a high price. In the novel, it is said that Mademoiselle Kritchnoff lived alone in France and experienced hard times such as famine. She says about it to the Duke of Charmerace when she finds out that Bernard takes the cigarette case. In that moment, she asks the Duke of Charmerace to let Bernard go and explains about her hard times. So, by stealing the pendant, she could use the money for her needs or to help others who are in difficulty.

c. Theft by the Charolais

Theft in the novel is also conducted by the Charolais. The Charolais are Lupin's confidants in doing criminality. The Charolais in the novel are Monsieur Charolais and Bernard. On their first arrival at Monsieur Gournay-Martin's residence, they state their purpose for coming there to Mademoiselle Germaine. They come there because of the motor car advertisement they see in the Renner Advertisement, as Monsieur Charolais' son wants a sixty-horsepower car that he can use to rush hills. Because the car is not for sale, Mademoiselle Germaine offers a hundred horse-power car. Also, she asks them to wait while she is looking for the picture of the car. When they wait for the picture, one of Monsieur Charolais' sons named, Bernard, takes something from the top of the cabinet as seen in the following narration: "They had barely turned their backs, when the hand of young Charolais shot out as swiftly as the tongue of a lizard catching a fly, closed round the silver statuette on the top of the cabinet beside him, and flashed it into his jacket pocket" (Jepson and Leblanc, 1909, p. 26).

The quotation above shows that the young Charolais, Bernard, takes the silver statuette and puts it into his jacket pocket. It implies that he intentionally takes silver statuette as the movable and tangible property belonging to the Martins. At that moment, Monsieur Charolais scolds him and forces him to return it to its place. At that moment, he does what Monsieur Charolais tells him to do. However, on their second visit, Bernard tries to take something again from Monsieur Gournay-Martin residence. On that occasion, he tries to take a cigarette case as mentioned below:

"You've taken a cigarette-case," said the Duke.

"No, no, I haven't nothing of the kind!" stammered Bernard.

The Duke grasped the young man's left wrist, plunged his hand into the motor-cap which he was carrying, drew out of it a silver cigarette-case, and held it before his eyes. Bernard turned pale to the lips. His frightened eyes seemed about to leap from their sockets (Jepson and Leblanc, 1909, p. 58).

The conversation above shows that Bernard illegally takes movable and tangible property belonging to Monsieur Gournay-Martin. He has successfully taken a silver cigarette case. However, the Duke of Charmerace realizes that Bernard has already taken the silver cigarette case. So, he starts threatening to tell Monsieur Charolais about his behavior and takes the cigarette case from his pocket.

Another theft that the Charolais conduct is at night when Monsieur Gournay-Martin, Mademoiselle Germaine, and the maids go to his residence in Paris. The theft that they conduct can be seen in a part of the conversation below:

"It was those Charolais, those cursed Charolais!" growled Firmin.

"They came on us unawares from behind," said Jean

"They tied us up, and gagged us-the swine!" said Firmin.

"And then they went off in the two cars," said Jean (Jepson and Leblanc, 1909, p. 95).

The quotation above reveals that two cars belonging to Monsieur Gournay-Martin are illegally taken by the Charolais. The cars will be used by Monsieur Gournay-Martin to go to Paris to save the coronet of the Princesse de Lamballe. Before they conduct their action, they tie up and gag Jean and Firmin, the guard of Monsieur Gournay-Martin's residence. It prevents Jean and Firmin from saving the cars.

From the discussion, it shows that there are no robbery and receiving stolen property in the story. In conducting the crimes, the criminals do not involve violence when they illegally take property belonging to the ambassadress, Daray, and Monsieur Gournay Martin. Also, the criminals do not receive stolen property and do not intentionally receive it into his or her possession.

HOW THE CRIMES ARE REVEALED

The crimes in the novel are revealed through the investigation of Victoire and the investigation of the Duke of Charmerace. The objective of crime scene from the investigation of the Duke of Charmerace is the information of *corpus delicti* and linkage of persons, scenes, and objects because the physical evidence can link the suspect to the object and crime scene. The objective of crime scene from the investigation of Victoire is the information of *corpus delicti*, an identification of the suspect, and reconstruction of a crime.

The criminal is one who has committed a crime. It is revealed because there are some facts that imply the strangeness of some characters in the novel. After conducting criminal acts, the crimes are revealed after the detective finds some *corpus delicti* and strangeness when they explain their alibi. The crimes are revealed through the examination of the character Victoire and the Duke of Charmerace during the investigation in Monsieur Gournay-Martin's residence in Paris.

a. Investigation of Victoire

The investigation of Victoire is conducted because she is the only maid in Monsieur Gournay-Martin's residence in Paris. When the detectives arrive and inspect the house, they cannot find Victoire, and they start to make probabilities that Victoire is Lupin's accessory or Lupin himself. Later, the Duke of Charmerace finds Victoire sleeping near the fireplaces, and the authorities inspect her when she wakes up. During their inspection, Monsieur Guerchard, the chief inspector, asks her several questions about the criminality in Monsieur Gournay-Martin's residence.

Monsieur Guerchard asks her several questions relating to the burglary. At first, Monsieur Guerchard asks her how many burglars come into the house, and Victoire answers dozens, and she tells him that she heard a noise. Then she comes downstairs, and one of them chokes her to prevent her screaming. Her answer makes Guerchard want to know a more detailed explanation about it. So, he asks her if she hears any noise from the roof or not, and her answer is no. It makes him ask her for further explanation, as mentioned below:

"And were you tied up and gagged on the landing, or in here?" said Guerchard.

" Oh, I was caught on the landing, and pushed in here, and then tied up," said Victoire.

"I'm sure that wasn't one man's job," said Guerchard, looking at her vigorous figure with admiring eyes (Jepson and Leblanc, 1909, p. 239).

When Guerchard feels dishonesty again in her answer, he says "I'm sure that wasn't one man's job". It makes him examine Victoire in more detail. He repeats the same question and asks if she is sure about her answer. Also, he mentions the blue chalk again, the trace that Lupin always leaves after he conducts criminality, as mentioned in the novel: "There, written neatly in blue chalk, were the words: ARSÈNE LUPIN" (Jepson and Leblanc, 1909, p. 116). So, he ends up asking her the following questions in the narration of the novel below to find out the truth.

"Now, this is very important," he said. "I must have the exact position of the four feet of that screen. Let's see . . . some chalk . . . of course. . . You do some dressmaking, don't you, Madame Victoire?"

"Oh, yes, I sometimes make a dress for one of the maids in my spare time," said Victoire.

"Then you've got a piece of chalk on you," said Guerchard.

"Oh, yes," said Victoire, putting her hand to the pocket of her dress. She paused, took a step backwards, and looked wildly round the room, while the colour slowly faded in her ruddy cheeks. "What am I talking about?" She said in an uncertain, shaky voice. "I don't have any chalk. I ran out of chalk the day before yesterday."

"I think you have, Madame Victoire. Feel in your pocket and see," said Guerchard sternly (Jepson and Leblanc, 1909, p. 241).

From the narration above, it shows that Monsieur Guerchard has a trick to make Victoire tell the truth by asking her a question that is related to using chalk. He asks her: "let's see . . . some chalk . . . of course. . . You do some dressmaking, don't you, Madame Victoire?". He leads his statement to the fact of Victoire, and he succeeds in making Victoire answer "yes". Then, he tells her the main point by saying, "Then you've got a piece of chalk on you". And again, it makes her answer yes spontaneously and put her hand in her dress pocket. Even though she tries to hide the truth by making an excuse, it is useless because the truth has already been revealed. In the end, Monsieur Guerchard takes the blue chalk from her pocket.

From the examination of Victoire, it can be concluded that the authority conducts some steps of crime scene investigation. The steps that are conducted by authority are an identification of the suspect to provide the source determination of physical evidence, get the information on the *corpus delicti* to determine the important facts in an investigation, and reconstruction of a crime as the final step of investigation because the authorities are interested in how a crime occurs. An identification of the suspect is conducted to find the source of the *corpus delicti*. The source of *corpus delicti* is the person who makes the dress herself. The *corpus delicti* that is found from the examination of Victoire is the blue chalk. Also, reconstruction of a crime is conducted because the authority is more interested in how a crime occurred, so that the authority repeats his question and keeps asking the suspect to explain how the crime happened.

b. Investigation of the Duke of Charmerace

Another investigation is the investigation of the Duke of Charmerace. The Duke of Charmerace is always with the authorities during the examinations of other characters: Mademoiselle Germaine and Victoire. During the examination, Monsieur Guerchard also feels that there is an oddity between the facts that he has found and the Duke of Charmerace's answer. There is a connection between the *corpus delicti*, which makes him very curious. When he has a chance, he joins the Duke in the drawing room. He has a long conversation with the Duke, questioning his break-down and asking about why he takes so long to arrive in Paris. Then their conversation ends up in this point:

"All the same, all this is very curious," he said in a new tone, a challenging, menacing, accusing tone.

"What?" said the Duke, looking at him curiously.

"Everything: your cigarettes . . . the salvias . . . the photograph that Bonavent found in Victoire's prayer-book . . . that man in motoring dress . . . and finally, your break-down," said Guerchard; and the accusation and the threat rang clearer (Jepson and Leblanc, 1909, p. 283).

The narration above shows that Guerchard mentions some points that make him very curious. The points are the cigarette belonging to the Duke of Charmerace, the salvias, the photograph in Victoire's prayer book, the man in a motoring dress, and his breakdown. These are some *corpus delicti* that the authorities got from the witness' statements. From that *corpus delicti*, it can be concluded that the objective of crime scene from the investigation of the Duke of Charmerace is linkage of persons, scenes, and objects because the physical evidence can link the suspect to the object and crime scene. The narration of some points that were mentioned by Monsieur Guerchard will be attached into several parts.

"A few minutes after the van had gone, a man in a motoring dress came out of the house," said Dieusy.

"In a motoring dress?" said Guerchard quickly.

"Yes. And a little way from the house he threw away his cigarette. The scavenger thought the whole business a little queer, and he picked up the cigarette and kept it. Here it is." He handed it to Guerchard, whose eyes scanned it carelessly and then glued themselves to it.

"A gold-tipped cigarette . . . marked Mercedes . . . Why, your Grace, this is one of your cigarettes!"

"But this is incredible!" cried the Duke.

"Not at all," said Guerchard. "It's merely another link in the chain. I've no doubt you have some of these cigarettes at Charmerace" (Jepson and Leblanc, 1909, p. 246-247).

The narration signifies that a man in a motoring dress is the burglar because he comes out from Monsieur Gournay-Martin's house, and his cigarette is the *corpus delicti*. The cigarette has a gold-tipped and marked Mercedes. It is the same kind of cigarette belonging to the Duke of Charmerace. But at that moment, the Duke of Charmerace successfully denies that the cigarette does not belong to him.

In another chance, Guerchard makes a call with the gardener. He wants to know the person who visits his hot house, for he is the only gardener in France who has pink salvias. The conversation between Monsieur Guerchard and the gardener can be seen in the novel as follows:

And he turned again to the telephone. "Yes, yesterday," he said. "Nobody else? . . . No one but the Duke of Charmerace? Are you sure? . . . quite sure? . . . absolutely sure? . . . Yes, that's all I wanted to know . . . thank you."

He turned to the Duke and said, "Did you hear that, your Grace? The gardener says that you were the only person in his hot-houses yesterday, the only person who could have plucked any pink salvias" (Jepson and Leblanc, 1909, p. 268-269).

From the quotation above, it shows that the Duke of Charmerace is the only one who visits his garden. It indicates that he is the only person who can pluck the pink salvias. Earlier in the morning, fresh pink salvia is found as *corpus delicti* in Monsieur Gournay-Martin's residence in Paris during the inspection. At that moment, the authorities still have not found the criminal. Therefore, Monsieur Guerchard requests the gardener to call him because the criminal is the last person to visit his garden. At that moment, Monsieur Guerchard gets the answer that the Duke of Charmerace is the only 'person who has visited his garden. Therefore, after Monsieur Guerchard finishes his call, he immediately states the fact to the Duke of Charmerace.

Another *corpus delicti* of the case is a photograph from Victoire's prayer book. It is found by Bonavent in Victoire's room during the investigation after Victoire escapes with a prison van that has been prepared by Lupin's accessories. The photograph in the prayer book that is found by Bonavent can be seen in the novel as follows:

Guerchard took the photograph from the prayer-book and looked at it: "It looks about ten years old," he said. "It's a good deal faded for reproduction. Hullo! What have we here?" The photograph showed Victoire in her Sunday best, and with her a boy of seventeen or eighteen. Guerchard's eyes glued themselves to the face of the boy. He stared at it, holding the portrait now nearer, now further off. His eyes kept stealing covertly from the photograph to the face of the Duke (Jepson and Leblanc, 1909, p. 270).

The narration above shows that Monsieur Guerchard pays close attention to the pretty faded photograph from the prayer book. He sees a teenage boy in the picture and steals glances at the Duke of Charmerace. It signifies that Monsieur Guerchard is suspicious of the Duke of Charmerace. He, who is already suspicious of the Duke of Charmerace because one of the *corpus delicti*, a gold-tipped and marked Mercedes cigarette that is found not far from Monsieur Gournay-Martin's residence and fresh pink salvias whose garden is only visited by the Duke of Charmerace the day before, becomes even more suspicious with the pretty faded photograph found in the prayer book.

The last *corpus delicti* that makes Monsieur Guerchard suspect the Duke of Charmerace is his arrival time at the Monsieur Gournay-Martin's residence in the morning. It can be seen in the novel as follows:

"If I'd known about your break-down in your car last night, I should have hesitated about asking you—"

"A break-down?" interrupted the Duke.

"Yes, you left Charmerace at eight o'clock last night. And you only reached Paris at six this morning. You couldn't have had a very high-power car?" said Guerchard.

"I had a 100 horse-power car," said the Duke.

"Then you must have had a devil of a break-down," said Guerchard (Jepson and Leblanc, 1909, p. 282).

From the narration above, it shows that Monsieur Guerchard investigates the Duke of Charmerace about his break-down car because it takes so long to get to Paris, with a total of 10 hours of travel. The Duke of Charmerace says that he uses a hundred-power car to Paris. Indeed, it is an alibi, and Monsieur Guerchard sarcastically tells him that he must have had a devil of a break-down.

Even though he gets the *corpus delicti*, feels inquisitive, and has a strong intuition, he cannot arrest the Duke of Charmerace because the Duke always has his way of baffling people. At that moment, after mentioning some points of his curiosity, he asks for help from the Duke to stay until midnight to arrest Lupin. The Duke agrees with him, and that night, only both of them are staying in the room to protect the coronet. At that moment, he finally realizes that the Duke of Charmerace is Lupin as indicated in the following narration.

"You are Lupin! I recognize you now."

"Prove it," said the Duke scornfully.

"I will!" cried Guerchard.

"You won't. I am the Duke of Charmerace." Guerchard laughed wildly.

"Don't laugh. You know nothing, dear boy," said the Duke tauntingly (Jepson and Leblanc, 1909, p. 295).

From the narration above, it shows that Monsieur Guerchard finally recognizes that the Duke of Charmerace is Lupin. However, even though he realizes it, he never successfully arrests Lupin. Crimes in Monsieur Gournay-Martin are not the first case that makes him deal with Lupin. Lupin always has his way of escaping from getting arrested by Monsieur Guerchard, just as what happens in this case. Monsieur Guerchard cannot arrest Lupin because of his disguising as the Duke of

Charmerace. At that moment, Monsieur Guerchard is the only character who realizes that the Duke of Charmerace is Lupin. He has no *corpus delicti* at all that the real Duke of Charmerace has passed away. Moreover, the Duke of Charmerace has a good reputation and is respected. It is not possible to arrest him without *corpus delicti*.

Then, when the news of Duke Charmerace's death has spread in Monsieur Gournay-Martin's family, Lupin once again manages to escape with his ability to disguise himself. He disguises himself as Monsieur Guerchard by convincing the guards that Monsieur Guerchard and Dieussy in the elevator are Lupin and Monsieur Charolais in disguise. The guards believe him, and he escapes.

From the examination of the Duke of Charmerace, it can be concluded that the authority conducts some steps of crime scene investigation. The authority conducts an identification of the suspect to provide the source determination of physical evidence, get the information on the *corpus delicti* to determine the important facts in an investigation, and reconstruction of a crime as the final step of investigation because the authorities are interested in how a crime occurred. An identification of the suspect is conducted to find the source of the *corpus delicti*. The source of *corpus delicti* is the person who uses a motorcar in the morning and throws his cigarette; and goes to the garden on the day before. The *corpus delicti* that is found from the examination of the Duke of Charmerace is the pink salvia, a photograph from Victoire's prayer book, and a cigarette with gold-tipped and marked Mercedes. Also, reconstruction of a crime is conducted because the authority is more interested in how a crime occurred, so that the authority repeats his question and keeps asking the suspect to explain how the crime happened.

Moreover, from the investigation, it can be concluded that the authorities already conducted some steps of investigation and already know who the criminals are. But, the authorities fail to catch the criminals because they are successful in escaping from the authorities.

CONCLUSION

Based on the research results of the novel *Arsène Lupin* by Maurice Leblanc and Edgar Jepson, it can be seen that there are the forms of crimes, how the crimes in the novel are carried out, and how the crimes in the novel are revealed. First, the forms of crimes in the novel are burglary and theft. Second, the crimes in the novel are carried out by doing criminal acts. Third, the crimes in the novel are revealed through the investigation of Victoire and the investigation of the Duke of Charmerace.

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