

CHAPTER 2

POLICE PROCEDURALS AND THE ADAM DALGLIESH SERIES

2.1 Introduction

The ‘Police Officer’, in fiction or real life, is often projected as corrupt, inefficient, ignorant, lazy, ill-educated and unapproachable. Generally, a male figure, the officer makes an entrance in the narrative after the genius detective or private investigator solves the crime. The private detective, be it in Detective Fiction or Hard-Boiled Fiction, cannot, after all, make an arrest. This shows that the police officer is an indispensable figure in crime narratives and often features in most sub-genres either as a foil or to make an appearance for the post-climatic denouement. The police figure is a representative of the state as it facilitates a just and legal policing system, irrespective of the fact that these systems can be flawed and need continuous reforms with the change in time. It is, therefore, expected of the police officers, to follow the norms and adapt themselves according to changing laws and policies. The question thus arises: if a police officer is a flawed and unglamorous figure, then why would anyone be interested in writing or reading a narrative with the police officer as the main protagonist?

Hillary Waugh argues that “the police procedurals deal not just with policemen, but with the “world of policemen” involved with all the rules and regulations” (Hausladen 1996, 46).

For true procedurals, no matter how fantastic the story lines, one basic criterion is essential: “they must get the procedural right” (Vicarel 1995, x); and to that might be added: they also must get the geography and its sense of place right as well. Because much of police work is mundane and ordinary, the key to success is turning the everyday into something exciting and suspenseful. The author “must create excitement

out of the unexciting. He must make the mundane interesting. He must extract suspense from the routine” (Waugh 1982, 46). This is the true art of the writer of the police procedural. (Hausladen 46)

The Police Procedural is a sub-genre of crime fiction that not only talks about the figure of the police officer but, as the name suggests, deals with the ‘procedure’ of solving the mystery within the limited facilities, resources, jurisdiction and protocols defined in the policing system. Police Procedural is a mystery story wherein “the mystery is solved by regular police detectives, usually working in teams and using ordinary police routines” (Dove 1982, 1). However, it needs to be clarified that “[n]ot every story about a policeman is a procedural” (2). So, what exactly is a Police Procedural? What are its characteristics? How is it a part of the crime fiction genre? What are the features that are similar to and distinct from other sub-genres? – are a few questions that this chapter will discuss. This will enable one to place the primary text, P.D. James’ Police Procedural series, within the larger historical and literary context. The evolution of the sub-genre within the British space takes us back to the period of enlightenment and reform, which saw the formation of the policing system.

2.2 Background

The eighteenth-century British society ensured law and order by propagating fear among the masses with public display of traditional forms of punishments and public executions. These punishments incorporated the use of torture instruments such as hanging cages, garrote, pillory, jaw breakers, branks, among others. The Newgate Prison adopted the “bloody code” that ordained a death sentence irrespective of the nature of the crime, that is, a minor crime such as theft or forgery, or a heinous crime such as a homicide. Due to the absence of a policing system and the lack of a proper trial, law and order was maintained through “communal detection” based on “circumstantial evidence” which often led to the execution of the poor

and the innocent (Knight 2004, 8). Those with patronage or with high social ranking were able to escape the death sentences. However, the prison conditions were unhygienic, and overcrowding led to diseases and death (Bell, 2003; Knight, 2004).

The Newgate Prison, between the Old Bailey and the New Gate Street, in the City of London, documented the “Accounts of Lives, Crimes, Confessions and Execution of Criminals” (1728), which were compiled and later published as the *Newgate Calendar* in 1773. The publication underwent revisions and republications to incorporate biographies of inmates. Examples include William Jackson’s version published in 1795, and, Andrew Knapp and William Baldwin’s in 1826. Writers such as Daniel Defoe, Ben Johnson and Oscar Wilde, who had been imprisoned at the Newgate, have written about their experiences in their novels. William Harrison Ainsworth wrote *Jack Sheppard* based on a prisoner known for his theft and multiple escapes from the Newgate Prison till he was hanged at the Tyburn gallows. Such literary works critiqued the legal system and showed convicts in a sympathetic light as victims of unjust laws and policies. Consequently, the Fielding brothers strongly advocated for reforms. Henry Fielding became a magistrate in 1748 and wrote pamphlets such as *A Charge Delivered to the Grand Jury* (1749), *An Enquiry into the Causes of the Late Increase of Robbers* (1753) and *A Proposal for Making an Effectual Provision for the Poor* (1753). Fielding’s works and the French Revolution (1789–1799) influenced scholars across Europe to propose political reforms through their writings. Other writings on penal reforms include Cesare Beccaria’s “An Essay on Crime and Punishment” (1764), John Howard’s *State of Prisons* (1777) and Jeremy Bentham’s “Cases Unmeet for Punishment” (1789).

2.2.1 The Systematisation of Policing

In 1749, the Fieldings established a policing system, called the “Bow Street Runners”, which was considered as the first mobile police force, in London (Knight 2004, 8). Analogous to the earlier thief-takers and bounty hunters, who were private individuals hired to capture

criminals, the Bow Street Runners were “susceptible to corruption” and perpetuated cases of false accusations and unfair practices (Srinivasan *et al* 2020, 4). In 1798, the River Police or Marine Police was established at Wapping to monitor and prevent pirate attacks on cargo ships from the Thames. This would later act as a foundation for the Metropolitan Police Force. By 1808, Sir Samuel Romilly introduced a “bill to do away with the death penalty” for minor crimes (Scott *et al* 1913, 233). Since 1826, public executions were discontinued, and in 1829 the London Metropolitan Police Force was formally established by Sir Robert Peel (who belonged to the conservative party) under the Metropolitan Police Act of 1828 (“Important Dates” n.p.). The police officers came to be known as ‘Peelers’ or ‘Bobbies’, a play on the name of Robert Peel (“Sir Robert Peel” n.p.). Owing to its location at the Great Scotland Yard Street at St James, Westminster, London, the Metropolitan Police or simply the Met was also synonymously addressed as the Scotland Yard. The Met, however, does not hold jurisdiction within the City of London which is under the direct jurisdiction of City of London Police.

In France and America, meanwhile, the policing system was far more evolved than the Met as it was incorporating a scientific and technologically advanced method of policing and detection. Eugène François Vidocq in 1811 established the Sûreté and the “first modern detective agency, Les Bureau de Renseignements” in France (Symons 1985, 31). As an ex-convict, Vidocq was familiar with the methods of committing a crime that made it possible for him and his team (who were also formerly criminals) to pre-empt crime and undertake post-crime detection. However, their reliability was often questioned due to their criminal history, and it was believed that certain crimes were designed by Vidocq to showcase his success at detection. Vidocq had to resign in 1827, and was replaced by Coco Lacour, only to return to office again in 1832 (Srinivasan *et al*, 2020). Vidocq was also familiar with the use of disguises and was able to solve cases undercover, and thus, became an inspiring figure for

writers of Detective Fiction who would frame their detective protagonists with characteristics of Vidocq. Some examples include Poe's Dupin, Balzac's Vautrin, Doyle's Holmes, Gaboriau's Monsieur Lecoq among others, who were also masters of disguises.

In America, the National Bureau of Criminal Identification was established in 1896, which evolved into the Bureau of Investigation in 1908, and was later, consolidated as the Federal Bureau of Investigation or the FBI, as we know it today. J. Edgar Hoover serving as the Director from 1924 to 1972, played a significant role in establishing the Technical Laboratory, later known as the FBI Laboratory, in 1932 at Quantico, Virginia. The use of forensic science (such as finger printing, serology, ballistics, autopsy) enabled better detection and verification based on evidentiary support. Technological advancements such as the daguerreotype camera followed by its upgradations in the 1830s proved to be important in capturing images of the crime scene for evidence. This enabled detectives to repeatedly go back to the crime scene and notice details that they otherwise might have missed in a single observation. Moreover, these photographs became extremely significant as documentation and proof for trial in the court of law. Similarly, in the first half of the 1800s, Jan Purkyne (Austrian physiologist) identified fingerprint patterns. Sir Francis Galton in the late 1800s identified that each individual had a unique fingerprint. This proved to be beneficial for police officers to maintain formal prisoner records, use fingerprints as evidences to a crime scene, and identify criminals using these unique patterns. Use of scientific techniques for investigation was not limited to fingerprinting. The use of Bertillon system of anthropometry, for example, is invoked in literary narratives such as Doyle's Holmes stories.

2.2.2 Literary and Extra-literary Works

Now that the policing system has become more established and organised, literary works that once showed police officers as foils to the private detective gradually have shifted focus (Nestingen 2020). Literary works portraying police officers as protagonists or playing a

significant role in the narrative emerged. Charles Dickens' Inspector Bucket in *Bleak House* (1852–1853) is based on Charles Frederick Field (1805–1874), a Metropolitan police officer. Dickens also wrote on Field in his weekly magazine *Household Words* (1850–1859). Following Dickens, Charles Felix's *The Notting Hill Mystery* (1862–1863), Wilkie Collins' *Moonstone* (1868), and Emile Gaboriau's *Monsieur Lecoq* (1868), paved the way for police novels and detective stories.

Gulddal (2016) identifies police narratives as 'police novel' or 'precinct novel' as opposed to 'police procedurals' which he argues is a "misnomer" (15) emerging out of a "genre discomfort" where there are intermixing of genres and breaking genre rules (2). Dove (1982), on the other hand, whose detailed and elaborate work is titled *The Police Procedural*, considers the sub-genre more complicated than a narrative featuring a police officer. The Police Procedural, for Dove, is a sub-genre of crime fiction that depicts policing and detection realistically. That is, the novel must capture the procedure that the police officer and the officer's team must follow, as prescribed under the law. He argues that the Procedural emerged much later, first in the American space. He asserts Lawrence Treat's *V as in Victim* (1945) as the first Police Procedural novel (9).

The Procedural gained momentum and popularity through writers such as Ed McBain (Evan Hunter) with his 87th Precinct novels (1956 to 2005), Hillary Waugh for *Last Seen Wearing* (1952), Elizabeth Linington (or Dell Shannon) for her Luis Mendoza series (1960 to 1986) among others. As the Hard-Boiled mode gradually took predominance in America, the Police Procedural made a strong ground in the British and European space with works such as John Creasey (or J. J. Marric)'s Inspector Roger West Series (1942–1978) and Detective Gideon series (1955 to 1976), Michael Gilbert's Inspector Hazlerigg novels from 1947, Maurice Proctor's *The Chief Inspector's Statement* (1951) (also known as *The Pennycross*

Murders in the U.S.), Nicholas Freeling's Van der Valk series (1962 to 1981), followed by P.D. James, Colin Dexter and Ruth Rendell.

As one can observe from such a multitude of literary writings, it is difficult to assert the beginnings of the Police Procedural narrative. Does it begin in the serialised form through Dickens, or in the novel form in America or through John Creasey's works published prior to Lawrence Sanders? It is also important to understand that since most writers were writing under pseudonyms, identifying the work with the actual author is equally challenging and leaves much scope for investigation. For example, John Creasey writes under several names: J. J. Marric, Anthony Morton, Jeremy York, Norman Deane, Robert Frazer, Peter Manton, Gordon Ashe, to name a few. This multitude of pseudonyms of a single author shows the possibilities of innumerable works that have yet not been recognised under the original identity of the author.

The Police Procedural has not remained confined or unique to the American or British setting and an abundance of such literature from the European nations have become extremely well-known around the globe. Maj Sjöwall and Per Wahlöö are Swedish writers known for their Martin Beck series (1965–1975); Henning Mankell is known for his Kurt Wallander series; Jo Nesbø is a Norwegian writer known for his Inspector Harry Hole novels; Poul Ørum for his Danish Police Procedural writings; while William Knox (under pseudonyms Michael Kirk, Robert MacLeod, Noah Webster) and Ian Rankin are Scottish writers of the Procedurals. New Zealander Ngaio Marsh is one of the early writers featuring police officer Roderick Alleyn as the protagonist in her novels, commencing with *A Man Lay Dead* in 1934, and culminating with *Light Thickens* in 1982. In South-East Europe, Yannis Maris, known for his *Murder in Mykonos* (1958), introduced Inspector Bekas, contributing to Greek crime fiction, which influenced Filippou Filippou and Zouroudi to pursue crime fiction writings (Crane,

2019). In East Asia, Japan's Keigo Higashino received commercial success with his Detective Kaga series (1986–2013).

Smolin (2013) in “Didactic Entertainment: The Moroccan “Police Journal” and the Origins of the Arabic Police Procedural” discusses Police Procedural narratives in Arabic from the African countries. Morocco established its police force after independence from the Protectorate in 1956. In January 1961, it released the *Majallat al-Shurta* or Police Journal, which was renamed to *Majallat al-Amn al-Watani* or *The Journal of National Security* in 1967. This journal not only documented real events but also incorporated fictional narratives in the form of short stories authored by police officers themselves (Smolin 697). Some of these short stories include “‘Jarima ‘ala Difaf al-Buhayra” (A Crime on the Shores of the Lake)’, “‘Man Hafara Bi’ran . . . Waqa ‘a fiha!” (“He Who Digs a Pit . . . Falls into It!”), “‘Basamat al-Qatil” (The Killer’s Fingerprints)’ (Smolin, 2013). In the novel form, the first Arabic Police Procedural was *Dahaya Hubb*, published in 1963 by Muhammad ibn al-Tuhami, however, this genre gradually disappeared in the later years (699, 702).

Similarly, in India, some of the “earliest true-crime writings are from the late 1800s Bengal, where Bakaulah and Priyanath Mukhopadhyay, *darogas* or detective policemen, recounted their investigations in journals and magazines. But it is not until early 2000s that actual cases were published in paperback” (Lopez 2020, 14). In the contemporary times, Police Procedurals in India have been popularised through works such as Anita Nair’s *Cut Like Wound* (2012) featuring Inspector Borei Gowda in the novel form. In media, films like *Action Hero Biju* (2016) by Abrid Shinde documents a regular routine of a police officer, through a fictional plot. Critically acclaimed web series such as *Paatal Lok* (2020) and *Sacred Games* (2018), both adapted from novels by Tarun Tejpal and Vikram Chandra respectively, show the challenges and vulnerability of a police officer dealing with society’s underbelly. The recent Emmy award winning series *Delhi Crime* (2019) is based on real life incident of the

December 16th, 2012, Delhi gang rape and murder case. Unur (2020) studies extra-literary Police Procedurals and focuses on women detectives in Turkish television series. She observes that in television series such as *Kanit* (The Evidence, 2010–2013), *Şahsiyet* (Personality, 2018) and *Cinayet: (The Killing, 2014)*, the narratives are “localized in accordance with the local norms, values and tastes” especially when concerned with the portrayal of women characters (134). It is only after the “1926 Civil Code” that gender inequalities were abolished and women entered the workforce which was reflected in the literary and media representations (131).

From short stories to novels to films, television series and now web series, Police Procedurals have evolved especially due to its scope of representation through digital media both as fictional stories such as *N.Y.P.D* (1967–1969), *Castle* (2009–2016), *Broadchurch* (2013–2017), *Line of Duty* (2012–), or as documentaries and true crimes such as *The New Detectives* (1996–2004) telecasted on the Discovery Channel. According to Broe (2004):

. . . between 1950 and 1955, during the height of the Cold War, the crime film of 1940s *noir*, which featured the sympathetic fugitive as a figure of working class rebellion, transformed into the police procedural, which featured a working class cop. The similarities between these two periods is made explicit by the revival of the television series that epitomized the moment of the first police procedural, *Dragnet* (NBC, U.S.A., 1952-59 and ABC, U.S.A., 2003-2004). (82)

The genre has further expanded to incorporate in-depth details of the investigation and the procedure of crime-solving. The crime genre evolves to form forensic thrillers and its sub-fields, where the focus is on forensic examination functioning in tandem with the police’s procedure (Bavidge, 2012). Forensic thrillers such as *Bones* (2005–2017) adapted from Kathy Reichs’ Temperance Brennan series incorporates forensic anthropology. *Criminal Minds* (2005–2020) and *The Mentalist* (2008–2015) are based on criminal profiling, and *Forensic*

Files (1996–2011) depicts case files in a documentary format. Series such as *White Collar* (2009–2014) and films such as *Silence of the Lambs* (1991) are examples of police officers being dependent on convicts (in this case Neil Caffrey, a con artist, and, Hannibal Lector, a cannibalistic serial killer, respectively) to solve their cases.

2.3 Characteristics of a Police Procedural

The Police Procedural is a narrative of “mundane experiences of everyday life” (Hausladen 1996, 50). The narrative heavily relies on realism as it depicts the everyday struggles and challenges of a police officer. In a Procedural, the team members and the subordinates of the officer in charge, are important and recurring characters. In James’ Dalgliesh series, we learn how Kate Miskin is recruited into Dalgliesh’s team and as the novels progress, we see her growth as a human being and as an officer. Moreover, by the last novel, there is a gradual shift where Miskin is given the limelight and takes charge of the present case while Dalgliesh takes a step back, as he contemplates retiring from the police force.

The police officer never works alone and needs the support of the second-in-command, the team assigned to the case, the forensic team including the SOCO (Scene of Crime Officers) and the pathologist, and their informants. The narrative, therefore, naturally accumulates a large cast or set of characters which also inevitably includes the set of possible suspects and minor characters. As a result, it is challenging for the reader to retain and remember these characters, which some may consider as a drawback of the sub-genre. It is equally challenging for the writer of a Procedural story to make both the characters and the narrative interesting and unique, to instigate interest, and prolong the enthusiasm of the mystery. The Procedural, as the name suggests, is bound to talk about the step-by-step measures taken by police officers to solve cases, and hence, the narrative can be long and tedious, as compared to the more fast-

paced and action-oriented Detective Fiction. As a result, a novel form or a serialised structure is more suitable for a Procedural as opposed to short stories.

The Procedural consists of long snatches of dialogues in the form of interrogations and interviews. The police investigation depends upon unreliable narratives and glitches in information transfer due to false intent or memory gaps. The witnesses are interviewed more than once, the questions are repeated, and new information or clues are revealed while the narrative progresses. Although there are cases of violence, kidnapping and murders, extrajudicial killings and use of guns are relatively rare as opposed to the Spy Thrillers and the Hard-Boiled. The American and European Procedurals are different in their approach. In the American Police Procedurals the officers have a more “physical” and hands-on approach, have less regard for their convicts, are “rougher on the suspects”, “take advantage of weaknesses”, and “always carry guns, even off duty” (Dove 1982, 144–150). The English and European police officers have a “humane” and “mental” approach wherein they employ “distraction and psychological intimidation”, depend on civilian cooperation, and “use guns only in emergency situations” after “special prior authorisation” (144–150).

The Police Procedural depicts the system at work: the judiciary and the legal system, and writers of this sub-genre use this form to highlight the challenges and the flaws in this system. Therefore, one often comes across Procedurals wherein, even if the police officer is able to solve the case, he/she cannot make an arrest due to the dearth of evidences acceptable to a court. Unlike detective stories, the police officer’s work goes beyond the mystery story. The investigation and an arrest are followed by tedious paperwork and deskwork, and, appearances in court while simultaneously working on multiple cases. The Procedurals show officers under immense pressure and also situations when they are unsuccessful in solving their case.

The Procedural does not always give the reader the pleasure of closure. The officer too, is bound by rules, laws and jurisdiction to act upon a particular case. The investigating officer is answerable to the superior officer and cannot resort to breaking the law. As a public figure who upholds the law, the officer is supposed to follow police protocol. However, the Procedural also depicts police officers who resort to corruption and illegal measures. This results in strained relations between the police system and the masses, as people often perceive officers to be unreliable, untrustworthy and unapproachable. The officer is “alienated” by the community and there develops a “latent hatred” between the officers and the masses (96–97). Often working for long hours, with low pay, and minimum rewards, the police officer is not always motivated to work. Yet, the officer must follow orders, and does not have the freedom to choose or reject a case unlike a private detective.

An investigation generally begins at a precinct, where the senior officer assigns the protagonist to a specific case. The Police Procedural narrative need not be in chronological order and can go back and forth in time and in memory. The narrative, however, cannot rely on supernatural and mystical elements, and the mystery must be solved with only proper logical reasoning and based on scientific evidences following the rules of Detective Fiction. Thus, once the case is assigned, the lead officer needs to build a strong team, who would work in coordination and cooperation during interrogations, stakeouts, and conducting undercover operations. The police team provides backup and support not just in times of danger but also through division of labour and duty. This enhances interpersonal relations, where the officers are protective, interdependent and develop strong bonds of trust. In the television series *Castle* (2009–2016), for example, we see that Detective Kate Miskin, Javier Esposito, Kevin Ryan and Medical Examiner Dr Lanie Parish, are not only colleagues but also good friends who support each other in both their professional and personal lives. However, this friendship and loyalty to the team also makes it difficult for them to work in collaboration with other police

units, especially when they are working beyond jurisdictions and fields of expertise. In Season 2, Episode 17 of *Castle*, the NYPD and FBI need to work together to find a serial killer. Although the two teams work in tandem much later, in the initial part of the episode, Beckett and her team are defensive, competitive and see the FBI as an intrusion into their office space and their case.

As a contemporary genre, the Police Procedural is a reflection of the modern heterogeneous society. Policing has always been associated to be a white male profession and the protagonists in Police Procedurals have mostly been such figures. However, contemporary works show women police officers, officers from varied ethnic and cultural backgrounds, and even of gender nonconforming identities entering the work force. As a consequence of social restructuring in the event of the World Wars, women entered the work spaces earlier dominated by men. Women officers joined the police force as early as 1919 at the Met in Britain. However, representations of women officers remained low. Even women writers of Police Procedurals predominantly had male protagonists, such as Rendell's Wexford, James's Dalgliesh, George's Lynley, and so on. Women police officers that featured in the novels played subsidiary roles, mirroring the real-life scenario. They were assigned deskwork and report writing instead of hands-on investigation. Often, they were responsible for women or juvenile convicts, for providing emotional comfort in situations like informing the news of death to a victim's family, or were used as "female bait" to catch rapists and sex offenders (Fielding and Fielding 1992, 206; Dove 1982, 156–157). According to Dove (1982), the "first policewoman to be featured in a procedural series was Christie Opara, the central character in three novels by Dorothy Uhnak": *The Bait* (1968), *The Witness* (1969) and *The Ledger* (1970) (154–157). Gendered roles in the police profession remains a key issue. The profession and associated literary works need to ponder on inclusivity of women as well as the LGBTQ+ community. The diasporic heterogeneity in the population seeps into the narrative through

inclusion of Black, Jewish, Hispanic, and Asian police officers featuring in Western narratives. A few examples include Jean Ball's Virgil Tibbs in *The Heat of the Night*, Dell Shannon's Luis Mendoza, and Ross LaManna's *Rush Hour* series.

The Procedurals continues to evolve with the evolution of the contemporary society. Globalisation and increased migration have enabled an inclusive demography such as in Rendell's *Simisola* (1994), where the narrative is about the representation of diasporic communities, post-colonial identities and the vulnerability of minority groups (generally people of different racial or ethnic community), who fall victims to crimes. At the same time, the Procedure genre is confined to national boundaries and rarely do we encounter a police officer undertaking international travel to exotic locations (in luxury private jets with stylised weapons and advanced gadgets as seen in Spy Thrillers). There are of course exceptions, when the police officers work in tandem with the INTERPOL (International Criminal Police Organisation). Additionally, there are cases where we see law enforcers such as Carl Hanratty (based on FBI agent Joseph Shea) in *Catch Me If You Can* (2002) crossing international borders to capture Frank Abagnale Jr.

The study of Procedurals across decades also shows modernisation of the police force and adaptation to new technologies. For example, Adam Dalgliesh is shown using his laptop in *The Lighthouse* (2005). The manual records have now shifted to digital records on computer systems which inherently also paves way for cyber-crime and the need for cyber security. Since the Procedurals reflect such social changes and developments, they come close to depicting factual representations of the functioning of the police force and the world. Another significant reason that the Procedurals are so accurate in its representation is the fact that many of the writers of this sub-genre were either: prior members of the force, or an ex-cop; have an acquaintance in the force, or seek aid from a police officer to learn about their professional

life; or like in the case of P.D. James have had the experience of working closely within the domain of crime and investigation.

2.4 Phyllis Dorothy James White and the Adam Dalgliesh Series

Phyllis Dorothy James White uses the gender-neutral name P.D. James for all her writings. Born on 3rd August 1920 in Oxford, England, James talks about her passion for writing and reading mystery stories since her childhood days in her interviews (Stasio, 2014; James, 2010; “Baroness James of Holland Park”). In 1941, she married Connor Bantry White, an army doctor, and during the Second World War, James worked as a nurse at the Red Cross. As her husband suffered from mental health issues as a consequence of the war, James was largely responsible for sustaining her family and thus began “working in the Civil Service in the National Health Service and, later, at the Home Office in the Police and Criminal Policy Departments” (Young 2017, 9). Over the years she has been a Member of House of Lords (Conservative Party), was the Governor of BBC, and was bestowed the title of ‘Baroness James of Holland Park’ in 1991. She has received numerous awards for her crime novels such as the Crime Writers’ Association Macallan Cartier Diamond Dagger and Silver Dagger, the Mystery Writers of America Grandmaster Award, to name a few.

Her experiences at her workplace form much of the setting for her novels, and inform her with the procedures of crime and detection. For example, *Mind to Murder* (1962) and *Shroud for a Nightingale* (1971), from her Dalgliesh series, depict her familiarity with the medical profession. In an interview with Sarah Crown for *The Guardian*, James says, “we get most of our characters from ourselves; things we’ve experienced, things we remember, emotions we remember” (James, 2010). Therefore, in crime fiction novels, she displays an understanding of the police protocols, functioning of the forensic department, and the details of crime scenes.

James has written many short stories such as “Moment of Power” (1969), “The Victim” (1973), “Memories Don’t Die” (1984), and, fictional and non-fictional work such as Cordelia Gray mysteries, a woman private detective in *An Unsuitable Job for a Woman* (1972) and *The Skull Beneath her Skin* (1982); *The Children of Men* (1992), a science fiction novel adapted into a film in 2006 by Alfonso Cuarón; *Talking about Detective Fiction* (2009) and *Time to be in Earnest* (2000), over a long career spanning decades. Her last novel is *Death Comes to Pemberley* (2011) a murder mystery spin off of Jane Austen’s *Pride and Prejudice* (1813). The publishing firm Faber and Faber, continues to republish James’s works, the latest being a short story collection *The Part Time Job* in 2020. James is, however, best known for her Adam Dalgliesh series consisting of fourteen novels spanning from 1962 to 2008, published by Faber and Faber, and adapted into television series by both ITV and BBC networks. This thesis is based on the Dalgliesh novels. The complete list of novels in the series is given below.

TABLE 1: LIST OF ADAM DALGLIESH NOVELS

S. No.	Title of the Novel	Year of Publication
1.	<i>Cover Her Face</i>	1962
2.	<i>Mind to Murder</i>	1963
3.	<i>Unnatural Causes</i>	1967
4.	<i>Shroud for a Nightingale</i>	1971
5.	<i>The Black Tower</i>	1975
6.	<i>Death of an Expert Witness</i>	1977
7.	<i>A Taste for Death</i>	1986
8.	<i>Devices and Desires</i>	1989
9.	<i>Original Sin</i>	1994
10.	<i>A Certain Justice</i>	1997
11.	<i>Death in Holy Orders</i>	2001
12.	<i>The Murder Room</i>	2003
13.	<i>The Lighthouse</i>	2005
14.	<i>The Private Patient</i>	2008

Over the course of 46 years, this study observes a transition within James' novels. Her characters develop with time. For example, we get a glimpse into Dalgliesh life, thoughts and ideas, and we see Miskin establish herself as a successful police officer. The number of characters in novels also increase. The plot and the narrative becomes more complex. While her first novel leans towards the tradition of Detective Fiction, following the footsteps of Christie, her latter novels become longer and more intense. Her novels deal with human psychology, violent crimes (kidnapping, gory murders, rape, abuse), social stratification and class differences in England, and the struggles and failures of modern policing and detection.

TABLE 2: SELECT CHARACTERS FROM THE ADAM DALGLIESH NOVELS

S.No.	Category	Character	Significant Appearance	Details
1.	Protagonist	Adam Dalgliesh	Throughout the series	Police officer at the Scotland Yard; Ranks: Detective Chief Inspector, Superintendent, Commander
2.	Police Team	Sergeant Martin	1 st Novel	Police officer at the Scotland Yard
3.		Sergeant Masterson	4 th Novel	Police officer at the Scotland Yard
4.		Inspector John Massingham	6 th Novel	Police officer at the Scotland Yard
5.		Inspector Kate Miskin	7 th Novel (first appearance)	Woman police officer; plays a significant role till the end of the series
6.		Detective Daniel Aaron	9 th Novel	Replaces John Massingham in the Special Squad; Jewish Police officer
7.		Sergeant Robbins	9 th Novel	Police officer at the Scotland Yard; Promoted to Inspector and leaves the Special Squad
8.		Detective Piers Tarrant	10 th Novel	Replaces Detective Daniel Aaron

S.No.	Category	Character	Significant Appearance	Details
9.		Sergeant Francis Benton Smith	12 th Novel	Replaces Sergeant Robbins; heterogenous identity: born of an English father and an Indian mother.
10.	Forensic Team	Dr Miles Kynaston	Dispersed across the novels	Forensic Pathologist
11.		Charlie Ferris	Dispersed across the novels	Scene of Crime Officer (SOCO)
12.		Dr Edith Glenister	13 th Novel	Forensic Pathologist
13.	Personal Relations	Jane Dalgliesh	3 rd Novel	Adam Dalgliesh's aunt; last surviving member of his family; dies in the 8 th Novel
14.		Conrad Ackroyd	Dispersed across the novels	Dalgliesh's friend and editor of <i>The Paternoster Review</i>
15.		Paul Berowne	7 th Novel	Minister to the Crown; Dalgliesh's friend
16.		Kate Miskin's Grandmother	7 th Novel	Killed in the 7 th Novel
17.		Cordelia Grey	Minor References	Dalgliesh's friend; Private Detective; P.D. James' protagonist in her Cordelia Grey series
18.		Dr Emma Lavenham	11 th Novel	Professor of Anglican Heritage at Cambridge; marries Dalgliesh in the 14 th Novel

Through Adam Dalgliesh, a poet-policeman, we are acquainted with a police officer's first-hand experience in solving cases and the thought processes and personal biases that intervene the professional space. The novels give an insight into how Dalgliesh manages and maintains a team, balances his personal life and poetic sensibilities, suffers from ill health and injury, and is subjected to dangerous situations while at work. Kate Miskin's presence shows the inclusion of women police officers from working class backgrounds, in the workforce and

the challenges they face in a male-dominated workspace. Her personal life depicts the struggles of being an illegitimate child, living in poor social conditions and striving to work up the social ladder. Each novel is a consequence of a fragment of history. It brings forward social issues on adoption laws, abortion laws, Jewish genocide, loopholes in the legal system, national safety and security, and also includes case files of real murderers and victims. What binds all the novels and brings them together is the strong sense of place and the specificity of spatial locations. Hence, the very first clue is the visual representation. The moment we reach out to a P.D. James' novel, we get the gist of the 'space', 'place' and 'landscape' through its cover page (see Appendix I).

2.5 Conclusion

The Police Procedurals borrows from various sub-genres of crime fiction while maintaining their unique structure and design. The police officer is similar to the detective of the Golden Age, but often commits mistakes, and is flawed. This makes the figure of the police officer humane and relatable. From the times when they featured in a minor role as a foil to the detective, who would make an entrance after the case is brilliantly resolved by the private eye, the roles of a police officer have come a long way. Representation of a police officer has attained centre stage whether they are cast in serious or comic moulds. Inspector Jacques Clouseau from Blake Edward's *The Pink Panther* series (1963–), or *Inspector Gadget* (1983) by Bruno Bianchi, Andy Heyward and Jean Chalopin, might be unconventional police officers playing the comic lead, but are definitely at the centre of the story and steering it forward. Edward Neumeier's *RoboCop* (1987–) weaves a police narrative with science fiction, resulting in a cyborg cop (Alex Murphy or Robocop) as the protagonist.

Representation of police officers and procedurals have, thus, evolved across the years to go beyond their roles as the public eye or as a part of the 'repressive state apparatus'. The

Police Procedural attains equilibrium in depicting the policing system in a grey zone, bringing to the forefront the human flaws of the police protagonists, as well as the successes of the force, such as the resolution of mystery and arrest of the culprit. The police officer as a part of the investigation takes on the role of a traveller who journeys across the puzzle story to arrive at the destination. Metaphorically, the Procedural is a journey of dialogues, questions, figuring out clues and collecting evidences. Literally, the police officer occupies the precinct or office space, must reach the crime scene on time, conduct stake-outs, travel to specific destinations to conduct witness-interviews, and must follow the protocol of exercising their powers within their 'jurisdiction'. Thus, there emerges, a significance of spaces in Police Procedurals, which needs analysis. The next chapter: "Chapter 3: Spatial Studies and Literature" introduces the concept of 'space' and connects it with crime fiction and Police Procedurals.



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