

'He just isn't my Frost': The Television Adaptation of R.D. Wingfield's Jack Frost

Simon Statham (Queen's University Belfast)

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Abstract: This article presents an analysis of the police television series *A Touch of Frost* (Yorkshire Television, 1992) and the crime novels by Rodney Wingfield upon which it is based. In order to analyse the way the protagonist, Inspector Jack Frost, is characterised in either version, data is drawn from the pilot episode of the series and Wingfield's debut novel *Frost at Christmas* (1984). Wingfield was less than impressed with television's version of Frost, stating, 'He just isn't my Frost'. The rationale for this article is to apply established models in stylistics to investigate the differences between the original and the adaptation. A core motivation for stylistics is to 'support initial impressions in various extracts' readings' and to 'describe the readers' response with some precision' (Gregoriou 2007: 19); this article therefore offers a close linguistic explanation for an author's dissatisfaction with the adaptation of his own work. The famously reticent Wingfield did not elaborate in detail on why he disapproved of the television version of Frost, although several critics observed that Wingfield felt television had 'softened' his creation. This article contends that 'softness' is represented in language through politeness strategies adopted by speakers whilst impoliteness represents the 'tougher' speech of Wingfield's original iteration of Jack Frost. In order to demonstrate this contention, this study will analyse pragmatic elements of the dialogue of both novel and television versions of Frost through the analytical framework for impoliteness developed by Culpeper (1996; 2010). This framework will be integrated into the model for analysing the elements of narrative outlined by Simpson and Montgomery (1995), in turn suggesting an elaboration of this model. In investigating whether television's Jack Frost is 'softer' than the character envisaged by Wingfield, free direct speech and accompanying physical behaviour in novel and television adaptation are analysed, focussing on whether the perceived softness of the latter has been partly achieved by making the speech of Frost less impolite on television.

1. Adapting Jack Frost for television

When Rodney Wingfield's Jack Frost appeared in the person of celebrated actor David Jason on British television channel ITV in 1992, the laconic character had already been the protagonist of three novels. The title of the television series, *A Touch of Frost*, was taken from the second novel to feature the character, whilst the pilot episode – named 'Care and Protection' – was based on Wingfield's debut book *Frost at Christmas* (1984). *Night Frost* (1992) was published just before the television adaptation hit the small screen. The story goes that

Wingfield, better known during this period as an author of radio plays, was persuaded to write the book by a non-returnable advance from publishers Macmillan more than any real desire to enter the fray of penning crime novels; indeed Wingfield was often described as a reluctant and disenchanting author. When *Frost at Christmas* was rejected by Macmillan in 1972, and eventually reworked into the radio drama 'Three Days of Frost' (1977) five years later, it would have seemed unlikely that the eventual television version would run for eighteen years and yield fifteen series. This outcome depended in part on the perseverance of Wingfield's agent, who eventually secured publication in Canada for *Frost at Christmas*, subsequently published in Britain by Constable in 1989.

Even then, and during a period when adaptation of crime novels was very much in vogue on British television, a movement from text to screen – what Gregoriot (2017) terms 'migration' – was still considered somewhat unlikely for Jack Frost. The crime writer and reviewer Mike Ripley claims to have predicted that owing to the 'multiple bleak and bloody plotlines, the scruffy hero, and the crude, black humour, it would be impossible to put them on television because no producer would have the nerve to do so' (2008: n.p.). The reasoning behind Ripley's prediction is telling for – although accounts of the ferociousness of Wingfield's disapproval of the television series vary – it is certain that he was not enthusiastic about the migrated version of his novels, and in particular the changes made to his protagonist. In the *Guardian* obituary to Wingfield, who died in 2007, Mark Carson wrote that the author felt television had 'sanitised' his hero, whilst Ripley's tribute to Wingfield in the *Telegraph* noted a 'softening of the dark humour essential as a safety valve for policemen investigating horrendous cases'. Wingfield was said to have regretted the loss of the 'tougher style' of the books.

The central research question of this article considers if part of this sanitising of Jack Frost in his migration from text to screen can be located in differences between the character's dialogue in the novel and on television. In order to account for the source of Rodney Wingfield's dissatisfaction with the less tough Frost of television, this article will apply models for the analysis of impoliteness (Culpeper 1996; 2010) to selected instances of free direct speech in the novels. By comparing these to impoliteness in the dialogue of parallel scenes on television, it will be established if television's Jack Frost can be said to be less impolite than the often outwardly crude character of the novels. Impoliteness is indicative of what Culpeper (2010: 3233) calls a 'negative attitude towards specific behaviours occurring in certain contexts'. Thus, a methodological focus on impoliteness offers an insight into whether or not the characterisation of Jack Frost in print is marked by a 'negative attitude', which has been diminished in re-characterising Frost for television.

Two excerpts from the first novel to feature the Jack Frost character, *Frost at Christmas* (1984), and scenes from its television adaptation, the pilot episode of the *A Touch of Frost* series, 'Care and Protection' will be analysed in Section 3. This episode of the forty-two eventually produced is most directly related to one of Wingfield's six novels. The later adaptations of the other novels were spread

across several episodes of the onscreen version and events and characters often appeared interspersed with new story elements entirely invented by the television producers. As this article is particularly interested in understanding what triggered the negative reaction of the author himself, it is additionally appropriate to focus on the pilot episode. Wingfield claimed not to have watched another episode afterwards. Nonetheless, certainly some of his apparent misgivings about the sanitising of his central character would seem to be justified for those who are readers of the novels as well as viewers of the full expanse of the television version.

2. Jack Frost in text and on screen: Key narrative components

Simpson and Montgomery (1995) offer a replicable and transferable model of narrative communication 'designed to identify and sort out the various elements which together comprise a fully-formed, holistic narrative' (Simpson and Montgomery 1995: 140). Their six core components (textual structure, cultural context and linguistic code, intertextuality, characterisation 1 (action and events), characterisation 2 (focalisation), textual medium) 'help to organize narrative analysis into clearly demarcated areas of study'. This model assists the analyst in identifying the areas where two complete narratives, one adapted from the other, overlap or deviate, and so identifies aspects of the narratives which should be analysed when focussing on the dissatisfaction of an author with how his/her work has been changed in the process of adaptation. In the novel and television adaptation analysed here there are both key similarities and significant differences in each of these features. In order to pinpoint particular areas of analytical interest, this section of the article will assess the two versions of Jack Frost in line with these six components.

The analysis of impoliteness in Section 3 suggests a trajectory through which to extend Simpson and Montgomery's model. The second component of characterisation focuses on the analysis of focalisation by examining speech and thought presentation in a narrative. This article will offer a fine-grained analysis of the mode of speech and thought presentation most relevant to television dialogue, that is, free direct speech. Free direct speech is also the dominant mode of speech presentation for Jack Frost in *Frost at Christmas*, and so this specialised focus accommodates the comparative intentions of this article. Simpson and Montgomery's model allows us to consider *Frost at Christmas* and 'Care and Protection' together in this section, before proceeding to the specific analysis of a key area of characterisation to investigate if the changes in Jack Frost can be partly explained by different levels of impoliteness.

2.1 Textual structure

Paralleling core work in narratology (Genette 1980; Simpson 1993), Simpson and Montgomery (1995) maintain the elementary distinction between *plot* and *discourse*, between the basic storyline of a narrative and the manner in which

this plot is narrated on page, stage or screen. These elements of organization are addressed by the first of the six narrative categories, textual structure.

Whilst generally similar, there are also marked differences between both plot and discourse of novel and television version. Two fundamental variations in the overall plot of the story would seem to support the contentions of critics (Carson 2007; Ripley 2008) that the adaptation somewhat sanitises the novel. As with all of Wingfield's novels, there are several interweaving major and minor storylines in both novel and television episode. Indeed Frost's seemingly shambolic juggling of his heavy caseload is a key feature of the character. In *Frost at Christmas* the two major features of the plot are the disappearance of schoolgirl Tracey Uphill, and the discovery of a skeleton in local woodland which leads to the reinvestigation of a decade-old armed robbery case. In the novel Tracey Uphill is found dead, whilst the outcome of the armed robbery case sees Frost shot and seriously wounded, his life hanging in the balance at the end of the story. Wingfield was later to claim that he initially intended to kill off the Frost character here. The major plotlines which underpin the television episode are broadly similar; however, in the adaptation Tracey Uphill is found safe and well, and the tragic outcome of the robbery case results in the death of the criminal rather than the shooting of Frost.

In terms of the discourse of the narrative – the 'actual text which is produced by a writer' (Simpson and Montgomery 1995: 141) – both novel and television episode are generally chronological. The Tracey Uphill disappearance begins each version, the skeleton being stumbled upon whilst police conduct searches of the local woods, and in both novel and on television the first enquiry is largely resolved prior to the final showdown between Frost and Powell, the robber who shoots Frost in the novel but himself in the television episode. The television audience are not shown the fatal moment, instead the camera cuts to an external shot of Powell's house and gunshots are heard within. In the text Frost makes 'a last-minute attempt to duck' before a 'blood-red shattering explosion inside his skull. Pain. Blackness' (375). The television episode distorts the chronology of the plot through an analeptic showing of the original robbery in flashback, whilst in *Frost at Christmas* an increasingly unhinged Powell recounts the story for Frost.

This short and far from exhaustive discussion supports the impression that elements of the *A Touch of Frost* television series are less 'tough' than Wingfield's novels; the extent to which this impression is supported by elements of characterisation will be discussed below.

2.2 Cultural context and linguistic code

Both *Frost at Christmas* and 'Care and Protection' are set in late twentieth century Britain, although there are some small differences given the two decades between the novel, composed twelve years before its publication, and the television episode. The producers of the adaptation do not attempt to recreate 1972, which by the 1990s would have made the television series a

markedly nostalgic project of the type increasingly popular in contemporary British detective drama, demonstrated by series such as *Life on Mars* (2006-2007), *Endeavour* (2012-) and *Prime Suspect 1973* (2017).

Rather than engage in a representation of the 1970s, the producers of *A Touch of Frost* set Wingfield's original story in 1992, and therefore within the policing and wider social context of this period. Elements of this resetting are easily enough achieved by having Frost drive a Ford Sierra instead of a Morris and having police officers use fax machines rather than teleprinters for example. Nonetheless the time period resetting is not insignificant given concerns that the adaptation is somewhat 'softer' than the novel; parts of the original text, beyond props like vehicles and technology, would have been wholly inappropriate in the 1990s. For example, throughout the television series certain elements of the story, particularly the lewdness of the central character, are consistently toned down. Those familiar with the television Jack Frost would find the line, 'I don't know what was sticking out most, your eyes or that kid's chest' (133) somewhat inappropriate for the description of a twelve-year-old schoolgirl. Casual sexualisation like this is a foregrounded element of the Frost novels, but whilst mild suggestiveness is sometimes a feature of the television series, explicit dialogue such as this is almost entirely absent.

Cultural context inevitably affects linguistic code. Whilst 'police-speak' obviously marks both versions, textual medium, which refers to the mode through which the story is told, and temporal context affect other elements of the adaptation. Frost's favoured exclamation – 'arseholes' – is wholly absent from the vocabulary of the television character for example, whose lexicon is less lewd in general. It is likely that this trait is due more to the primetime television audience at which the programme was aimed than any genuine attempt to imply that police officers of the 1990s were averse to what might have been considered inappropriate or unprofessional language.

Both versions of the story are set in the fictional town of Denton, the exact location of which is not specified beyond it being over seventy miles from London (19). In the novel Denton is a designated 'New Town', part of a somewhat ill-conceived post-war urban expansion initiative to tackle population overspill in socially deprived areas. By the time the novel makes it onto the television screen, Denton is fully representative of the social and economic problems most of these towns have come to disproportionately experience. The urban setting of the Jack Frost stories often addresses the gap between gritty deprivation, represented by the stories' protagonist, and the less genuine public face of policing, turned away from the realities of crime and towards civic lunches and town hall functions. This is represented by Frost's adversary Superintendent Mullet, who sits preened in an office with 'opulence which contrasted with the rest of the building like a silken patch on a manure sack' (56). The urban realism of the stories allies them with the British police procedural in general, in terms of what Scaggs (2005: 93) calls its commitment to 'social, structural, and thematic realism'. Priestman (1998: 26) notes that the refined settings of British "Golden Age" detective fiction have given way to

grittier representations of Welfare State Britain in the police procedural drama of the late twentieth century.

There are necessary deviations between the cultural context and linguistic code of *Frost at Christmas* and 'Care and Protection' given the different release dates of the two versions. Nonetheless, there are general similarities of place which allow the analyst to characterise both versions as representative of the realism which marks British police procedural drama.

2.3 Intertextuality

The Jack Frost stories are intertextually connected to the pantheon of British crime fiction, they 'echo and allude to other texts, images and voices' (Simpson and Montgomery 1955: 143) in the British police procedural. *A Touch of Frost* sits alongside a host of television versions of novels which yielded several series on British primetime television in this period, chief amongst them the *Inspector Morse* (1987–2000) adaptations of Colin Dexter's celebrated novels. *Taggart* (1983–2010) based on Glenn Chandler's novels, *Wycliffe* (1994–1998) on W.J. Burley's, and Ian Rankin's *Rebus* (2000–2007) are just three further examples of many very successful adaptations of crime fiction on British television. Some of the traits which these and many other detective protagonists share will be discussed in the characterisation section below.

The six core features of Simpson and Montgomery's (1995) model are obviously closely interconnected. The similarities of cultural context and linguistic code are relevant to a broad definition of intertextuality, and many elements of characterisation also point to similarities between the two texts, and generally between the Frost stories and those of other police procedural dramas. With this in mind the discussion will now make several points about characterisation, before turning specifically to the analysis of impoliteness which chiefly concerns this article.

2.4 Characterisation

Characterisation refers to 'forming an impression in your head of a character as you read [including] determining the personal qualities of the character in question as well as other aspects such as their social and physical characteristics' (McIntyre 2014: 149). In terms of adaptation, the reading process may also be invariably tied up with the viewing process. For example, despite the differences between Wingfield's Jack Frost and the character as conceived by Richard Harris, who interpreted Frost for television, the impression formed by those who are both viewers and readers – who are a 'knowing audience' (Furlong 2012: 181) – are likely to be affected at least somewhat by individual interactions with the texts.

The seminal cognitive model of characterisation offered by Culpeper (2001) views the process of characterisation as a combination of top-down processing, the role played by prior knowledge, and a number of bottom-up indicators, i.e.

cues which are contained in texts themselves. The prior knowledge which activates top-down processing includes awareness of character types. Whilst Gregoriou (2007: 94) states that it is 'no longer possible to come up with a set of features which all contemporary crime novels adhere to', she also acknowledges a 'set of formulaic regularities' which may be said to feature in crime fiction. In terms of character traits of protagonists in British police procedural drama, these regularities include a single-minded disdain for authority, and often, perhaps not unironically, for police procedures, as well as a preference for overwork, marital strife and alcoholism. Readers of Wingfield's novels and viewers of the television series can locate most of these features in Jack Frost. The top-down processing of those who are both readers and viewers in terms of adaptation will likely be affected by which version the text decoder knows best. As someone who encountered the novels after several years of watching and re-watching *A Touch of Frost*, the Jack Frost in my mind's eye as I read usually looks like Sir David Jason, even though the description of Frost in the novels is certainly not a description of the actor.

Equally, for those who might have come to the television version after the novels, most notably Rodney Wingfield himself, it would be significant that many of the character's lewder and perhaps tougher traits have been scaled back. For example, in the novels Jack Frost is a chain smoker and the process of smoking cigarettes is often lingered on by Wingfield's prose. However, in the early episodes of the television series the character is in the throes of giving up cigarettes. In an interview for the retrospective series *Super Sleuths* (2006), Richard Harris indicated that he felt this was more appropriate given the greater health awareness around smoking by the 1990s. For a reader encountering Frost on screen for the first time, the absence of his cigarette might be even more noticeable than the tidier attire and the lack of sexual references. Interestingly when an adapted detective's crutch is drink – like Dexter's Morse or Rankin's Rebus – television does little to downgrade a habit which remains socially acceptable, whilst smoking has been largely stigmatised in recent decades.

Culpeper's (2001) model acknowledges that what a reader already knows will influence characterisation in engaging with the text, whilst simultaneously the schema which a reader brings to the text will be shaped by what is encountered in the text itself. Characterisation is therefore a combination of top-down and bottom-up processing, and in terms of adaptation this processing includes additional combinations, given that readers may have been viewers first, or vice versa.

For Simpson and Montgomery (1995), characterisation is comprised by two interrelated components. The first describes how 'character, action and events intersect [and] the ways in which events of narrative are connected with what a character does, thinks and says' (Simpson and Montgomery 1995: 143), and is analysed using the transitivity framework. Simpson and Montgomery demonstrate that patterns of reflexive Material processes and Mental processes communicate the innocuousness of the protagonist Cal in Bernard MacLaverty's novel of the same name. Although the character is central to the narrative, he

consistently comes across as inactive as he fills both Actor and Goal participant roles in the same Material process; he is also the Sensor of most Mental processes in the novel.

The second component of characterisation in this model refers to focalization, the relationship between point of view and mode of narration. Simpson and Montgomery utilize seminal distinctions for speech and thought presentation to strengthen analysis of the inertia of Cal, the reflector of fiction in MacLaverty's novel. In *Frost at Christmas* the main reflector is Frost himself, the reader is often afforded access to his thoughts as he considers his cases.

'Frost's mind raced. A beard! The man trying to entice the kids into his car...He had a beard' (89).

In this sentence the narrative report of thought act moves seamlessly into free direct thought, the reader is drawn into the thinking process and almost vicariously shares the moment of realisation when the racing mind settles on a single possibility.

The novel also includes sustained focalization from the perspective of Clive Barnard, a new Detective Constable in Denton who is assigned to Frost. Through the thoughts of Barnard the reader gains a perspective on Frost as he is seen by the more officious characters in the text world of the novel. Whilst access to Frost's thoughts furnish the reader with an appreciation of the brilliance of his detection, the outward appearance of his methods as shambolic and inconsistent draw the consistent ire of more by-the-book police officers, such as Superintendent Mullet and Constable Barnard.

'Clive groaned inwardly. Couldn't the bloody man stick to one thing for at least five minutes? 'We haven't finished looking through the file yet, sir'' (322).

Here, the narrative report of thought act moves into free indirect thought as the reader is drawn into Barnard's mind. This movement provides direct access to the frustration of Barnard's subsequent direct speech. When Frost is the primary reflector, he is usually focussing on some aspects of his cases, when the focalisation is from the perspective of Barnard his thoughts are usually on Frost. Wingfield therefore furnishes the reader with a dual perspective on his protagonist. The police officers who are unable to appreciate Frost's dedication to solving the case, which is known to the reader, are also negatively evaluated.

Obviously on screen – with the exception of programmes with voice-over narration – dialogue is delivered as free direct speech and there is no description of the character's thoughts. Of course we know that feelings and emotions can be expressed physically on screen. This is usually achieved through paralinguistic actions, gesticulation or physical actions which may or may not be in the initial novel version of a television adaptation. Nonetheless, it is free direct speech in the form of dialogue through which the audience receives the narrative on television and so there is clear rationale for focussing

on free direct speech and relevant accompanying behaviour from parallel sections of the text in a comparative analysis.

This article therefore proposes an extension of the second element of characterisation in the model by Simpson and Montgomery, which focuses on a specific type of speech presentation and allows for a replicable analysis of the effect of a particular element within it. In a similar manner to how Simpson and Montgomery concentrate on elements within the Material Processes evident in *Cal*, focusing on self-directed reflexive Goal participants when Cal himself is the Actor, this article addresses speech and thought presentation and focuses on the element within this index which is most relevant to an analysis of dialogue, free direct speech. Wingfield presents the majority of Frost's speech in the novel through this mode. In the Continuum Model of Leech and Short (1981: 324) this mode is the freest on the cline of narratorial control in presentation of speech in that it appears that the narrator is evidently not in control at all of the mode of report. Wingfield's preference for this mode in presenting the speech of Frost, whereby quotation marks are retained but reporting clauses are very infrequent, strengthens the independence and single mindedness of the Frost character. Significant works in stylistic analysis of narrative (Leech and Short 1981; Simpson 1993) have established that modes of speech and thought presentation are fundamental in characterisation in fiction. In the case of *Frost at Christmas* the dominating use of free direct speech strengthens key characteristics of the novel's protagonist.

Figure 1 illustrates the stylistic model of narrative structure offered by Simpson and Montgomery (1995: 141), augmented to demonstrate the specific focus of the analysis contained in Section 3.

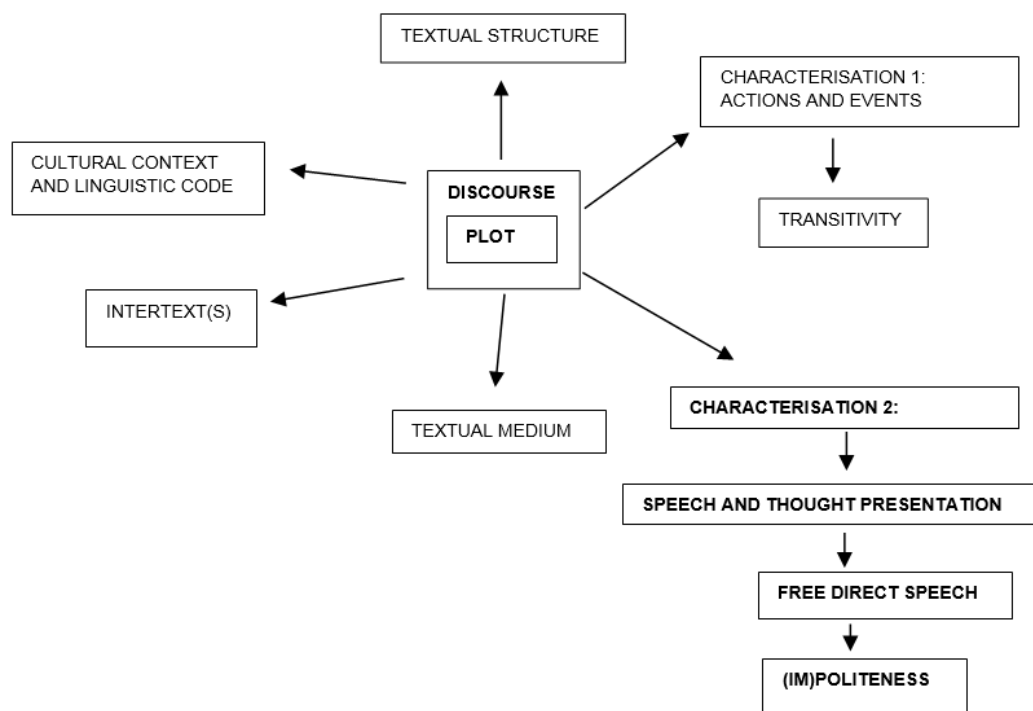


Fig. 1: After Simpson and Montgomery (1995: 141)

2.5 Textual medium

The sixth core component of Simpson and Montgomery's model refers to the physical channel through which a story is told. Obviously this article is interested in the verbal medium of the novel and its television version, but Jack Frost has been communicated through other textual media. As mentioned above, Rodney Wingfield was also a major radio dramatist and 'Three Days of Frost' was broadcast in 1977. Other media can include comic books or stage plays. For example, Arthur Conan Doyle's Sherlock Holmes stories have been communicated through video games, board games and music, as well as television and film.

3. Aspects of impoliteness in the characterisation of Jack Frost

Consideration of the core components of narrative outlined by Simpson and Montgomery confirms Wingfield's intuition that the Jack Frost character of his novels has a harder edge than the television character. We will now examine two scenes from 'Care and Protection' alongside the sections of *Frost at Christmas* from which they are adapted to assess if part of the softening from text to screen can be located in the manner of the character's speech in each medium. The full text of each scene is contained with line numbers in the appendix. The examples from *Frost at Christmas* are reproduced from the novel (Corgi edition 1992) whilst the transcripts of dialogue from 'Care and Protection' were produced by directly viewing the episode. Each scene has been examined for examples of impoliteness according to the formulae of Culpeper (1996; 2010), the results are contained in Tables 1 and 2 respectively.

Impoliteness has been the focus of much pragmatic analysis in the last two decades especially. Whilst Bousfield and Locher (2008: 3) state that there is 'no solid agreement' in definitively defining impoliteness, there is general scholarly consent that impoliteness refers to hostile communication. Culpeper (1996: 355) refers to impoliteness as 'very much the parasite of politeness'. Bousfield (2007: 211) takes impoliteness as 'constituting the issuing of intentionally gratuitous and conflictive face threatening acts (FTAs) that are purposely performed', these may refer to unmitigated comments uttered in contexts where mitigation might be expected, or utterances with deliberate aggression which exacerbate or increase FTAs to inflict heightened damage to the face of an interlocutor. Certainly impoliteness can be viewed as a counterweight to Brown and Levinson's (1987) central framework of politeness. In particular, debate has also surrounded the question whether or not certain utterances can constitute 'inherent impoliteness', and Culpeper (2010: 3234) reminds us that 'one cannot find any mainstream politeness theorist explicitly arguing that either politeness or impoliteness is wholly inherent in linguistic expressions'. This is unsurprising given that the conditions in which utterances are expressed are obviously pivotal to their interpretation. What prevails then is a dual perspective which views impoliteness on a scale of semantic impoliteness (out of context, inherent) versus pragmatic impoliteness (context dependent), and which can be located in the seminal work of Leech (1983).

The definition of impoliteness adopted in this article is that proffered by Culpeper (2010: 3233):

Impoliteness is a negative attitude towards specific behaviours occurring in specific contexts. It is sustained by expectations, desires and/or beliefs about social organisation, including, in particular, how one person's or group's identities are mediated by others in interaction. Situated behaviours are viewed negatively when they conflict with how one expects them to be, how one wants them to be and/or how one thinks they ought to be. Such behaviours always have or are presumed to have emotional consequences for at least one participant, that is, they cause or are presumed to cause offence. Various factors can exacerbate how offensive an impolite behaviour is taken to be, including for example whether one understands a behaviour to be strongly intentional or not.

Culpeper's formulae (2010: 3240-3243) offer general rules of impoliteness which can apply to a variety of contexts:

- *Patronising behaviour*, producing a display of power that infringes expectations, and can be manifested in *challenging or unpalatable questions* and *condescensions*
- *Insults*, derogatory statements which negatively evaluate a target
- *Pointed criticism*, expressions of disapproval which also negatively evaluate a target
- *Encroachment*, including infringing personal space
- *Exclusion*, producing infringement by failing to include or disassociating from a target, through *verbal dismissals* and *silencers* for example
- *Failure to reciprocate*, when reciprocity norms are not fulfilled

These formulae for the expression of impoliteness build on an anatomy of impoliteness (Culpeper 1996: 357-358) which outlines output strategies for positive and negative impoliteness. Positive impoliteness is designed to damage an addressee's positive face wants and includes strategies such as *ignore, snub the other, exclude the other, be disinterested, unconcerned, unsympathetic; use inappropriate identity markers; and call the other names*. Negative impoliteness aims to undermine negative face, and includes: *frighten; condescend, scorn or ridicule; invade the other's space; and explicitly associate the other with a negative aspect*. Culpeper (1996) demonstrates that impoliteness can be applied to both real world interactions, such as in an army training camp, as well as to fictional texts, specifically to the dialogue of a scene from *Macbeth*.

This discussion will utilise the impoliteness models developed by Culpeper (1996; 2010) to gain insight into the character of Jack Frost in two specific scenes, the first Frost's interview of the mother of missing schoolgirl Tracey Uphill and the other an interaction between Frost and his superior, Superintendent Mullet, when Frost has been summoned to Mullet's office for one of many dressings-down. The analysis is specifically focussed on whether or not there are deviations in the levels of impoliteness in each scene. In

general impoliteness is by its very nature less frequent than politeness, although Watts (2003: 5) notes that this also means that impoliteness is noticed more easily than politeness. Culpeper (1996: 354) points out that impoliteness is 'more likely to occur in situations where there is an imbalance of power'. Imbalance prevails in each of these scenes. In Scene 1 Frost's main intention is not only to extract information from Linda Uphill but also to assess her as a suspect in her daughter's disappearance. In Scene 2 Mullet wishes to chastise Frost, who for his part is focussed on resisting this criticism whilst also aiming to minimise what he views as Mullet's unnecessary overzealousness for the rules. In each interaction it is not in the participants' interest to maintain the face of their interlocutors. In terms of Culpeper's definition above, however, the context of these interactions dictates that a certain recourse to politeness strategies would be conventionally observed. The impoliteness occurs therefore when behaviours 'conflict with how one expects them to be' in these contexts.

Scene 1: Linda Uphill interview

Frost's interview of Linda Uphill comes in two parts both in the text and on screen. In each case Frost and Barnard ask her a number of questions before carrying out a search of the house and then returning to complete the interview. Some fairly obvious differences in the rendering of each scene in terms of issues of this adaptation have already been commented on in Section 2. The sexualisation of Linda Uphill – with 'buttocks wriggling in tight slacks' (line 3) and whose 'teeshirt has ridden up showing naked cream beneath' (line 24) – is entirely absent from the scene in 'Care and Protection' for example. This overt sexualisation is not focussed on by the camera or commented upon in the dialogue, Frost does not attempt to inject the dark humour of referring to the 'Hippocratic oath' (line 77) as he does in *Frost at Christmas*.

The way Frost addresses Linda Uphill throughout each scene is indicative of how he conducts the interview, particularly towards the conclusion of the interaction. In the novel Linda is always 'Mrs Uphill', never 'Linda' and certainly not 'Linda love' as she is on television. The positive politeness strategy of employing familiarity or terms of endearment is not utilised by Frost in the novel. The novel provides Frost's acknowledgement that 'he was going to have to upset' Linda Uphill (line 6); this is his strategy to extract the information he needs from the talk exchange. Obviously, the verbal medium is able to more clearly communicate the thought process of characters than the multimodal medium of television, in this case in the mode of free indirect thought. However what is most telling in terms of impoliteness is that upsetting Linda Uphill is barely part of Frost's strategy in the television version of this scene at all. Certainly, searching her property to rule out the child being concealed is itself upsetting, but this is not augmented by the verbal and physical behaviour, which renders the scene much more impolite in the novel.

Table 1 comprises the instances and strategies of impoliteness used by Jack Frost in the novel and television adaptation respectively, illustrating that the manifestation of impoliteness in them is starkly different. The scene in the novel

contains seven instances of explicit impoliteness according to Culpeper's conventionalised impoliteness formulae. The same scene in 'Care and Protection' on the other hand yields no instances of impoliteness at all, whilst the scenes are very similar in terms of plot there appears to be no correspondence of impoliteness in the discourse.

Table 1: Impoliteness in Linda Uphill interview scene

<i>Frost at Christmas</i>	'Care and Protection'
Challenging or unpalatable question – "Why?"	
Encroachment – physical restraint	
Challenging or unpalatable question – "Why?"	
Encroachment – "shoved his face close to her"	
Dismissal – "I don't care a sod about your feelings"	
Pointed criticism – "bloody hysterics"	
Challenging or unpalatable question – "Why didn't you meet her?"	
Impoliteness strategies: condescend, scorn or ridicule; invade the other's space; associate the other with a negative aspect.	Impoliteness strategies: none

The power imbalance of this exchange – in which Frost is the questioner and Linda Uphill the questioned – is clearly marked by prevalent question and answer sequence. Linda eventually reveals that she works as a prostitute and for that reason she was late to collect Tracey from Sunday School. It is in the later section of the scene where the harder, more impolite aspects of the Frost character in the novel become most pronounced. There is no reflection of this hardness through impoliteness in the adaptation. Whilst extraction of information may be the character's motivation in both versions it is only in the novel where Frost utilises impoliteness as a strategy to achieve this. For example, when Frost questions Linda about her lateness in the text ('She busied herself lighting a cigarette', line 40) as a means to delay her response, this prompts the metalinguistic evaluation 'It's a simple question' (line 41) from Frost. In the television version the more caring Frost lights the cigarette for Linda before beginning to more gently prod for information. The difference in this seemingly simple act is representative of the divergent strategies of the novel and the television versions of Jack Frost. The latter is caring, whilst the former is

confrontational, he considers it a necessity to upset his interviewee whilst on screen Frost minimises this behaviour as much as possible. In terms of (im)politeness, the context of Linda Uphill as a traumatised mother seems to dictate much of Frost's linguistic and physical behaviour in 'Care and Protection'. In the novel, on the other hand, the character arms himself with impoliteness to achieve his ultimate conversational goal.

Frost engages in what Culpeper (2010: 3241) labels *encroachment* twice, not only invading Linda's 'personal space' (line 56) but physically restraining her (line 49). The accompanying speech begins with the *message enforcer* 'Listen' (line 49). The interrogative 'Why' (line 39, 53) constitutes a *challenging or unpalatable question* suggesting that Linda Uphill has shunned responsibility for her daughter even though 'ever since then [when a man has been lurking outside her daughter's school] you've met her' (line 51). In terms of the negative impoliteness output strategies in Culpeper's anatomy of impoliteness (1996: 358), Frost employs the following strategies: a) *condescend, scorn or ridicule* in being contemptuous, b) *invade the other's space* in grabbing Linda by the shoulder, and c) in consistently emphasising her responsibility through repetitive use of the second person pronoun – on eight occasions between line 39 and line 53 – has used the strategy *explicitly associate the other with a negative aspect*. The multitude of impoliteness in this passage attributes to Linda complicity in her daughter's disappearance and responsibility to help recover her.

Despite the forceful response from Linda, punctuated by her positive impolite *insult* 'you bastard' (line 54), Frost remains entirely undeterred by her high emotional state. He *encroaches* 'brutally' on her personal space again by pulling away her hands and 'shove(ing) his face close to her' (line 56). He employs the *dismissal* 'I don't care a sod about your feelings' in line 57, and a *pointed criticism* of her 'bloody hysterics' (line 58). Again the negative impoliteness output strategies *condescend, scorn or ridicule, invade the other's space* and *explicitly associate the other with a negative aspect* are employed by Frost to force Linda to concede 'I...I had a man here' in line 60. The effect of Frost's impoliteness strategies is confirmed by Linda's reaction: 'she recoiled as if he'd slapped her face' (line 60). That these series of impoliteness output strategies are consciously used by Frost to force this confession would seem to be confirmed by his abandonment of impoliteness as soon as this objective has been achieved. As soon as Linda Uphill begins to provide the necessary information, 'Frost beamed and settled down in a chair, his tone friendly and cheerful' (line 61).

In the television adaptation a friendlier Frost is present throughout this scene. Table 1 illustrates that impoliteness is not present at all. Certainly the outcome of the talk exchange in the adaptation is similar to the novel. Linda Uphill concedes that she was late to collect her daughter because of her work as a prostitute; however, the manner in which Frost conducts the interview is pointedly different. The series of questions are put to Linda Uphill in a fairly straightforward manner; there is no attempt to *condescend* or *criticise* and no *encroachment* of her personal space as Frost sits opposite Linda in an armchair

throughout the second part of the interview. Notably he does not question her with this physical neutrality in the novel until she has eventually conceded her reasons for being late. On screen, therefore, the strategy *invade the other's space* is not used at all. Several of the questions themselves are structured by a noun phrase and an interrogative – 'A friend, you mean a friend?' in line 34, for example – which also serves to lessen their forcefulness. Frost presents Linda Uphill with suggestions and options to accommodate her answers. He even offers the positive politeness strategy of reassurance in line 38: 'well there's no crime in that.' There is neither condemnation nor judgement of Linda Uphill as a prostitute in this scene in either novel or television version, but the manner in which the information is extracted is eminently more impolite in the novel. Whilst Linda Uphill reacts to Frost with an *insult* in *Frost at Christmas*, there is no reason to engage in this positive impoliteness in 'Care and Protection'.

In terms of Culpeper's definition of impoliteness, the interaction between Frost and Linda Uphill in *Frost at Christmas* can be viewed as impolite in that Frost's linguistic and physical actions 'conflict with how one expects them to be' (Culpeper 2010: 3233). The television adaptation of this scene correlates much more with such expectations. Interviewing the mother of a missing child contains an inevitable potential for upset. This is acknowledged by Frost himself, who grudgingly admits that 'these things have to be done' (line 21) when searching the house. In the novel Frost consciously exacerbates this upset, using several impoliteness strategies to extract his desired information from the exchange. In the adapted version of the interview the character does not engage in on-record impoliteness at all. Some of the questions are not particularly polite *per se*, their directness does not include any recourse to redressive action in Brown and Levinson's terms, although neither do they invoke a 'negative attitude towards specific behaviours occurring in specific contexts'. In a police interview direct questions represent expected behaviour. In the novel, Frost's impoliteness goes beyond these expectations. The 'emotional consequences' for Linda Uphill are therefore seen to be much more pronounced here than in the television episode.

Scene 2: Mullet meeting

Table 2 illustrates that impoliteness is utilized in both versions of Frost's meeting with Superintendent Mullet, but is somewhat more expansive in *Frost at Christmas*. The strategy identified as *patronising behaviour* by Culpeper's conventionalised formulae is prominent amongst the strategies of the novel, whilst it is the exclusive impoliteness strategy in 'Care and Protection'. In the novel Frost engages in a litany of actions which contravene expectations of behaviour, in this case when a subordinate is being chastised by a superior. His strategizing is similar on screen, but somewhat milder in its manifestation.

Table 2: Impoliteness in Mullet meeting scene

<i>Frost at Christmas</i>	'Care and Protection'
Patronising behaviour – smoking	Patronising behaviour – “My car wouldn't start.”
Insult – “When you're ready Super...”	Patronising behaviour – “Oh really sir, what's it about this time?”
Patronising behaviour – ‘Frost ground at the pile with his dirty shoe...’	Patronising behaviour – “I would sir but unfortunately I've left them on the kitchen table.”
Patronising behaviour – “The meeting? Clean forgot all about it, sir.”	
Patronising behaviour – “I only mentioned it in passing, sir.”	
Patronising behaviour – “Ah yes, I must get around to that.”	
Negative expressive – “Of all the bloody cheek!”	
Pointed criticism – “I'm supposed to be solving bloody crimes”	
Impoliteness strategies: ignore, snub the other; condescend, scorn or ridicule; be disinterested, unconcerned or unsympathetic; use inappropriate identity markers	Impoliteness strategies: ignore, snub the other; be disinterested, unconcerned or unsympathetic

In the novel, the scene commences with what seems like a conscious competition in impoliteness. Mullet's negative evaluation of Frost is clear from the outset: Frost is viewed as an 'insolent' slouch whose attire is a 'disgrace' and 'ridiculous' (line 2-4). In 'taking sadistic pleasure in making Frost wait' (line 1), Mullet himself employs the positive impoliteness output strategy *ignore, snub the other*. The power imbalance between subordinate and superior, which provides the potential for impoliteness, is clear in that Mullet simply 'flicked a curt wrist towards a chair' (line 6) in response to Frost's initial enquiry in line 5. A Superintendent does not have to be polite to a Detective Inspector who has arrived late for a meeting and in a manner itself perceived as rude and impolite.

There is an element of humour in the impoliteness of Frost's actions before the start of this exchange. Whilst Mullet is gratified by what he perceives as 'humiliation of being ignored' (line 10), it transpires that Frost, who is fidgeting in his chair, does not feel particularly humiliated. Mullet has engaged in *patronising behaviour* both by failing to verbally acknowledge Frost's arrival and by purposely making him wait. Frost's response of 'smoking, leaning at ease in his

chair, swinging an unpolished shoe from side to side' (line 18-19) constitutes condescending behaviour of his own. His use of the term 'Super' is an *insult* in this context, whilst Mullet acknowledges his dislike of the term – 'everyone knew it but Frost' (line 22) – the reader suspects that Frost knows it all too well. If this meeting so far is for Mullet an exercise designed to annoy his interlocutor, it is Mullet himself who loses his temper at Frost's further insolence. Even his 'ferocious' command in line 24 is met by impolite behaviour which demonstrates absolutely no deference to the context of the interaction. Instead Frost proceeds to 'distribute a mess of broken cigarette and charred wool' (line 27-28) over Mullet's expensive carpet in the third instance of impoliteness in Table 2. Frost's use of 'sir' is about the only part of his behaviour in this scene which adheres to expectations of appropriate behaviour in this context.

Whilst Mullet engages the negative impoliteness output strategy *condescend, scorn or ridicule*, Frost consistently utilises the positive impoliteness output strategy *be disinterested, unconcerned or unsympathetic* in response. Culpeper (2010: 3240) defines *patronising behaviour (including condescending, belittling, ridiculing and demeaning behaviours)* as 'producing or perceiving a display of power that infringes an understood power hierarchy'. Frost's actions and dialogue in this scene are consistently patronising. The first six instances of impoliteness in Table 2 demonstrate starkly that the deference usually imposed by a power hierarchy like the police force is not adhered to by Frost. For his part, Mullet's consistent attempts to threaten the negative face wants of Frost – not to be impeded upon as Brown and Levinson have it – are essentially unsuccessful. Frost does not betray any particular annoyance. His own conscious failure to yield to Mullet's positive face wants – to be approved of – provoke more pronounced responses from his superior. When challenged about instructing new police recruits 'how to fiddle their car expenses' (line 48), free indirect thought confirms that he views this as a 'relatively trivial matter' (line 44). His strategy in response to Mullet's litany of complaints – arriving late, smoking, missing the briefing, instructing new recruits how to tamper with their car expenses, having a messy office, returning incomplete crime statistics, all of which themselves could be said to constitute inappropriate behaviour – is to *be disinterested, unconcerned, unsympathetic*. The success of this consistent disinterestedness as a strategy to undermine his superior's complaints and chastisements is made plain at the end of the scene, when Mullet 'sighed and slumped back in his chair' (line 71) with all his own conscious impoliteness apparently in vain.

The television adaptation of this meeting is much shorter than the four pages its representation comprises in the novel. This might suggest that the scene on television is equally as impolite as in the novel because the three instances of *patronising behaviour* occur in a more condensed fashion. The actual manifestations of this strategy, however, in both Frost's and Mullet's behaviour, tell a somewhat different story. Mullet only partly engages in the *ignore, snub the other* strategy in that he continues to focus on his paperwork and does not initially engage Frost visually when he enters. The first lines of the exchange in the novel are omitted from the adaptation. Viewers of the television version would certainly recognise the dismissiveness of Frost's positive impoliteness

strategies, but crushing a cigarette into Mullet's carpet would be almost inconceivable. Whilst there is undoubtedly general *patronising behaviour* on the part of Frost in this version, the behaviours themselves are less forceful. Certainly the desire to emulate the level of insolence displayed in the novel might be occasionally located in the words and behaviour of television's Jack Frost, but there are no occasions where this desire is reflected in such overtly impolite actions. The excuses offered by Frost in lines 5, 9 and 11 respectively can be viewed as somewhat less absolutely disinterested than the utterances in the novel: 'The meeting? Clean forgot all about it, sir' (line 39) and 'Ah yes, I must get around to that' (line 57). There is also a certain suspicion of untruthfulness about utterances such as 'My car wouldn't start' as genuine explanations. Offering stereotypical excuses of this nature has the pragmatic force of being *disinterested, unconcerned, unsympathetic*. Despite their semantic content these excuses are of a similar juvenile nature as the-dog-ate-my-homework type explanations. In this way however, they also soften the level of impoliteness by an insertion of humour.

While this scene demonstrates that the Jack Frost of television certainly possesses the capacity for impoliteness, this impoliteness comes couched in tongue-in-cheek humour. These divergences between this scene in text and on screen are representative of some of what readers and viewers might recognise as the major differences between the respective versions. A larger project which might adopt the methodology of the present article would most likely discover that impoliteness is generally more prolific in the novels. Certainly the analysis here, whilst focussed on Frost, demonstrates that the novel version of Mullet is also more impolite than the adapted character on television. The relationship between Frost and Mullet is more acerbic in the novel series, right up until the final novel *A Killing Frost* (2008), in which Mullet tries to banish Frost from Denton. On television there is doubtlessly a certain coldness between the characters in the early episodes, but there is also a level of cooperation between Frost and Mullet, perhaps because Frost is himself somewhat less impolite in this version.

The two scenes which have been discussed in this article also demonstrate a difference in the harshness of the impoliteness output strategies used by Frost. He utilises threats to the negative face of suspects or witnesses from whom information is required and positive FTAs when attempting to wriggle away from the criticisms of Mullet. When he himself is under scrutiny, Frost withdraws into disinterestedness, but embraces confrontation when he is the scrutinising party. This is of course a pattern of impoliteness which might be expected of a police officer investigating a case, what is significant is that the questioning tactics of Frost in the novel are replete with negative impoliteness linguistic and physical strategies which are not present in the television adaptation. In Scene 2 Frost's positive impoliteness output strategies are softened by humour in the adaptation which is absent in the novel. Furthermore, his physical behaviour in the novel constitutes a level of insolence which would be unrecognisable in the television version of the character.

4. Conclusion

Griggs (2016: 257) states that adaptation is 'not a neat painting by numbers exercise, it is instead a complex process that involves complex transitions, both cultural and ideological, in response to changing modes of storytelling and adaptive intent'. The first part of this article employs key components of narrative identified by Simpson and Montgomery (1995) to consider some of the complex transitions involved in adapting Rodney Wingfield's novels into the television series *A Touch of Frost*, comparing Wingfield's debut novel and the first episode of the series. The misgivings of the author that the 'tougher style' of the books is not reflected in the adaptation are considered in terms of textual structure, cultural context and characterisation in particular. This article suggests that one motivation for Wingfield's criticism of the television series can be located in the fact that the protagonist is significantly less impolite on screen.

By using close stylistic analysis to further verify Wingfield's intuition, the second part of the article compares two scenes from *Frost at Christmas* and their adapted versions in 'Care and Protection', applying frameworks of impoliteness (Culpeper 1996; 2010) to the dialogue and physical behaviour of Jack Frost in each scene. This methodology suggests a way to extend and fine tune the model of Simpson and Montgomery. The second element of this treatment of characterisation addresses focalisation in narrative, utilising categories of speech and thought presentation. The analysis in this article focuses primarily on the specific articulation of one of these speech modes, the free direct speech through which most of Frost's speech in the novel is given and the mode through which audiences hear dialogue on television. The impoliteness of Frost in the novel in particular also correlates with physical behaviours noted by Culpeper's formulae. This article demonstrates therefore that Wingfield's concerns about a 'softening' of his protagonist are well founded and can, be confirmed by close linguistic analysis.

Some of the authors of the detective fiction mentioned in this article have had complex relationships with the adaptations of their stories. Colin Dexter has admitted that John Thaw's television portrayal of his Inspector Morse character came to influence his own construction of Morse in the later novels. Conversely Ian Rankin, creator of Edinburgh detective John Rebus, consciously refused to engage with the *Rebus* television series lest the same process occur. Rankin eventually reacquired the television rights for his Rebus stories so that the process of adaptation of a character was ceased by the character's original creator. Hewett (2015: 192) reports on the 'watchful eye' often kept by the estate of Arthur Conan Doyle on adaptations of Sherlock Holmes to ensure 'textual fidelity' and a 'faithful approach' in adapted versions of the great and most adapted detective. Rodney Wingfield's dissatisfaction with the adapted version of Frost prompted the author to abandon watching the television series after the pilot episode. In light of the findings of this article, which add weight to his impression of a less tough central character, Wingfield may have wished that an equally watchful eye had been kept on the adaptation of Jack Frost.

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Appendix

Scene 1: Linda Uphill interview

Frost at Christmas (77-89)

1 The untidy man with the scarf gave her a reassuring smile. 'No news, I'm
2 afraid, Mrs Uphill. Few questions you might help us on though.'

3 She led them through to the lounge, buttocks wriggling in tight slacks, even in
4 grief arousing strong sexual responses from the two men.

5 Frost sat down in an armchair and worried away at his scar for a minute
6 before starting his questions. He was going to have to upset her and he hated
7 upsetting anyone. The question he should ask was, 'Have you killed your
8 daughter, Mrs Uphill, and hidden her body somewhere? If so you might tell us
9 so we can call in those poor sods searching in the cold.' Instead he said, 'Any
10 further as to where Tracey might have gone, Mrs Uphill? We've covered all
11 the usual places.'

12 She brushed back a straying wisp of hair. 'If I had I'd have phoned the
13 police.'

14 'You had no quarrel with the child? Any reason why she might have left
15 home?'

16 'No. We went through all this last night!'

17 Frost pushed himself up from the chair. 'We'd like to search the house, if you
18 don't mind.'

19 She looked startled. 'It was searched last night.'

20 'Children can be devils, Mrs Uphill. She could have sneaked back in and
21 hidden somewhere.'

22 'She's not in the house.' The woman hugged herself as though for warmth.
23 The room was hot but the cold was inside her. Her teeshirt had ridden up
24 showing naked cream beneath. She looked like a frightened, lonely child and
25 Clive wanted to put his arms around her – and not just because he wanted to
26 reassure her.

[...]

27 'You think she's dead?' she whispered. Frost didn't answer. 'Am I supposed
28 to have killed her – my own daughter?'

29 Frost levelled up the ends of his scarf. His voice was soft. 'We see lots of
30 rotten things in the Force, Mrs Uphill. You'd be surprised what people do.
31 They kill their kids. Nice people. Loving parents with beautiful children, and
32 they kill them. We had a mother, saw her husband off to work, kissed him,
33 then drowned her three kids in the bath. Mentally ill, of course. Afterwards
34 she went out shopping and bought them all sweets. Couldn't understand
35 where they were when she got back. I doubt that's what happened in your
36 case, but we have to check even at the risk of hurting your feelings.'

[...]

37 'I'm puzzled, Mrs Uphill,' said Frost.

38 She looked at him.

39 'Why didn't you meet her from Sunday school?

40 She busied herself lighting a cigarette. It seemed to require her full attention.

41 'It's a simple question, Mrs Uphill. One of our chaps had a word with the
42 Sunday school superintendent, he says you always, met her, winter or
43 summer, rain or sunshine. Yesterday was the only day you missed. Why?'

44 She pulled the cigarette from her mouth and spat out the answer. 'Don't you
45 think I've reproached myself? I thought she'd be all right. Just this once, I
46 didn't meet her...' And then the anger crumbled and her body shook with dry
47 spasms of tearless grief. Clive raised himself from his chair, but a warning
48 glance from Frost pushed him back.

49 Frost's hand shot out and grabbed the woman's shoulder. 'Listen. There was
50 a man lurking outside that Sunday school last summer trying to molest the
51 kids. You knew about him. Ever since then you've met her. When the sun
52 was streaming down you met her. But yesterday, when it was pitch dark, you
53 thought she'd be all right. Why?'

54 She shook off his grip and screamed at him, 'Leave me alone, you bastard!
55 And then she sobbed into her hands, tears squeezing between her fingers.
56 Frost brutally pulled her hands away and shoved his face close to her. 'I
57 don't care a sod about your feelings, Mrs Uphill. All I care about is getting
58 your daughter back and I expect you to help, not go into bloody hysterics.
59 Why didn't you meet her?'

60 She recoiled as if he'd slapped her face. 'I...I had a man here.'

61 Frost beamed and settled down in a chair, his tone friendly and cheerful. 'A
62 regular?'

63 She nodded.

64 'Was he late?'

65 She dabbed her eyes with one of the few Kleenex tissues remaining in the
66 box and compressed it in her hand.

67 'Yes. Usually he was away by 3.30. That gave me plenty of time to meet
68 Tracey. But yesterday he said his train was late, or cancelled, or something.
69 It was nearly 3.30 when he arrived.'

70 'What time did he usually come? Frost, who had a memory like a sieve when
71 it came to detail, glanced across the room to make sure Barnard was jotting
72 down the times in his notebook.

73 '2.30.'

74 'You'd better let us have his name and address.'

75 She shook her head.

76 Frost insisted. 'I'm afraid you must Mrs Uphill. I know you ladies have this
77 Hippocratic oath to protect your clients' identities...'

'Care and Protection'

1 So she'd gone to the club next to St Mark's?

2 She goes every week.

3 Right.

4 They play games and things, you know, ping pong and stuff. And afterwards I
5 always meet her and we go for a hamburger. Sometimes we go the pictures,
6 depends what's on you know.

7 Half past three you say?

8 Sorry?

9 You told the officers last night that you meet at half past three?

10 Yeah, I mean that's usual. This week something happened and I was late. I
11 went everywhere I could think, I phoned all her friends and everything.

12 What about her father?

13 Doesn't even know I had her.

14 Oh so you've brought her up on your own then?

15 Just have to get on with it, don't you? Anyway she's mine, I love her.

16 So it's not really Mrs Uphill, that's just for the neighbours, like the ring.

17 Just easier that's all.

[...]

18 You think she's dead don't you? You think I killed her.

19 Sit down Linda love, please.

20 My God you do don't you? You think I killed her.

21 Truth is no I don't, but these things have to be done. You see the thing is

22 Linda, people do kill their kids, nice people, loving people with beautiful kids

23 and they kill them.

(Lights cigarette for her)

24 Sorry.

25 It's alright.

26 Why were you late? I mean you said you were late meeting her.

27 I was just late.

28 I wonder why she didn't come back here. I mean you would have thought

29 she would have come back here, unless of course you'd had a row or

30 something. Was that what it was Linda, had you had a row?

31 No. There was someone here.

32 Someone, what someone?

33 Just someone.

34 A friend, you mean a friend?

35 Yes.

36 Girlfriend?

37 No, not a girlfriend.

38 Oh you had a man here, well there's no crime in that. What was his name,

39 this man?

40 I don't know.

41 How many are there Linda, men whose names you don't know?

42 Some, not many.

43 Regulars?

44 If you like.

45 And he's your Sunday man, which is why you want her out of the house and
46 why you tell her not to come back until you come and fetch her, but this week
47 something happened?

48 He was late, usually he's here by two o'clock and gone within the hour so I
49 got plenty of time, but yesterday his train was late or cancelled or something.
50 His name's Fartham, Farnham, something like that, he's a teacher over at
51 Cranford.

52 (To Barnard) I'm not a slag you know, whatever you're thinking, I am not a
53 slag.

Scene 2: Mullet meeting

Frost at Christmas (68-71)

1 Superintendent Mullet was taking sadistic pleasure in making Frost wait. The
2 man had eventually slouched into his office in his usual insolent manner
3 wearing that disgrace of a mac with the frayed sleeves and that ridiculous
4 scarf.

5 'You wanted to see me, sir?' No apology, nothing.

6 Without raising his eyes from his correspondence, Mullet flicked a curt wrist
7 towards a chair and deliberately took his time signing his letters, reading them
8 through with studied slowness, and blotting them carefully afterwards.

9 He heard Frost fidget in his chair. Good. The display of his superior's
10 displeasure and the humiliation of being ignored were having the desired
11 effect. His pen crawled at a snail's pace to intensify the torture.

12 More fidgeting sounds from Frost.

13 Mullet's pen crawled on.

14 The sound of a match being struck.

15 A match? Mullet's nose twitched. A smoke ring gently nudged his pen and
16 drifted across his desk. He followed it with incredulous eyes.

17 This was intolerable. Frost was smoking. Without even asking permission –
18 which would have been icily refused – he was smoking, leaning at ease in
19 his chair, swinging an unpolished shoe from side to side. He gave Mullet a
20 reassuring smile.

21 'When you're ready Super...'

22 Mullet winced. He hated being addressed as 'Super'. Everyone knew it but
23 Frost.

24 'Put out that cigarette,' he snapped with such ferocity that the cigarette
25 immediately dropped from Frost's startled lips and landed on the carpet.
26 There was a smell of burning wool from the blue Wilton. Frost ground at the
27 pile with his dirty shoe and managed to distribute a mess of broken cigarette
28 and charred wool over a wide area. He moved his chair to cover up the burn
29 and smiled enquiringly at Mullet.

30 'You wanted to see me, sir?'

31 As soon as Frost had gone, Mullet would go down on his hands and knees
32 and inspect the damage. In the meantime he consented himself with a long
33 hard stare.

34 'I wanted to see you more than half an hour ago. You've kept me waiting,
35 Inspector.'

36 'I had to have a look at Bennington's Bank. Someone jemmied their door.'

37 'I would have thought your Divisional Commander's summons took priority.
38 And you weren't at the briefing meeting!'

39 A theatrical smiting of palm to freckled forehead. 'The meeting? Clean forgot
40 all about it, sir.'

41 Mullet took the envelope from his drawer. 'I've had a complaint about you,
42 Inspector.' He unfolded the memo. 'From Superintendent Gibbons of the
43 Police Training Centre...'

44 Frost's blank expression masked his relief. This was a comparatively trivial
45 matter. He'd been asked over to the training centre to speak, as an
46 experienced officer, to new recruits and to give them practical hints that
47 would assist them in their chosen career.

48 'So, you told them how to fiddle their car expenses,' accused Mullet.

49 'I only mentioned it in passing, sir.'

50 'In passing, or not, that was what you were talking to them about when
51 Superintendent Gibbons entered the lecture room. I was ashamed to get his
52 memo. Fortunately he wrote to me confidentially, as a friend, and didn't copy
53 it to HQ. I'm most concerned about you, Frost. I had occasion to look into
54 your office today. Frankly, I was appalled. The mess, the untidiness...and I
55 found that statistical return that County has been screaming for still
56 uncompleted.'

57 'Ah yes, I must get around to that. Anything else, sir?'

58 Yes, there was. Mullet gathered himself for his main attack.

59 'Were those the clothes you wore at the training centre?'

60 Frost looked down at his apparel with surprise. 'Why, yes.'

61 The Superintendent smoothed his moustache carefully as if it was insecurely
62 fixed with spirit gum. 'Superintendent Gibbons thought you has turned up in
63 your gardening clothes...'

64 Frost shot up. 'Of all the bloody cheek!'

65 'It's not a bloody cheek, Inspector! I've meaning to talk to you about your
66 dress for some time. That mac's a disgrace. And those trousers – when were
67 they last pressed? And as for your shoes...'

68 Frost tucked his shoes under the chair to hide them from view. 'With respect,
69 sir, I'm supposed to be solving bloody crimes, not tarding myself up like a
70 tailor's dummy.'

71 Mullet sighed and slumped back in his chair. How could you get through to
72 people like this?

'Care and Protection'

1 You wanted to see me sir?

2 You weren't at the briefing. Why was that?

3 No, I was unavoidably detained.

4 Ah I see.

5 My car wouldn't start.

6 I've had yet another complaint from HQ.

7 Oh really sir, what's it about this time?

8 Yet again you're late with the monthly crime figures.

9 Funnily enough I was working on those last night.

10 Get them sent over straight away.

11 I would sir but unfortunately I've left them on the kitchen table.

12 Have it done this morning.

13 Ah yes well this morning I thought that you'd prefer me to try and help find

14 this little girl who's...

15 Don't push it too far Jack, Chief Constable's blue-eyed-boy or not, just don't

16 push it too far.

17 No sir.