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"Where Should We Turn When We Cannot Trust Our Judicial System?": Naturalism, Race, and Justice in Mark Twain’s Novels

Abstract: In order to bridge gaps between academia and the real world, between ideals and reality, -- especially when it comes to critical issues of crime and justice, this research paper aims to adopt a naturalistic approach to Mark Twain’s The Adventures of Huckleberry Finn, The Adventures of Tom Sawyer, and Pudd’nhead Wilson and Those Extraordinary Twins. First, in the fictional portrayal of reality, a chance of coincidence and “natural incidents” have an important role to play to ensure that justice is dispensed and punishment is proportionate, when we start to examine the influence of legal and extra-legal variables, such as racial tension and public opinion, over decision making in court (Gray 86). In addition, this paper delves into the intertwining relationship between social stratification and thorny problems related to the enforcement of the law and community responses to crimes of interracial violence within suburban settings. Thus, the paper might as well ask if Twain’s fiction not only draws upon the painful awareness, but also quickly hardens readers to the harsh reality that vulnerable social groups are usually invisible as human beings and often become visible in society, when there is a desperate struggle for survival, which simultaneously escalates their calls for justice.

Second, for the purpose of demystifying the judicial myth, this paper also follows the popular TV series, including CSI: Las Vegas (the United States) and Judicial Eyes: Black vs. White (Taiwan), and books written by Henry C. Lee (one prominent forensic scientist), with the most intensity by tracing the ins and outs of real-world crime scene management. The reasons for doing so can be easy to discern: this research essay attempts to help readers generate questions as to whether Twain’s novels reinforce the social status quo or critique it, while they read through Pudd’nhead Wilson’s detection of crime and the moral struggle of Tom Sawyer and Huckleberry Finn against social injustice.

Keywords: Detective Fiction, Naturalism, Mark Twain, The Adventures of Huckleberry Finn, The Adventures of Tom Sawyer, and Pudd’nhead Wilson and Those Extraordinary Twins

Although Mark Twain’s The Adventures of Huckleberry Finn, The Adventures of Tom Sawyer, and Pudd’nhead Wilson and Those Extraordinary Twins are chronologically apart, two major themes, such as multiple murders and a nearly total failure to carry out impartial justice, intertwine through his literary works. Just as a hot topic of debate, whether justice is fairly served or not, springs to mind, so the growing racial disparity in

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1 The title of this research paper which shows quotation marks does not adduce from any literary works, but it is intended to draw close attention to the immediate aftermath of miscarriages of justice, shallow racial reconciliation, and regained social integrity.
the criminal justice process has posed greater barriers in delivering justice than ever. Thus, in order to untangle complex legal issues, this paper adopts a naturalistic approach to reinterpreting Twain’s works by exploring the underlying similarities between naturalism and crime writing. Probably to professional critics or ordinary readers, this synthesis of a literary theory and a type of writing might appear divergent, since one rarely sees it, let alone explore it. In the main, coincident it may have been, but it may be worth noting that the recurring themes of naturalistic writing, which are "attuned to American life in its concreteness and circumstantiality" but constantly "run counter to the predominant strain of optimistic moralism," highlight key aspects to examining judicial impartiality and independence in particular (Pizer, *The Theory and Practice of American Literary Naturalism* 167). To further advance the development of this candid observation, I chance to propose an intricate interplay between naturalism and justice, since Twain's novels convey a great deal of whimsical sarcasm directed at racial inequality and legal loopholes due to which either murder cases almost turn stymied, or the crippled court system punishes an innocent scapegoat, while felons survive legal scrutiny. For one reason or another, justice is finally achieved when a series of bizarre occurrences take place and swiftly fix an embarrassing judicial faux pas. 

However, my approach is neither to suggest that naturalism is the antithesis of justice nor rouse an amoral sentiment, whereas putting forward the claim, this paper will

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2 Based on his accumulated experience, Henry C. Lee drops a quaint metaphor for all sorts of legal situations that very often criminal cases, either having turned cold or getting reopened, are dumped into a melting pot in which justice, science, politics, and society mingle with one another, and several variables work together to influence a verdict and prevent justice (trans. *Famous Crimes Revisited* 14).

3 Aside from exploring this unbeaten path in the realm of literature, one has to admit that *The Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer* are not conventionally classified as detective or naturalistic novels, and very likely there might be diverse and untouched approaches to Twain's works. Beyond any doubt, only can this paper extract a nugget from the literary gold mine due to the exclusive concentration on crime writing and naturalism. Potential research interest in detective fiction, such as feminist, modernist, postmodernist, and realist approaches, which remain unexplored in this paper, will enchain our close attention and spark further discussion.

4 One Taiwanese columnist, Chen Hsia, reminds the reader of a judicial reality after reading Ferdinand von Schirach’s *Verbrechen*. Hsia indicates, according to Schirach, that the legal system is not able to uphold or mete out justice. In this regard, delivering a verdict and rendering justice are diametrically different issues. The judge happens to be the last link of the chain of illegality. In doing this, Schirach entirely supports the Christian doctrine: when the Day of Judgment arrives, God does not mete out his divine judgment appertaining to one's aggregate behavior. Instead, human behavior usually is associated with mere chance or the state or fact of coinciding (trans. *China Times Weekly* 50). In the main, suffice is to say that Schirach’s keen insight into the intricacies of court dynamics not only erodes people’s faith in the judicial system, but also shifts their attention away from criminal justice to the covert role of pure coincidence in bringing them closure.
draw up a literary amalgam of a naturalistic approach, scientific detection, and legal proceedings. This literary remix, because of the crime and justice portrayals, enables us to reenact the crime scene, follow a police chase, and undergo cross-examination, as if we were law enforcement agents to participate in detection and prosecutions for violent crime. This feature of Twain's novels brings out the essence of naturalism: "the fullness of social documentation," namely an accurate and concise account of any social events (Pizer, *Twentieth-Century American Naturalism* 14). On the one hand, by virtue of "idolatry of the mechanical and of facts," the preponderant mode which has remained firmly in naturalism, the "documentary method," whether we admit or not, has flawed naturalistic novels to some extent. As critics often point out, a number of naturalistic writers act like photographers and treat writing as "mere photography" rather than answering an urgent plea for fictional "fabulation" (Walcutt 298). On the other hand, Twain's writing has shifted attention away from "mere photograph" to the "fully and strongly plotted" technique of writing by showing "the penetration of character or the exploration of an ethical problem," a variety of attempts, which literary critics highly recommend enriching naturalistic fiction (Pizer, *Twentieth-Century American Naturalism*).

Meanwhile, our attention shifts to one of the defining features of naturalism, "the sensationalism of naturalistic fiction," which places stress upon "violence and sexuality," also manifest in many of Twain's novels. For instance, as we vividly recall the first-hand account of Injun Joe's inexplicable brutality, Pap's severe beating of Huck, and Tom Driscoll's murder of Judge Driscoll, the harsh reality continues to spin further downward into emotional upheavals in local communities. Either being criticized even unjustly or being praised with good reason, naturalism has leaned on an idiosyncratic writing process for guidance, literary "reportage of information about trades, crafts, careers, and places," which functions to account for "its continued existence" and to boost its high spirits, since "naturalism in America has refused to die" (Pizer, *The Theory and Practice of American Literary Naturalism* 185 and 167). In addition to providing detailed documentation of large-scale social phenomena, the three of Twain's novels in general shed light on knotty social problems, compounded by racial antipathies and stereotypes, and illustrate some of the judicial dilemmas in particular by incorporating sentimental elements into intricate storytelling, captivating characters, evocative settings, and the unavailing legal system. It might be difficult to gauge the total effects of naturalism on Twain's works, yet grave human misdeeds in a natural ambience de facto correspond with one preeminent literary trend,
"detailed discussions of forms and the nature of violence," in American naturalism (Chen 122).

In accordance with the naturalistic tradition, Twain's individuals, who carry on the "struggle to survive materially rather than to prevail morally" in society, inevitably fall victim to "a powerful social or economic force" (Pizer, The Theory and Practice of American Literary Naturalism 18 and 34). The fictional depiction of human vulnerability to socio-economic conditions seems vivid to us, for it has been one of recurring patterns in naturalism. As Donald Pizer elaborates further, naturalistic writing delves deeply into the downfall of "a particular class of group of men," or "a group defeat" in plain English (34). In all likelihood, Twain's creation of characters, given the mandate of naturalism, pays particular attention to vulnerable social groups, who have been under-represented in many literary works. Building upon social inequality, Twain also reminds us that an increase in racial tension, conflict, violence, and the allied impact of the above mentioned strikes a blow at judicial neutrality. For example, Jim in The Adventures of Huckleberry Finn, Injun Joe in The Adventures of Tom Sawyer, and Roxana (Roxy) in Pudd'nhead Wilson and Those Extraordinary Twins are portrayed as archetypal figures who frequently face immanent and certain defeat caused by bizarre circumstances or find themselves ensnared in action-packed adventures eventually hassled by unforeseen havoc. Feeling empathy for their social marginalization, we also wonder why the accused in the above noticed matter are either a black person (i.e. Jim) or a racial hybrid (i.e. Injun Joe, Roxy, and her biological son). We might ponder hypothetical situations: would the skin color of the defendants have significant effect on the jury's verdict? Would they be treated differently in the face of the law if they were white? The answers might vary, whereas we are certain that what seems hopelessly irresolvable perhaps speaks volumes to our mind. Though these three novels do not tackle racist violence or attack institutionalized racism in the open, punishing some of the colored defendants by imprisoning them without a fair trial or even by conducting illegal searches in the name of justice ironically has become crucial to restoring community order and stability. This blaze of discovery readily acknowledges "the whiteness of the power to detect" and simply distills down into an altered racial landscape, which might have changed in a number of ways over the years. Yet, pretty often the blame is quickly laid on racial minorities, the so-called "the criminal class," for every major criminal act (Knight 182 and Panek 96). In the main, ethnic minority individuals are usually "the first upon whom suspicion is cast," so they inevitably take the heat for the white (Panek 98). All that has been largely addressed so far could be fulfilled
by the above stated supposition as Twain's fiction underscores the destructive capabilities of racial prejudice and its effects on crime writing in which "racism would play a role in American detective fiction for a long, long time" (Panek 98). Then, all of the observation adds up to tell us that once non-Caucasian suspects are charged with a crime, rarely can they duck tough penalties imposed either by the high court or by a jury of laymen. Nonetheless, there is still a slim hope which helps to ensure the survival of ethnic minority characters when it will be some consolation to know that gaining "a semi-mystical insight," which involves some sort of epiphany about improving their status quo, at best can help nonwhite litigants to work out their own salvation or even to fight their ways out, instead of being a sitting duck (Pizer, The Theory and Practice of American Literary Naturalism 34).

Along with the black and minority ethnic "preternatural skills," a subtle literary twist and a racial spin, these novels have evolved into a social critique which creates an undercurrent of dramatic irony throughout the stories and assists us to recognize exceptions to racial stereotypes (Panek 13). For instance, in Pudd'nhead Wilson and Those Extraordinary Twins Roxy, a one-sixteenth black, who has struggled against slavery throughout her life, secretly switches her son with her master's infant. By virtue of various twists of fate, Roxy hopes to redraw a blueprint to actually fit the life she wants her son to build. Later, she resorts to seek spiritual refuge in church and look for redemption after the whole community learns of her baby-switching scheme and the cause of Judge Driscoll's death. The son of Percy Driscoll (known as "Chambers"), though he is raised as a slave, is a decent man who fights bullies for Roxy's biological son (known as "Tom Driscoll"). By the same token, the reader takes notice of the true nature of Jim when he strives to make any sacrifice for others in The Adventures of Huckleberry Finn. For one thing, aside from the colored race stamped with a badge of inferiority which exacerbates their judicial abatement, what is explicit in these novels is the biting irony to expose what goes wrong with legal proceedings, for example, human recklessness, unscientific investigations, misinterpreted evidence, witness unreliability, and a crumbling court system. As the trial presents us with a cautionary tale of judicial fallibility, the suspects, the nonwhite in particular, have to get themselves off the juridical hook very likely on their own or totally submit themselves to the irresistible dictation of their fates.  

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5 The sharp contrast between absence and presence, on some level, reflects Henry Lee's increasing emphasis on collection and preservation of evidence. As significant as hard evidence is, "indirect forensic evidence," also known as "missing forensic evidence," can also play a key role in helping to solve any unsolved felony crime or the capture of a wanted felon. Due to perhaps an unintentional oversight or an unpredictable natural
To explain the judicial predicament from another perspective, we may assert that the rule of law necessarily involves manipulation on behalf of social order, for it depends on "the unique reticulations" in which "the arguments of lawyers and the decisions of judges rarely address the needs, the desires, or even the basic social and economic situations of those seeking justice at their hands. Those with responsibility tend to be corrupted by money or fear or, at the very least, by instinctive identification with the interests of the social or racial group to which they themselves belong or aspire" (Millgate 109 and 97). All in all, to extensively explore the intricacies of the American legal system, the selected fiction makes a desired grasp feasible so that one can fathom key elements of law and practice plus evidence retrieval and forensic analysis, which from a legal standpoint, are "the prosecution's prize exhibit at the trial" and will exculpate the innocent for sure if they are admissible in court (Lee, Cracking Cases 7). On the other side of the coin, Twain's fiction also helps us to stay in touch with social reality when it introduces an anti-"CSI Effect" because most of the time "scientific evidence is neither as available nor as dispositive as portrayed" (Power 179). If we put all our expectations on physical evidence and judicial neutrality to exonerate the innocent and convict the guilty, very potentially we will encounter a mirage of social justice whose transient nature cannot demolish a combination of socioeconomic status, multiracial identity, and conflict of interest.

For another, apart from explicit and implicit linear integration approaches to Twain's fiction, either the socio-economically unprivileged or ethnical minorities stand out and get noticed as some of them turn to an underground syndicate for help or to adopt an extrajudicial approach on their own. Others might be arrested and taken into police custody prior to a fair trial. Various extralegal elements, which might intrude on the jury decision-making process but eventually acquit the innocent, from a naturalistic viewpoint, emerge as "a compensating factor" in improving the malfunction and inefficiency of the occurrence, such as rain washing away the bloodstain, not all of the trace evidence is promptly retrieved nor properly preserved (Cracking More Cases 115). Yet, along with positive and decisive thinking, Lee makes a gesture of encouragement by concluding that “The absence of evidence is equally as important as the presence of evidence” if an investigative team sticks to its principles and remembers not to repeat the previous mistakes (Cracking More Cases 116).

6 Both the police and the private investigators prefer evidence to any eyewitness accounts even though in some cases, only inferential or ancillary evidence can be presented at trial. As Dashiel Hammett indicates, "I favor what is usually called 'circumstantial evidence' against the testimony of witnesses" (18). In this manner, also, Henry Lee strains the credibility of witness statements which sometimes hinder the investigation: “Finally, the time-honored trust that the police and the public hold for eyewitness accounts further clouded the case and contributed to its failure to develop” (Cracking More Cases 16).
justice system (Pizer, *The Theory and Practice of American Literary Naturalism* 35). The fictional portrayals of the legal system illustrate that in many cases, the system is impotent to some extent that although it is rule-governed, the prosecutor sometimes is not able to press charges against criminals or even cannot retry the defendants. Compared with this dysfunctional justice system, the "perfect crime" (criminals get away with their crimes) calls into question the unstable nature of legal dynamics (Hadley 76). Instead, the high levels of natural intervention, in a sense, the "undesirable outside elements," or namely accidental circumstances, arise and strengthen criminal justice functioning to such a considerable degree that criminals will be arrested with the indictment. In like manner, it is fairly plausible that Tom Driscoll would get away with murder if he did not drop by Pudd'nhead's place and mock his collection of fingerprints. That Tom Driscoll goes overboard in his ridiculing of Pudd'nhead causes him to take a step back, reevaluate, and change his approach to the homicide. It is nevertheless seeking to put a positive spin on the humiliation by claiming a victory when Pudd'nhead takes a close look at the fingerprints and further identifies the true killer. Likewise, Tom Sawyer and Huck's physical proximity to the crime scene appears to arise by pure chance, so later Tom Sawyer's testimony can reprieve Muff Potter in court. The existence of certain circumstances might be too coincidental to be true, but it makes a rather pivotal contribution to the field of criminal justice. The lack of precise judicial decisions has become known as a consummate blend of satire and pathos which very potentially will allow criminals to remain at large and coerce the innocent (i.e. the twins, Luigi and Angelo in *Pudd'nhead Wilson and Those Extraordinary Twins*, and Muff Potter) into pleading guilty. In these works, only can an extralegal compensation undo a court decision and offer some kind of occult compensation to the innocent and the victim.

In marked contrast to the judicial irony, Tom Sawyer and Huck's hot pursuit of fun and their gradual maturity figure importantly in Twain's *Huckleberry Finn* and *Tom Sawyer* as the titles suggest. In brief, these two novels vividly portray "an individual's maturation and development" (Hsiao 12). Yet, the atmosphere of jubilation and excitement, which

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7 The main bone of contention is that not all readers will agree with the interpretation of how “convenient chance occurrences” affect crime and deliver solutions for it (Seelye xvii). At this rate, some readers might reach a tacit understanding when the suppression of vice is brought about through a series of coincidences, alleged random events. On top of that, other readers may gain full knowledge that how the scale of justice sometimes tips in the criminal’s favor as the enervating nature and function of law enforcement come under spotlight.
pervades Twain's works with the intention of evoking happy memories of a bygone age, might slightly stifle. It is an undeniable fact that Twain's novels, on some level, act as a catalyst for the metamorphosis of justice when slavery and murder have hastened Tom Sawyer and Huck's mental maturity to a considerable extent. While Tom Sawyer and Huck's presence looms large in Muff Potter's case, we might question whether refuting an allegation against a socially unprivileged suspect is too heavy a burden for two adolescents to shoulder or not. Tom Sawyer and Huck's involvement in rescuing Muff Potter, in an entire panorama of their development as teenagers, bespeaks a literary term, Bildungsroman, in which a young individual undergoes a series of events and emerges as a mature adult. That Muff Potter has been arrested for his alleged role in the homicide, to some extent, leads up to Tom Sawyer and Huck's moral transfiguration after they learn to cope with the town's social inequality and legal loopholes.8 Witnessing Injun Joe's slaying of Dr. Robinson in the graveyard prompts our reading into the social psychological phenomenon which has become known as the bystander effect. In particular, Tom Sawyer and Huck, though they are not able to provide assistance on the spot immediately, turn into empathetic bystanders who are haunted by moral turmoil and frightened of their own safety.9 These two prime witnesses, unable to silence the nagging of their conscience, toss and turn all night and constantly have nightmares of blood and graves.10 In practice, Twain threw in a decidedly quirky storyline which fuses with the townsfolk's subconscious bias toward Muff Potter and holds his intoxication and unemployment in utter contempt. Since there is a call for clear thinking, they are a lot more concerned about their own vulnerability, once they identify Injun Joe, than rooting out the townspeople's deep bias. As we are all aware of the bitter sweet irony, the narrative voice adds a pathetic yet

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8 In addition to saving a white trash (Muff Potter), Huck gradually learns to carry reciprocity with Jim in their flight as well. In response to the growing interdependence, Huck vacillates between letting Jim be taken back to slavery and setting him free because in his time, helping a slave escape is strictly prohibited by society. Later, Huck, after setting aside social conscience, decides to cover for Jim. Synchronically, we also discover that Jim's emancipation is clearly announced in Miss Watson's will. Unlike other characters, for example the Duke and the King, who objectify Jim, Huck treats him fairly. Huck poses as Jim's owner, and ironically it is the “disguise he [Huck] adopts to keep Jim free” (Fetterley 73). Corresponding with Huck's compassionate nature comes the portrayal of Jim as “a morally admirable figure” who is willing to risk his hard-earned freedom for Tom’s life (Bollinger 33). In Huck and Jim we find the intact interdependence which presumably results from their “outsider position” (Bollinger 38).

9 Tom Sawyer finally summons up the courage to appear in court and testify against Injun Joe. Tom Sawyer’s bravery helps him win high praise from the townsfolk. We may compare Temple’s perjury in William Faulkner’s Sanctuary with Tom Sawyer’s reliable testimony. Temple perjures because she prioritizes personal privacy over the conviction of outlaws. After committing perjury, Temple is promptly escorted by her brothers and father and exits the courtroom. Her perjury causes a great deal of consternation among spectators, and
humorous note to Tom Sawyer and Huck’s moral impasse. The successful inner transformation of Tom Sawyer and Huck into appealing literary heroes, in spite of the fact that their deep-seated fear almost drives them to become moral cowards and chicken out of testifying against Injun Joe in court, has shifted our reading of juvenile fiction from finding entertainment to expanding our moral concern in a full sense.

While encountering a perplexing moral predicament fueled by townspeople’s unsubstantiated accusations against Muff Potter and a reckless homicide investigation, Tom Sawyer and Huck choose to prioritize Muff Potter’s actual innocence over their own personal safety. Then, too, a good deal of thought is being given from admiring the two boys for their courage to closely scrutinizing law enforcement and ridiculing social hypocrisy. On the one hand, without being brainwashed by the fallacies behind social hierarchies and accompanying social rules, these two mischievous boys summon up sufficient courage to make a wise moral choice and tell the truth although their ultimate decision certainly involves a number of crises. Tom Sawyer and Huck probably would, on the other hand, dream of receiving some eventual reinforcement which provides legal protection when Tom comes forward with the critical information. For instance, the local authorities would place them in the witness protection program. If the hypotheses listed above ever came true, then Tom Sawyer and Huck would not have to constantly watch Temple almost has a full-blown anxiety attack. As the narrative voice reveals, "She began to cringe back, her body arching slowly, her arm tautening in the old man’s grasp. . . . Four younger men were standing stiffly erect near the exit. They stood like soldiers, staring straight ahead until the old man and the girl reached them" (Faulkner 282). To a certain degree, Temple functions as a satirical foil to Tom Sawyer, who has the most guts to identify a brutal murderer, in practice is scared to death of Injun Joe’s imminent revenge attacks. Temple and Tom Sawyer find themselves beset by inexplicable emotional states as the courts adjourn amid chaos. The emotional responses have ridiculed the justice system to some extent, for it grants immunity from punishment to a perjurer but fails to provide protection to a truth-teller against life-threatening circumstances. 10 In spite of their naughtiness and youthfulness, Tom Sawyer and Huck consistently adhere to the moral code thanks to their "obsession with doing things the right way" (Fetterley 72). Repaying a moral debt and atonement as repentant moral transformation, they sneak tobacco into jail and hope to comfort Muff Potter with his favorite object.

their back after walking into the primary crime scene by accident. Enduring the psychological burden together, which not only evolves from uncertainty, despair, and dismay, but also lies beneath the thin appearance of their bravery, undoubtedly cements their friendship. As John Seelye reminds us of the moral load cast upon a male adolescent, "He is, after all, a mere boy forced into taking on a role of adult responsibility
and shares with them a terror of being entrapped” (xiii). It is only when these two little mischief-makers manage to buck the town’s class distinctions and embolden themselves to overcome their awful dread of Injun Joe’s reappearance that we realize they have turned their pursuit of fun into an extralegal means for uttering the truth.

Alongside the practice of moral rectitude which we find in the boys, it is worth noting some powerful sentimental moments, characterized by strong and conflicting or even turbulent emotions, which Tom Sawyer and Huck secretly share. The emotional ups and downs, which totally interrupt the lives of boys, not only empower the boys to disclose the identity of the murderer, but also teach them and a reading public as well legal lessons. In the same vein, judicial ambivalence, in one way, often overrides human yearning for a world of justice and peace. In another way, the legal uncertainty sometimes re-channels underlying anxiety into a vigorous interest in crime and punishment by advancing greater moral enthusiasm than ever. In saying this, a number of writers, including Mark Twain, made clear in their fiction that good will eventually triumph over evil. However, building upon the inequity of the law, the cruel reality reveals that there are no absolute winners in the court of law – many factors which cause the unreliability of eye witness testimony rebut concrete evidence whilst random bystanders stumble across clues to bizarre murder cases despite the lack of any circumstantial or corroborative proof. It is not altogether surprising, when we review roles of these boy characters in the novels, that they are not only reasoners, but also problem solvers. Tom Sawyer and Huck are no professional detectives in the first place, and at most, only Tom Sawyer is called to the witness stand, as the story tells us. By extension, they can barely pass as amateur detectives whose efforts to identify the suspected crooks carry a heavy dose of struggle and horror. In response to the crippled court system, which almost fails to deliver justice for Dr. Robinson,

10 Victor A. Doyno offers a fundamentally psychiatric twist to Tom Sawyer and Huck’s moral struggle. Doyno invites us to move Huck or Tom Sawyer beyond the literary parameters and embrace these two fictional teens in the social context of modern America. Then we will visualize the pent-up emotional trauma which they have endured for a long time. As Doyno explains, “Imagine that this child — who will tell us about American society — has, within the last 14 to 18 months, seen three people die, had her or his own life threatened four times, and has been in the company of at least five dead bodies. Would a modern psychiatrist reach for the prescription pad?” (75-76). Dwelling upon Doyno’s hypothetical scenario, we might be able to perceive how witnessing a murder at close range has affected these two boys.

11 Adding up to their overall anxiety and distress, Fetterley further names a few of Tom Sawyer and Huck’s inner ordeals, for instance “pangs of conscience,” awareness of “limits of his actions,” and a voiceless apology (72).

12 According to Fetterley’s interpretation which overtly targets at the terrains of judicial arbitrariness, we gain a solid understanding of her argument: what “Mark Twain is exposing through them [the Duke and the King] is the hypocrisy of the Southern way of life in which murder is legitimized as justice and in which black men are castrated and lynched in the name of the honor of white women” (74).
and to the need for immediate self-protection, which is linked with the emotional reverberations of Muff Potter’s innocence, the boys take action though they have been in significant trouble. On top of that, Tom Sawyer’s unscheduled court appearance, no doubt, directs a bitter satire at the feebleness of the justice system by accident.

We can see, then, that the literary works which we have discussed so far, are a mingling of murders, races, and injustice, none of which manifests justice in its pure form. For example, Injun Joe’s accidental death enables him to avert the severe punishment, yet his demise in a sealed cave, in a natural ambience, only pays off a moral debt. Whether we can equate it with a judicial compromise or not remains disputable. Over and above, the exclusive focus on Tom Sawyer and Huck’s physical proximity to the murder scene and Tom Sawyer’s recapitulation of fighting and stabbing, which Twain would have the reader believe, properly resists "the removal of human element" in the legal proceedings (Panek 77). Aside from the emotional commotion of the courtroom drama, which is unfolded by Tom Sawyer’s climactic testimony and takes an unexpected turn afterwards, Muff Potter’s knife becomes the only incriminating physical evidence in the possession of the police to indict Muff Potter on one criminal count of homicide. As appropriate as Tom Sawyer seems for the role of a key witness, how his statements totally overwhelm this piece of critical evidence is perhaps a tad too abrupt to be entirely convincing as the court takes his word for it and eliminates the need for re-launching an investigation. De facto, Twain turned Tom Sawyer’s accounts into a variation of *deus ex machina* in order to fit the need for surprise insofar as they step up "the production of absolute truth" (Panek 77). At the same time, however, once Tom Sawyer’s eyewitness account gains wide official and public recognition, it goes from being the startling and definite way of identifying Injun Joe to being a humdrum and mundane part of a routine investigation which pretty soon is outshined by the hot chase of Injun Joe.

Evidently, allied with the lack of scientific findings, Twain’s goal was not to present this novel as detective fiction. Regardless of or due to our understanding that "detectives don’t have to be or behave like scientists," science could be "an efficient and even interesting means of triumphing over the mundane" (Panek 71 and 72). On a wider scale, it is sobering to consider that there is no mention of "scientific process of detection" such as dusting Muff Potter’s knife for fingerprints or combing the crime scene for shoeprints. Looking forward, there is something else missing in stopping this criminal activity, "the successful apprehension of the guilty criminal," which the bumbling law enforcement fails to carry out promptly, and which only puts Injun Joe to flight (Thomas 242). Tom Sawyer
and Huck's non-intentional approach to a murder scene parodies a common inception of the "conventional detective business" and unravels a "murder mystery" in the wake (Thomas 242). In practical terms, only the above two features bring Twain's novels to the brink of conventional crime writing (Thomas 242). Seen in this light, Tom Sawyer discharges the functions of witness, detective, and Muff Potter's free legal counselor, since first his heroic status builds upon his detailed accounts of the entire murder scene. Second, on purpose most of his testimony strikes Muff Potter's

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13 The stereotypical formula for crime writing, according to John Cawelti, requires “a crime, an investigation, a solution, and a denouement.” In the solution section, the detective explains the crime and puts the events surrounding it in their proper perspective. Then, as denouement, the criminal is apprehended and justice is meted out (Mystery, Violence, and Popular Culture 272-73). In one way or another, Cawelti’s elucidation strikes contemporary readers as too reduced or perhaps oversimplified, since the creation of detective stories involves intricate plots and logical reasoning besides the concentration on a “one man” show, namely the achievement of a clever detective. As opposed to the open-ended framework of Pudd’nhead Wilson and Those Extraordinary Twins, a happy ending has become indispensable to providing some closure to the reader. In other words, “a closed structure” first empowers the storyteller to drop a hint that there has been a crime committed. The purpose of “the discovery of the criminal” is to nab the culprit soon. As a result, “the re-establishing of order,” particularly the order of law, will allay suspicion, reduce unease, and consummate our reading experience as well (Marcus 248). One example to assess Twain’s deviation from the tradition of detective writing have much bearing on the fact that Twain portrayed a tangential story of Injun Joe’s homicide, for the storyline has a lot to do with characterbuilding along with the boys’ mischief and adventure. Also, Tom Sawyer and Huck’s emotional turbulence has stolen the spotlight before the rapid public acceptance of Injun Joe’s guilt compromises the traditional framework of a clever detective. The faithful portrayal of Tom Sawyer and Huck’s mixed emotions presumably holds a special appeal to the reader more than the courtroom dramas do.

14 In unmistakable terms, Loren D. Estleman delineates the literary characteristics of crime writing, “Sanguinary standards of what constitutes a good mystery,” in order to “satisfy the most blood-thirsty” readers (xvii).
defense lawyer hard, who has been accused of "throwing away his client's life without an effort," compounded by the fact that the townsfolk's interest in science does not run very high at the time (Twain, The Adventures of Tom Sawyer 287). Tom Sawyer's testimony, in the judicial realm, too, leads to the legal pursuit of Injun Joe. Injun Joe, on the ground of mere coincidence, is first spotted by Tom Sawyer and Huck, burying his treasure in a deserted house, and then again he evades capture which is outlined by the sheriff. That Injun Joe dies in a natural setting outside the broad confines of the law underscores the last principal minus on the side of justice after law enforcement exercises its full power in vain. It is fitting to conclude that evil perishes by the aid of natural causes "at opportune moments" while the law and court are conspicuously absent at the time of Injun Joe's final execution (Seelye xvii). The dearth of scientific investigations strikes once, along with the malfunction of law enforcement, which in aggregate, makes Injun Joe's runaway doable. As noted above, the "ironic pot shot" of nature gives a transitional twist and reveals the changing nature of law-related matters, for neither science nor eyewitness testimony wins clear-cut victories in court (Panek 67). Instead, a chance coincidence, though it has never been admitted into the courtroom as a dispenser of justice, adds one supernatural option to the myriad means of delivering punishment to those who deserve it.

In large measure, the fictional reliance on an unexplainable coincidence to espouse the key concept, "the return to order," makes a telling point about one intervening variable to enact justice, "random acts of chance and unexplained phenomena to bring about a resolution" (Salyer 4 and Knoper 21). Further, the nature of coincidence enables crime writers to build bizarre criminal cases and end with the kind of moral justification acceptable to a reading public when there is always an unavoidable limit to what science can do in crime fighting. In rejecting legal technicalities, coincidence rolls in and plays a role of inspiration which helps law enforcement officers and detectives to put their capability for the wisest possible use when they apparently reach the relentless deadlock after an exhaustive investigation. Practically speaking, in order to save face, the majority of forensic scientists and police detectives very likely sneer at the controversial relationship between solving crimes and an opportune chance of stumbling upon a substantial clue. To them, only "science, when given a fair chance, can define the truth in any case," and whoever uncovers or interprets clues should deduce truth from the myriad of objective
reasoning (Lee, *Cracking Cases* 299). 15 Building upon the unwavering faith in science and moderation in using coincidence to a desired effect, crime writing aims to hold out the promise that science, in conjunction with a supernatural sidekick, gives some form of wrap-up appropriate to the ending, so that the bad guy(s) has to pay for immoral act(s), and by easy extension, justice will be fulfilled.

In addition to being a controversial subject, coincidence enables crime writers to treat crime in an utterly different fashion, so that they are able to "make true crime more engaging and less potentially morally corrosive for their readers" (Panek 114). This added feature of spicing up crime writing, though the addition definitely involves a necessary measure of moderation, renders some practical assistance to detectives or the investigative committee in order to get them off the hook. Either in the real world or for dramatic effect in stories, the law enforcement officers presumably have racked their brains, after all clues seem exhausted, and yet sense that their investigation is going nowhere. In all probability, "the scientifically minded detective," Pudd’nhead, was first repulsive to the unscientific procedure for resolving the criminal case, as he has been very proud of his collection of fingerprints, despite the townspeople's contempt (Thomas 240). But then, a twist which silences Pudd'nhead’s initial solid and substantive argument, based on his scientific retrieval of evidence, signals an illogical approach to the Judge’s homicide, when the last piece of puzzle comes to him in a dream. The dream dawns on the brainy but frustrated Pudd'nhead that Tom Driscoll and Chambers were switched when they were a few months old. As opposed to a scientific and evidentiary basis for the conclusion, such as deciphering fingerprints or preserving physical evidence, the dream gears up for the final stretch which ultimately enables Pudd'nhead to overcome his tunnel vision and

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15 In the judicial realm, scientific precision is not the only element involved in nabbing law breakers. Continued pressure for detecting crimes not only steadily piles up on law enforcement officers, but also ultimately mounts up to push them to bust culprits as soon as possible. Altogether, the investigators are weighed down by much public consternation, the media’s insatiable thirst for truth, and urgent requests from families of victims. In order to avoid warped judgments, police detectives choose to revisit the crime scenes, re-evaluate the collected evidence, and pursue all possibilities. When “a range of appropriate scientific and logical hypotheses” gets confuted, and neither do their “instincts and powers of observation” help that much, many investigators candidly admit that they have kept any open mind to any possibly related clues, even to cryptic clues with a dreamlike quality (Lee, *Cracking More Cases* 268). Hence weird coincidences or supernatural events, outside the scope of forensic science, can be used as valuable leads so long as they dawn upon the mind of investigators for them to get a sense of instant inspiration which very likely revives a flicker of hope to put offenders behind bars. For example, the former sheriff, Cheun-Dai Tsai, in the Chia-Yi First Precinct, recapitulates the function of coincidence to facilitate investigations. He explicates that the more coincidences happen during the course of an investigation, the more likely criminal cases get resolved, though his remarks do not intend to distort the public perception of forensics in any legal proceedings (trans. ETTV, Taipei, 23 July 2011).
exceed limited human power.\textsuperscript{16} Catching us completely by surprise, the dream conveys not only a magical, but also a finishing touch of reality, after the process of Pudd'nhead's ratiocination has remained stalled for a long time. To mitigate the dramatic effect produced by the dream, we might decode Pudd'nhead's dream and see it as "a medium" whose "mediumistic qualities" or in other words "supernatural powers," as other critics have labeled them, unravels the impenetrable mysteries and fills up the deficiency of science in the investigation (Willis 60 and 62). By the very nature of Pudd'nhead's search for the alleged offender, we have to take into consideration the development of fingerprinting and its official use in the domain of criminology. Thus, back in the days, Twain's adoption of fingerprinting as a reliable method of identification was quite groundbreaking and broadened the scope and view of crime writing, since fingerprinting did not merit any forensic or public attention until 1900.\textsuperscript{17} The progress in the field of forensic science gives us a clear grasp that just as fingerprinting was still a fledgling way of identification at the end of the 19\textsuperscript{th} century, so its fallibility was an acknowledged reality. Twain's literary use of it certainly called for a supernatural backup in order to end the story with a satisfactory kick. In this light, Twain's fiction has not only kept abreast of scientific detection and supernatural powers, but also showed that an unconventional correlation between these two genres beats law enforcement to the punch.

At this point of our discussion, two of the aforementioned novels, \textit{The Adventures of Tom Sawyer} and \textit{The Adventures of Huckleberry Finn}, are not often classified as classical detective or crime fiction, yet both of them do comprise investigations, trials, homicides, and jury verdicts.\textsuperscript{18} A great deal of what we have read in Twain's novels features legal incompetence in which the wanted criminals are at large while a combination

\textsuperscript{16} Regardless of his vocational training, Pudd'nhead jumps to a premature conclusion once the news of the Judge's death circulates around town. First, Pudd'nhead, devoid of clues for tracking down the killer, casts suspicion upon the twins. Second, he assumes that Tom Driscoll is totally unaware of the revised version of the Judge's will which has made him his heir. Based on these two erroneous conjectures, Pudd'nhead presto rules out Tom Driscoll as the prime suspect. Accordingly, the ongoing investigation, frustrated by his impaired judgments, cannot move forward until a curious dream re-connects Pudd’nhead with reality.

\textsuperscript{17} Simon A. Cole’s essay marks the first appearance of fingerprinting in \textit{Pudd’nhead Wilson and Those Extraordinary Twins} in 1884. Cole calls Twain’s wide-scale use of fingerprints a “historical accident” and “a convenient plot device in what is really a story about race” (228). In a nutshell, LeRoy Lad Panek asserts that Twain deserves a great deal of credit for plowing a forensic path instead of making fingerprinting a “casual, passing reference” as many crime writers did back in the 19\textsuperscript{th} century (81).

\textsuperscript{18} Having alluded to Agatha Christie’s fiction many times, Ming-Fong Wang enlarges the scope of crime writing: “The content of detective novels is not merely a hide-and-seek game between the master detective and the cunning criminal; it also depicts the social and everyday life” (52).
of pinning the blame is on the victim and the innocent.\textsuperscript{19} In Twain's novels we find a number cases of judicial procrastination, which almost denies the innocent justice, and through a symbolic association, it is side by side with a compromised personal freedom for the exonerated individuals (i.e. the twins and Chambers in \textit{Pudd'nhead Wilson} and \textit{Those Extraordinary Twins}) onward. For those who accidentally bump into homicides and are arrested on charges of murder, for example Muff Potter and the twins, frequently need a great deal of truthful testimony or compelling evidence to turn the wheels of justice, so they can get their conviction overturned. If these two elements are inadmissible in court, the suspects probably have to pray for a miracle, so that coincidental incidents, in Loren D. Estleman's terms, "some sardonic twist of fate," or "a stroke of luck," would butt in and fit right in with the lack of judicial impartiality and of "active agents of justice" (vii, Lee, \textit{Cracking More Cases} 19, and Panek 97). Take the twins (Luigi and Angelo Capello) as an example, whose eccentricity first has the townsfolk in shock, but then elicits stares on the street and derogatory comments in the wake of a pretty powerful indictment. Taken together, Cesare Lombroso's theory further adds up to explain why the twins have been inevitably treated as the most malicious intruders who are believed to have entirely destroyed the local superficial harmony. This begins with the generic statement that "attractive people aren't criminals; misshapen ones are, and biology is destiny" as Lombroso advanced his argument (Panek 94).\textsuperscript{20} Through Lombroso's particular viewpoint, the twins bear a striking resemblance to "an unevolved being, . . . who therefore lacked the evolutionarily acquired benefits of civilized humanity" (Panek 94). Indeed, there is not just the issue of moral conduct or justice involved in rejecting the twins when their

\textsuperscript{19} The single most underestimated characteristic, which disassociates some of Twain's works, for example \textit{The Adventures of Tom Sawyer} and \textit{The Adventures of Huckleberry Finn}, from detective fiction, has begun to emerge and attract our attention when his realistic portrayals expose all of these legal loopholes showing us that capturing crooks and administering deserved punishment have been more difficult than ever. In this regard, that is to suggest Twain prepared us to approach a new literary genre which not only paves an often bumpy path to justice, but also fully familiarizes us with a marked judicial ambivalence. On the contrary, the timely resolution of criminal cases highlights one aspect of great appeal in traditional detective fiction in order to entirely realize the reader's expectation. Then, adding forensic techniques, an intensive investigation, and solid logical reasoning together to carry out a thorough process of detection, in a large sense, displays distinctive characteristics and peculiarities of detective stories. The striking literary features, practically speaking, compensate for the lack of social reality when in the real world, sometimes either court-ordered penalties fail to deter future crime, or law enforcement agents let criminals slip through their fingers by mistake.

\textsuperscript{20} At the beginning of the 20\textsuperscript{th} century Lombroso's hypothesis, "physiognomy," explained how physical traits labeled certain criminal behavior and certain people as deviant (Panek 94). According to Lombroso, "physiognomy" was "the attempt to figure people out by just looking at them — or, actually, by cutting them up and classifying what he [Lombroso] saw" (Panek 94). As an Italian physician, Lombroso further compiled a list
alleged brutality, compounded by their weird appearance, inflames low public opinion of them. Nonetheless, as soon as Pudd'nhead enunciates his theory of fingerprinting in the courtroom to establish their innocence, quickly the townspeople learn to adjust their attitude toward the twins. By all means, no matter how calm and indifferent the twins may outwardly appear, an axiom can accurately describe their internal state: "Justice delayed is justice denied" (Lee, *Cracking More Cases* 63). Removing the false accusation, without any big words or apologies, prompts a silent reconciliation, whereas the twins, fed up with the fickle townsfolk, head towards Europe for good. In the main, just as not a lot of ground is gained in the murder charge against the twins, so Lombroso's questionable "category of physical attributes" grouped "signs of one kind of criminal," a criminological hypothesis which once was a big hitter in crime writing and gradually lost its popularity, since it could not withstand legal and scientific challenges in the ensuing decades (Panek 94).

In anticipation of their departure, the twins' cultural maladjustment, in all likelihood, lends verisimilitude to the social ineptitude of Chambers (the biological son of Percy Driscoll) even though his social status has been immediately reinstated with the support of Pudd'nhead's indisputable evidence. The freedom granted by the court plus the transmission of the judge's wealth ironically render Chambers unfit to frequent the "negro quarter" and stay in "the white man's parlor" (Twain 121). It is pretty clear that Chambers' social awkwardness inspires us to take a hard look at his unspeakable isolation which is indissolubly associated with his black upbringing and "basest dialect" (Twain 121). As a result, he recoils in full horror once he steps into the white male territory, and only can a private sphere, such as "the kitchen," afford him a great relief (Twain 121). Dwelling upon Chambers' hampered freedom and checkered life, we take note that the free-spirited and previously unsupervised Huckleberry also falls victim to circumstance, since the price of absolute freedom, when it is given with no social strings of "physical attributes" based on astute observations of ex-convicts, for instance "too much hair, fleshy and protruding lips, a sloping forehead, a receding chin but large jaw muscles" (Lombroso 196). Just as Lombroso's theory started losing a lot of its charm, so a number of literary detective writers, especially American authors, quit taking his criminological protocols into consideration, though his theory was once "hot stuff both in Europe and in the U.S." (Panek 94).
time by Aunt Sally's adoption.21 Restiveness with the upcoming adoption event drives Huck to fantasize about unrestrained freedom: "Other places do seem cramped up and smothery, but a raft don't. You feel mighty free and easy and comfortable on a raft" (Twain 128). In the juxtaposition of Huck's version of freedom, the extended aftermath of the happy ending, upon solution of crime and apprehension of criminals, is a throwback to a rather lengthy history of racial struggle and a close encounter with injustice because after all "justice for individuals is chimerical" (Panek 125). It is not a pleasant prospect to think that although murder mysteries get elucidated at last, the newly-earned freedom is accommodated, via a circuitous series of coincidental events, to ensuring racial harmony and social stability, which frankly account for legal imperfection and ambivalence about freedom.22 It seems to reflect an option upon consideration of a literary atmosphere in which justice, to a great extent, works in tandem with injustice, so this new legal relationship generally boils down to a double-sided and substantially interchangeable embodiment of good and evil. The embodiment does not come into the limelight of publicity right away for the purposes of upholding a set of social ethics and preserving moral integrity. In a more sophisticated literary sense, we are not surprised that a naturalistic approach usually helps to clear up mysteries surrounding homicides due to its emphasis on seamless and streamlined flow of "natural incidents" (Gray 86). "Natural incidents," within a broad spectrum of interpretations, could alter the reader's perception of justice on some level but certainly come "as a welcome addition" which is indispensable to making things right for readers and quenching their "thirst for justice" when whoever is found guilty of the alleged offenses gets a felony conviction (Gray 86, Panek 129, and Lee, Cracking More Cases

21 The return to civilization turns into a nightmare after Huck learns of Aunt Sally's adoption. In a series of monologues, Huck's resentment is gradually disclosed and the full horror of his mental state realized: "Aunt Sally she's going to adopt me and sivilize me and I can't stand it. I been there before" (Twain 321). He cannot help because the adoption triggers in him a sense of revolt and resentment at having to think of a master escape plan.

22 As an old adage goes, "no hurt, no foul," or "no crime, no punishment" in layman's terms (Panek 42). To some extent, the layman's explanation portrays a controversial relationship realistically between crime and punishment. Standing side by side, crime and punishment exhibit mutually exclusive goals, whereas over the years, their exclusivity has expanded into a different ambience in which "crime and punishment were a simple equation. . . . For God or for society, judicial decision and punishment cancelled out the crime" (Panek 110). One thing for sure, this proverb is not suggestive of boosting the crime rate in order to promote legal accountability. In this light, one should recall that justice and courts are sometimes conspicuously absent from imposition of appropriate punishment. Without a doubt, the lack of a reliable judicial enforcement system is considered socially backward. Yet it reveals a paradigm shift in which for a variety of reasons, principles of distributive justice and a massive upsurge in crime rates establish some middle ground and manage to coexist.
10). Into the bargain, this literary remix renders story plots authentic, logical, or even emotionally engaging, so that the wrap-ups do not seem too brusque to achieve some sort of closure on the death of the victims.

By extension, Twain's exploration of the rampant injustice tied in with the criminal justice system, as a way to affront established authority and challenge social norms, stands for an extra dose of inventiveness and skepticism. Yet, meanwhile we certainly cannot dismiss the fact that there is a noticeable hesitation in suggesting "a reassuring ending" in which justice has been served to the victims (Glover 144). For example, Twain declined to tell us what would happen to Chambers, after he restores everything to which he gained no access in the past, by mapping out his future, a "curious fate" and "a long story" (Twain 121). In parallel with Chambers' obscure future, a hypothetical scenario, which operates on the other side of the law, emerges: whether being "sold down the river" a better fate than life in prison or not is left open-ended and undetermined. We might speculate that what Twain had his readers experience is an honest and balanced portrayal of complex legal dynamics, while parodies of murder mysteries, which stand as social commentary on human bias, illustrate the most telling arguments against the debilitating pressures on the judicial system. If we cling to this supposition, we are able to raise the level of Twain's inventiveness a notch or two as it cannot be boiled down to a plausible surmise that the immediate restoration of social order and the revival of local communities, in large part, must count on the suspicion, capture, indictment, and punishment of culprits, especially of the non-white criminal defendants. For a variety of reasons, how public condemnation and ridicule evolve no consensus on dispensing justice, but instead impinge on the result of a judicial decision reminds us to stay skeptical of justice. Taking racial prejudice, inconsistent witness statements, and deep emotional reverberations of crime into consideration pressures us to re-evaluate the impact of human intervention which very potentially overrides any hard core physical evidence used in court. Just as all these intervening variables very likely pose the greatest challenge to the independence and impartiality of the judiciary which, by its very nature, operates under rules and regulations drawn up by human beings, so let us not forget that any law enforcement agents, though they are trained professionals, occasionally make unethical choices, as ordinary people often do.²³ Suffice is to say that the trio of factors not only plays into our comprehension

²³ The Federal Bureau of Investigation has already outlined a protocol standard for law enforcement officers to follow when a 911 call comes in and is dispatched to deputies as routine. Henry Lee, by any means, lists the worst case scenarios in which even with the best-laid plans for an investigation, from time to time things may
of the existing legal mechanism, but also will definitely widen our tunnel vision which many of Twain’s fictional casts have ineluctably developed. Correspondingly, it is not a stretch to think that we do not measure how the court administers justice against the hair-line of accuracy, neither does this paper aim to breed a great distrust of legal authorities nor cultivate excessive optimism toward scientific detection. In many ways, Twain’s critique of hypocritical facets of society, criminal behavior, and its debilitating effect on the legal system fits the fact, since it is on the basis of purely naturalistic premises as law enforcement officers, at times aided by unseen hand of coincidence, somewhat find ways and means of unraveling perplexing murder mysteries.

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go wrong, such as a reckless disregard or gross negligence for preserving exculpatory evidence, no yellow crime scene tape around the perimeter of the scene, and unauthorized leaks of information transmitted to the public by the media. “Police are human beings and, as such, are as capable of making mistakes as doctors or lawyers or anyone else” when Lee points out the potential for human error mishaps. After all, he does not mean to fend off the frequent attacks hurled on police lapses by critics (Cracking More Cases 118). Indeed, human error figures prominently in many unsolved homicides because it is inevitable. The best way to prevent errors is to eliminate them during an investigation process, so hopefully no law enforcement officials will have to defrost any “cold cases” in the future (118).
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