



## EFFECT ON POPULAR PERCEPTIONS OF THE LEGAL SYSTEM IN LEGAL THRILLER OF SCOTT TUROW

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<https://doi.org/10.5281/zenodo.5813046>

### ARTICLE INFO

Received: 20<sup>th</sup> December 2021  
Accepted: 25<sup>th</sup> December 2021  
Online: 30<sup>th</sup> December 2021

### KEY WORDS

American literature,  
genre, legal thriller,  
individual, system, justice,  
attorney, investigation,  
trustworthiness, legal  
process, court, guilty,  
professional duty,  
corruption, social  
problems.

### ABSTRACT

*The article defines the meaning of a legal Thriller, and also analyzes the differences between a legal Thriller and other types of detective genres based on the works of Scott Turow. The author, analyzing the content and structure of Scott Turow's works (legal thrillers), reveals the complexity of interrelations between an individual and system of justice.*

### Introduction

In the development of American literature of the twentieth century, related to the problem of crime, its investigation and disclosure, you can trace several stages: 20-40s. – the period of formation and prospering of the detective genre, which researchers called "cool", or "hard-boiled", detective. In the 1950s, there is a detective "police procedural" (police procedural), in the 1990s-a detective "legal procedure", or, as it is often called, "legal Thriller" (legal procedure or legal thriller).

The legal thriller is a subgenre of thriller and crime fiction in which the major characters are lawyers and their employees.

The system of justice itself is always a major part of these works, at times almost running as one of the characters. In this way, the legal system provides the framework for the legal thriller much as the system of modern police work does for the police procedural. Usually, campaigning lawyers become involved in proving their cases (usually their client's innocence of the crime of which he is accused, or the culpability of a corrupt corporation which has covered up its malfeasance until this point) to such an extent that they imperil their own interpersonal relationships and frequently, their own lives.



One of the differences between a legal thriller and other types of detective story is the specificity of the main character's figure. If the main character of the "cool" detective was a private investigator, in the detective of police procedure – a police inspector, then the main character of the legal thriller is a lawyer in the context of his professional activity. In a legal thriller, in contrast to the "cool" detective and detective police procedure, the main attention of the author, and after him, and the reader, is not focused on the usual series of events – the establishment of the criminal and the circumstances of the crime. The author's goal is to reveal how the legal system operates and how justice is administered.

One of the most popular writers of the legal thriller genre is the American writer, novelist, lawyer, and humanist Scott Turow, also known as Scott F.

## Methodology

Turow and (L.) Scott Turow, has repeatedly been called "the father of the legal mystery/thriller," or the inventor of "the contemporary lawyer-turned-novelist school of thriller writing." Although others before him had written in the genre, the highly acclaimed *Presumed Innocent* (1987) spawned a plethora of imitators who have made the legal mystery a modern phenomenon. Turow has managed not only to balance legal and writing careers but also to excel at both, turning out a complex and challenging novel every three years and trying cases that raise significant legal issues and test the justice of current law. [1]

This same driven quality and doubt of accomplishment is very noticeable both in Turow's continued pursuit of demanding

dual careers as lawyer and best-selling author and in his writings.

Without a doubt, *One L* is declaration to Turow's drive and desire. Not content just to endure the principal year of Harvard Law School, Turow took on the additional job of writing about it – and himself. His self-made persona in his graduate school diary not unlike first-year law students everywhere, but his skill at conveying angst about ambition and ethical dilemmas is unique. Turow's *One L* meditations about institutional shortcomings and the corrupting nature of ambition are echoed later in Rusty Sabich's thoughts on politics and the prosecutor's office in *Presumed Innocent* and in Sandy Stern's appearance on his fruitful brother by marriage affinity for defilement in *The Burden of Proof*. [2] Surely, the issues of a lawyer's civic, professional, and personal obligations dominate all the later novels as well. *Pleading Guilty* weighs self-interest against loyalty to colleagues and firm. *The Laws of Our Fathers* features a trial like that of *Presumed Innocent* in which truth takes a backseat to legal disputing and the silent competing agendas of participants. *Personal Injuries* argues that corruptibility can coexist with likeability, and even with admirable personal behavior. *Reversible Errors* shows how the enthusiastic detection of one's professional duties can lead to an injustice. [3] Although all of Turow's works, even *One L*, are laden with secret, it is his fictional heroes' moral dilemmas and particularly the contending requests of family and the law that make his books so significant.

For his fictional protagonists, one dilemma consistently involves the contending demands of family and the law.



In part, competition between home and court derives from the demands of a legal career. Rusty Sabich's wife, Barbara, is estranged and severe, not just about her husband's affair with a coworker yet additionally about his single-minded loyalty to his boss and to his job. Clara Stern is undone by the benign neglect with which she is treated while her litigator husband is developing his practice. [4] In *Pleading Guilty*, Mack Malloy's home life is a disaster, just like the relationships of the characters in *The Laws of Our Fathers*. The legal advisors and court officials in *Personal Injuries* and *Reversible Errors* all suffer from distorted domestic lives. The domestic-versus-professional quandaries that the legal protagonists confront – constraining them to choose between their commitments as officials of the court and their duties toward their families or even themselves – lend Turow's novels their resonance.

Contemporaries such as Steve Martini and relative newcomers such as Kermit Roosevelt have been influenced by Turow's work that are the practical, the gritty, and the philosophical amalgam. As an attorney, he served on a commission that reviewed the administration of capital punishment in Illinois, leading Governor George Ryan to declare a suspension on executions in that state. [6] By way of explaining his phenomenal reputation, Turow has brought up that the duality that describes his books likewise portrays American culture in the mid twenty-first century. The courtroom has replaced the church as the forum for coping with the great sociological and philosophical issues of the day, such as abortion rights and surrogate motherhood.

Enormous corporate firms have covered lawyer-client relationships and individual

honesty under the weight of institutional procedure and the efficiencies of specialization. Simultaneously, Americans are careful about legal counselors, who, with their knowledge of "the magic and sacred words," have built up the ability to rationalize the immoral. [7] Typically, Scott Turow draws on his own firsthand experience of the court, of police procedure, and of political maneuvering and corruption to make realistic and holding characters and scenes. He tend to return to a few convincing topics: the technical and moral intricacies of legal practice, the elusive quality of truth and how well truth can be discovered by the legal process, and the notions that anyone can be corrupted and that everyone has at least one dark secret. Heroes can be quite defective, and villains act due to justifiable human motives. These ideas are fundamental to all of Turow's fiction, although each work takes an alternate strategy to investigating these topics. Turow's later books present a greater range of characters, examine these characters' failures in more prominent depth, and address increasingly tangled parts of court strategies, crimes, and criminal conduct.

Each book includes a corpse, however the puzzle of "whodunit" has progressively gotten optional to Turow's delight in legal maneuvering and his interests with bigger inquiries of character. [8] His bestselling *Presumed Innocent* and following novels were brightly twisting legal thrillers that were also rich and reflective character studies.

Upon its publication, *Presumed Innocent* was an astonishing critical and popular success. Drawing on Turow's experiences as a prosecutor in the U.S.



Attorney's Office in Chicago, the novel presents a point by point, practical representation of Rusty Sabich, a chief deputy prosecutor in the fictional midwestern Kindle County. The distinction of this world, particularly the interpretation of the homicide trial central to the book, figures intensely in its appeal [9].

As the novel opens, Sabich's beautiful, aspiring colleague, Carolyn Polhemus, has just been raped and killed, clearly by somebody she trusted. Prosecutor Rusty Sabich is transformed from accuser to victim as an explosive case is handed down - that of a woman's gruesome murder which happens to be his former wife.

Her homicide humiliates Sabich's chief, chief prosecuting attorney Raymond Horgan, who is up for reelection, so Horgan asks Sabich to head the investigation. When Sabich fails to reveal the killer and Horgan loses the election, Horgan conspires to frame his deputy for the murder. Sabich, who had had a brief affair with Polhemus, is accused of her murder and brought to trial, with attorney Alejandro "Sandy" Stern defending him.

The court scenes and Sabich's consultations with his lawyer offer fascinating insights into real-world legal tactics and discover a theme that Turow revisits in later works: the ambiguity and simple human resistance that wave the search for the truth.

A long-past bribery scam and Polhemus's affairs with Horgan and the judge, Andrew Lytle, confuse everyone's motives, and Horgan testifies against Sabich to hide his own link to Polhemus. At the point when Stern discredits prosecution witnesses, proposes that Sabich may have been

confined for Polhemus' murder, and lets the judge know indirectly that he is willing to bring in the judge's connection to Polhemus, the case is dismissed. Thus, *Presumed Innocent* makes a many-layered world where intentions and observations shift depending on point of view and current knowledge. [10] Considerably after the murderer's identity is revealed, what truly happened stays mysterious as Sabich and his companion Lipranzer differ about the murderer's intentions. The last revelation of the killer is profoundly fulfilling and specifically appropriate, as the title signals: There is no real innocence, only "the presumption of innocence," a legal term recognizing the inexpressibility of human motives and in this manner the impossibility of establishing clear-cut culpability. Preliminaries might end in justice, however they rarely reveal the full truth. Truth in *Presumed Innocent* develops not from Sabich's trial but from his first-individual meditations, revealing his brooding, philosophical personality, and readers must repeatedly reexamine thoughts and actions based on new pieces of the whole. [11] *Presumed Innocent*, is a strong statement about the varieties of truth. In a big midwestern city, prosecuting attorney Carolyn Polhemus has been severely murdered, and deputy prosecutor Rusty Sabich is assigned to research. With his chief, the district attorney, campaigning feverishly for reelection, the weight is on to settle the case before casting a ballot day-and before Rusty's extracurricular affair with the victim is exposed. Suddenly, however, Rusty is taken off the case, he, himself was accused of the murder.

## Results



Through the long, severe trial that results, prosecution and defense distort the meaning of evidence to win the case, until the reader wonders whether public institutions have any real interest in, or are capable of, finding the truth.[12] Scott Turow has said that he discovered a lot of popular literature "just plain dumb," while literary fiction was either out of reach or uninteresting. He composed *Presumed Innocent* in the conviction that he could make the book "an island in between." In his perspective on human instinct, he has likewise looked for a middle ground. The 1960's were instrumental in forming his initial idealism and making him alert of social problems. The eight years he spent as an prosecutor further formed his perspective on the law and of human nature. He went up against reality that "there are a few people who are incorrigibly evil."

However, he doesn't believe in Original Sin, holding rather that people are debilitated by early experience.

As one protection attorney in *Reversible Errors* announces, "There's just no point in giving up on a human being." A predictable theme in Turow's work is that a person has numerous sides and numerous motives. A criminal, as Robbie Feaver in *Personal Injuries* (1999), may commit crimes to provide for a troubled family.

Prosecutors, as Stan Sennett in a same novel, may have honorable objectives alongside oppressive enthusiasm.

## **Discussions**

The strain between opposing traits in single characters is an enormous factor in the trustworthiness of Turow's stories.

When Turow started writing, he considered himself to be an author who practices law, however he has come to consider himself to be a lawyer who writes books. He notes that his legal experience has given him material for fiction even as it has expected him to get proficient at a sort of courtroom storytelling. He contends that prosecutors specifically, because they bear the burden of proof, must present a case through different witnesses, similarly as an author tells a story through characters. Like a customary story, the prosecutor's case must have a moral—the verdict requested of the jury.

Turow admits that, like himself, the American people had a frustrating experience in the 1970's. It was the Watergate scandal that provoked close scrutiny of the legal profession (and incidentally increased public interest in the genre of legal thrillers). President Richard Nixon's administration included many officials who, though trained in the law, faced accusation and prison terms as a result of the break-in and subsequent cover-up. Paradoxically, although individual attorneys and judges were no longer seen as models of integrity, it was in the courts that major questions of ethical and moral value were being decided.[12] Turow's works are the products of a discerning mind, prepared in law and writing, making careful effort to filter out different requests of truth. Generally, though certainly not always, the truth revealed in court serves justice in the strictest sense, but the truth of the system's human participants cannot be contained in this frame of reference. With a perspective gained from eight years as a prosecutor, Turow has said that everyone in his stories is guilty of something, making the court



framework a "clumsy" device for finding the whole truth. He adds, "It's the inability of the laws and institutions to accommodate these fine differences in people that has always provided a theme for me." [13] Scott Turow has drawn widely on his experience as a practicing attorney in Chicago to create mystery and suspense novels that meet the standards of serious fiction. His sensational and gripping plots join the profound meditations of an insider on the incongruities of the American legal system, while introducing human character in all of

its complication. In spite of the fact that numerous books in this genre have pointed principally to entertain, Turow insists that his works stand by the Aristotelian dictum to teach as well as entertain. Besides the law, Turow's main source of creative inspiration has been great literature that follows this dictum. In spite of the fact that equity might possibly be served in his legal thrillers, from a more extensive perspective the works depict the quest for individual redemption and collective healing.

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