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English 102
17 April 2013

The Transformation of Mrs. Peters:
An Analysis of "A Jury of Her Peers"

The opening lines name the story and establish context.

In Susan Glaspell's 1917 short story "A Jury of Her Peers," two women accompany their husbands and a county attorney to an isolated house where a farmer named John Wright has been choked to death in his bed with a rope. The chief suspect is Wright's wife, Minnie, who is in jail awaiting trial. The sheriff's wife, Mrs. Peters, has come along to gather some personal items for Minnie, and Mrs. Hale has joined her. Early in the story, Mrs. Hale sympathizes with Minnie and objects to the way the male investigators are "snoopin' round and criticizin'" her kitchen (249). In contrast, Mrs. Peters shows respect for the law, saying that the men are doing "no more than their duty" (249). By the end of the story, however, Mrs. Peters has joined Mrs. Hale in a conspiracy of silence, tied to the men, and committed a crime—hiding key evidence. What causes this dramatic change?

The opening paragraph ends with Larson's research question.

One critic, Leonard Mustazza, argues that Mrs. Hale recruits

The thesis asserts Larson's main point.

Mrs. Peters "as a fellow 'juror' in the case, moving the sheriff's wife away from her sympathy for her husband's position and towards identification with the accused woman" (496). While this is true, Mrs. Peters also reaches insights on her own. Her observations in the kitchen lead her to understand Minnie's grim and lonely plight as the wife of an abusive farmer, and her identification with both Minnie and Mrs. Hale is strengthened as the men conducting the investigation trivialize the lives of women. The first evidence that Mrs. Peters reaches understanding on her own surfaces in the following passage:

A long quotation is set off by indenting; no quotation marks are needed; ellipsis dots indicate a sentence omitted from the source.

The sheriff's wife had looked from the stove to the sink—to the pail of water which had been carried in from outside. . . . That look of seeing into things, of seeing through a thing to something else, was in the eyes of the sheriff's wife now. (251-52)

Something about the stove, the sink, and the pail of water connects with

Marginal annotations indicate MLA-style formatting and effective writing.

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her own experience, giving Mrs. Peters a glimpse into the life of Minnie Wright. The details resonate with meaning.

Social historian Elaine Hedges argues that such details, which evoke the drudgery of a farm woman's work, would not have been lost on Glaspell's readers in 1917. Hedges tells us what the pail and the stove along with another detail from the story—a dirty towel on a roller—would have meant to women of the time. Laundry was a dreaded all-day affair. Water had to be pumped, hauled, and boiled; then the wash was rubbed, rinsed, wrung through a wringer, carried outside, and hung on a line to dry. "What the women see, beyond the pail and the stove," writes Hedges, "are the hours of work it took Minnie to produce that one clean towel" (56).

On her own, Mrs. Peters discovers clues about the motive for the murder. Her curiosity leads her to pick up a sewing basket filled with quilt pieces and then to notice something strange: a sudden row of badly sewn stitches. "What do you suppose she was so—nervous about?" asks Mrs. Peters (252). A short time later, Mrs. Peters spots another clue, an empty birdcage. Again she observes details on her own, in this case a broken door and hinge, suggesting that the cage has been roughly handled.

In addition to noticing details, both women draw conclusions from them and speculate on their significance. When Mrs. Hale finds the dead canary beneath a quilt patch, for example, the women conclude that its neck has been wrung and understand who must have wrung it.

As the women speculate on the significance of the dead canary, each connects the bird with her own experience. Mrs. Hale knows that Minnie once sang in the church choir, an activity that Mr. Wright put a stop to, just as he put a stop to the bird's singing. Also, as a farmer's wife, Mrs. Hale understands the desolation and loneliness of life on the prairie. She sees that the bird was both a thing of beauty and a companion. "If there had been years and years of—nothing, then a bird to sing to you," says Mrs. Hale, "it would be awful—still—after the bird was still" (256). To Mrs. Peters, the stillness of the canary evokes memories of the time when she and her husband homesteaded in the northern plains. "I know what stillness is," she says, as she recalls the death of her first child, with no one around to console her (256).

Topic sentences present Larson's interpretation.

Details from the story provide evidence for the interpretation.

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Elaine Hedges has written movingly of the isolation that women experienced on late-nineteenth- and early-twentieth-century farms of the West and Midwest:

Women themselves reported that it was not unusual to spend five months in a log cabin without seeing another woman . . . or to spend one and a half years after arriving before being able to take a trip to town . . . (56)

To combat loneliness and monotony, says Hedges, many women bought canaries and hung the cages outside their sod huts. The canaries provided music and color, a “spot of beauty” that “might spell the difference between sanity and madness” (60).

Mrs. Peters and Mrs. Hale understand—and Glaspell’s readers in 1917 would have understood—what the killing of the bird means to Minnie. For Mrs. Peters, in fact, the act has a special significance. When she was a child, a boy axed her kitten to death and, as she says, “If they hadn’t held me back I would have . . . hurt him” (256). She has little difficulty comprehending Minnie’s murderous rage, for she has felt it herself.

Although Mrs. Peters’s growing empathy for Minnie stems largely from her observations, it is also prompted by her negative reaction to the patronizing comments of the male investigators. At several points in the story, her body language reveals her feelings. For example, when Mr. Hale remarks that “women are used to worrying over trifles,” both women move closer together and remain silent. When the county attorney asks, “for all their worries, what would we do without the ladies?” the women do not speak, nor do they “unbend” (248). The fact that the women respond in exactly the same way reveals the extent to which they are bonding.

Both women are annoyed at the way in which the men criticize and trivialize the world of women. The men question the difficulty of women’s work. For example, when the county attorney points to the dirty towel on the rack as evidence that Minnie wasn’t much of a housekeeper, Mrs. Hale replies, “There’s a great deal of work to be done on a farm” (248). Even the importance of women’s work is questioned. The men kid the women for trying to decide if Minnie was going to quilt or knit patches together for a quilt and laugh about such trivial concerns. Those very

Transition serves as a bridge from one section of the paper to the next.

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quilts, of course, kept the men warm at night and cost them nothing beyond the price of thread.

The men also question the women’s wisdom and intelligence. For example, when the county attorney tells the women to keep their eyes out for clues, Mr. Hale replies, “But would the women know a clue if they did come upon it?” (249). The women’s response is to stand motionless and silent. The irony is that the men don’t see the household clues that are right in front of them.

By the end of the story, Mrs. Peters has been so transformed that she risks lying to the men. When the county attorney walks into the kitchen and notices the birdcage the women have found, he asks about the whereabouts of the bird. Mrs. Hale replies, “We think the cat got it” (255), even though she knows from Mrs. Peters that Minnie was afraid of cats and would not have owned one. Instead of correcting the lie, Mrs. Peters elaborates on it, saying of cats, “They’re superstitious, you know; they leave” (255). Clearly Mrs. Hale is willing to risk lying because she is confident that Mrs. Peters won’t contradict her.

The Mrs. Peters character may have been based on a real sheriff’s wife. Seventeen years before writing “A Jury of Her Peers,” Susan Glaspell covered a murder case for the *Des Moines Daily News*. A farmer’s wife, Margaret Hossack, was accused of murdering her sleeping husband with two axe blows to the head. In one of her newspaper reports, Glaspell wrote that the sheriff’s wife sat next to Mrs. Hossack and “frequently applied her handkerchief to her eyes” (qtd. in Ben-Zvi 30).

We do not know from the short story the ultimate fate of Minnie Wright, but Margaret Hossack, whose case inspired the story, was found guilty, though the case was later thrown out by the Iowa Supreme Court. However, as Linda Ben-Zvi points out, the women’s guilt or innocence is not the issue:

Whether Margaret Hossack or Minnie Wright committed murder is moot; what is incontrovertible is the brutality of their lives, the lack of options they had to redress grievances or to escape abusive husbands, and the complete disregard of their plight by the courts and by society. (38)

Larson gives evidence that Mrs. Peters has been transformed.

Larson draws on a secondary source that gives background on Glaspell’s life.

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These are the issues that Susan Glaspell wished to stress in "A Jury of Her Peers."

These are also the issues that Mrs. Peters comes to understand as the story unfolds, with her understanding deepening as she identifies with Minnie and Mrs. Hale and is repulsed by male attitudes. Her transformation becomes complete when the men joke that she is "married to the law" and she responds by violating the law: hiding key evidence, the dead canary.

Larson's conclusion echoes his main point without dully repeating it.

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The works cited page lists the primary source (Glaspell's story) and secondary sources.

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