

Conclusion Example 1

Early in the two women's discussion, Mrs. Hale expresses discomfort at the men's violation (from her perspective) of Mrs. Wright's house. Mrs. Peters counters matter-of-factly, "But Mrs. Hale, the law is the law" ("*Trifles*," 16). Yet as Mrs. Peters begins to follow Mrs. Hale's lead, her perspective also begins to shift. By the end of the play, both women operate in a contextual rather than an abstract mode: in Gilligan's terms, they are concerned more with relationships than with rules. The neat, rigid order of criminal law, an order defined and upheld by their husbands and the county attorney, has given way to the messier pattern of day-to-day life and shared responsibilities and experience. Significantly, Mrs. Peter's final action of the play goes far beyond mere silent complicity with Mrs. Hales concealment of evidence. It is the sheriff's wife herself, the woman the county attorney deems to be "married to the law" ("*Trifles*," 29), who frantically tries to hide the bird. Of course, the women's choice to adopt an alternative model of perception can succeed only in silence, but it is no longer a silence of powerlessness. In the play's final line, a line replete with several puns, Mrs. Hale and Mrs. Peters intentionally "know" their knowledge and do "not" share it. Their silence has become a mark of their solidarity, a refusal to endanger a sister. For the men in the play, their secret remains an undiscovered trifle.

Conclusion Example 2:

These results underscore the need for training related to the handling of domestic violence complaints by law enforcement officers that challenges dominant ideologies about gender, gender roles, and gender violence, particularly, since the police is the first law enforcement agency to respond to allegations of intimate partner violence. The results of this study highlight that the judgement making of law enforcement officers in cases of battery was conditioned by variables such as physical attractiveness or the prototype of a battered woman. Two fundamental due process requirements of criminal law are the presumption of innocence, and the battered woman's right to a fair hearing without the risk of revictimization (i.e., to doubt the battered woman's allegation and motives rather than pursue the aggressor) that contributes to the high prevalence of unreported cases of domestic violence commonly referred to as "silent" cases (Chu & Sun, 2010; Ministerio de Sanidad, Servicios Sociales e Igualdad, 2012). In the absence of any legally admissible evidence, assumptions that battered women accused of murdering their husbands are responsible for and in control of the situation and events demoralizes and deters them from reporting their aggressors (Arce, Fariña, Carballal, & Novo, 2009; Chu & Sun, 2010).

Conclusion Example 3

Susan Glaspell told the story of how she came to write *Trifles* in the *The Road to the Temple*, her biography of her husband. Jig announced a play by her for the Provincetown Players. She protested that she didn't know how to write a play. He insisted.

We can imagine what forces and experiences led to *Trifles* and *A Jury of Her Peers*. We, like Martha Hale and Mrs. Peters, can quilt together the pieces of Susan Glaspell's life. Her coverage of the trial of Mrs. Hossack when she was a young reporter and her visit to the Hossack farmhouse provided factual knowledge of abuse and society's responses and non-responses. The kitchen of the farmhouse gave her the set for *Trifles*. Her exposure to feminist theory associated with the first wave of feminism in New York City, Provincetown and Chicago gave her a clear theoretical basis for her feminist views. Her exposure to the Greek classics through her husband gave her examples of how the voices of men and women clashed on issues of state and home, public and private, violence and peace, competition and cooperation; it gave her the example of unraveling and weaving as political statements. It was her genius, however that took these diverse influences and like an American quilt, brought them together.