

Amir

Peralta 2

LA/II

5 November 2011

A Chipped Tooth

A flawed juror is perfect for a trial, since we ourselves are flawed. "*Twelve Angry Men*", by Reginald Rose is a three act play about twelve men who all serve on a murder trail; this play allows us to observe jurors and how imperatives can shape ones apprehension. One juror in particular however is distraught with his emotions and in retaliation lashes out with anger; this juror antagonizes the characters and essence of this play, by acting as the parallel to Juror Eight, he is Juror Three. Throughout this play Juror Three's hate causes him to arrive at horrible conclusions and responds with rage when struck with realization. Juror Three is haunted by his past and is very aggressive, which makes him decide guilty on his verdict.

Juror Three is without any "reasonable doubt" the most emotionally tied to this case. He has trouble accepting opposition, because his attitude and past make it illogical to. During a discussion in the jury room, Juror Three contradicts a statement made by Juror Eight, when deliberating on the case; he commented "That's old enough. He knifed his own father. Four inches to the chest. An innocent nineteen year old boy (Rose 15)". From the beginning, this trial beckoned to Juror Three, the act of which this boy was found guilty of, Juror Three finds to be a complete atrocity and he refuses to sit idly by and allow the guilty verdict slide. Because of the obvious sarcasm Juror Three has when referring to "The innocent little boy" Juror Three is now in fault of a premarital decision on his verdict because of prejudice. The line "His own father"

show's that Juror Three is already trying to convince others of his view; he uses the word "own" to contact a nostalgic emotion in all of the jurors, he wants them to painfully remember their guardians, their selfless parents, he wants them to feel anger for what the man on trial has been accused of. Such a sudden aggressive response to this case, inquires that there must have been some painful or unfortunate event in Juror Three's past, so bad that it makes him nearly pray for the death of a man. Further on into act 1, Juror Three declares this, "I haven't seen him in 3 years. Rotten kid! I hate tough kids! You work your heart out... (Rose 21)" Forthwith we know that Juror Three had a bad experience with his son, this is the reason why he responds so severely in this case. His hatred or love for his son causes Juror Three to react to this trial as if it was a personal matter. He truly believes that this case is an exact reenactment of what happened between him and his son, except in this situation, he dies, and since he believes his son was the guilty one not him; he will without any doubt believe the same in this case. Of course a man who loved his son, but was oblivious to his harsh treatment, would hate a man who murdered their own father, because he is a father. Juror Three immediately associates himself with this case which causes him to react as if personally involved; this makes him believe strongly in his guilty verdict and also makes him too stubborn to change it.

Whether right or wrong Juror Three retaliates in an aggressive manner, and responds afterwards in a very infuriated manner. At the end of Act II, Juror Three generated a scene by lashing out at Juror Eight when he accused him of being cruel and a sadist, he can be quoted shouting, "Let me go! I'll kill him! I'll kill him! (Rose 43)". When being insulted by Juror Eight, Juror Three can't stand it, his calm predisposition is immediately abandoned and is replaced with a violent temperament, he is blinded by his anger, and that's why he immediately starts to threaten Juror Eight. It's clear to see Juror Three doesn't mean the threat, but this proves how

little tolerance Juror Three has, and how much he dislikes Juror Eight, only because Juror Eight opposes him and continually proves him wrong. Juror Three is then repeatedly proved incorrect by Juror Eight, and Juror Three continues to respond in his usual temper. In Act III when Juror Three is the last man to have guilty as his verdict, Juror Eight says to Juror Three “We’re waiting... [Three turns violently to him] Three: [Shouting] you’re not going to intimidate me! (Rose 62)”. Here is another emotional outburst from Juror Three; he is feeling threatened by Juror Eight because of his multiple successes through the deliberation. He is intimidated, which is exactly why he exclaims he won’t be, Juror Three is now unsure of his verdict, which makes him feel insecure and foolish. Juror Three knows he is wrong, but can’t bring himself to accept it, accepting the defendant is to Juror Three like forgiving his son, he won’t do it, but yet he has doubts. These doubts have been attacking him throughout deliberation and this moment is when Juror Three gives in, loses all emotion, and accepts the logic, finally seeing through his clouded veil. Juror Three can often be confused as a Sadist, when, in actuality his temperament causes him to be opinionated and aggressive.

Hatred and Prejudice blind logical perception and a clear proclivity. Juror Three automatically decides his verdict and guards it with great passion, because he made this trial personal to him. Juror Three is the type of man that will protect his beliefs to his last breath, he will ignore all other opinions, in a sense, Juror Three is loyal to the first thought that pops into his head, and no other. But does this make Juror three an inadequate juror? No it doesn’t. He is in fact a near perfect juror. Experience and emotion are what brings a jury to life; it gives a verdict the complexity it needs to be an apt analysis. Without these attributes, it would be a fallacy to call any deliberation human, or fair. Logic in a trial isn’t a gift, it shouldn’t be revered or

celebrated, if it should be, then throw out the jury and replace it with a computer. Our emotions give a trial its morality that it needs to prove a man innocent, or convict a man if he's guilty.

Works Cited.

Rose, Reginald; Sergel, Sherman L. *Twelve Angry Men: A Play in Three Acts*. Paperback.
Woodstock: Dramatic Publishing, 1983. Script.