

**DISCONTENT IN MODERN AMERICAN SOCIETY AS
REFLECTED IN *THE ZOO STORY*: A SOCIOLOGY OF
LITERATURE ANALYSIS**

A THESIS

Presented as Partial Fulfillment of Requirements for Attainment of a *Sarjana*
Sastra Degree in English Language and Literature Study Program



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FACULTY OF LANGUAGES AND ARTS
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2014

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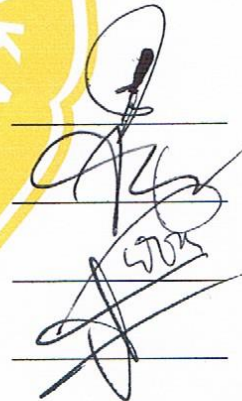
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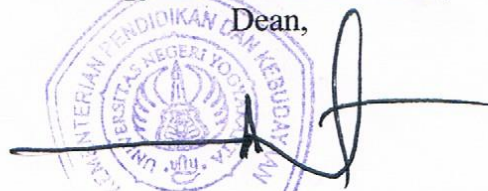
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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

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Penulis,



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MOTTO

“You are the sum total of everything you've ever seen, heard, eaten, smelled, been told, forgot - it's all there. Everything influences each of us, and because of that I try to make sure that my experiences are positive.” – Maya Angelou

DEDICATIONS

This thesis is proudly dedicated to:

- My beloved parents
For every love, prayer, tear, critics, sweat, smile, anger, laugh and sacrifice spent on raising and supporting me to be what I am now.
- My friends
Koko, Boni, Fadly, Herry, Imam, Diaz, and others I could not mention one by one. I am grateful for everything what you have given to me.

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Without God the Almighty, I would have never finished the writing. With sincere gratitude, I acknowledge my family and friends who have contributed a lot in helping me to work on the process of writing.

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Finally, I realize that this work is far from perfection. Thus, it is open to all criticism and suggestions.

Yogyakarta, 20 Juni 2014

A handwritten signature in black ink, consisting of a large, stylized 'D' followed by a series of loops and a long horizontal stroke extending to the right.

Dwi Agung Setiya Raharjo

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DISCONTENT IN MODERN AMERICAN SOCIETY AS REFLECTED IN *THE ZOO STORY*: A SOCIOLOGY OF LITERATURE ANALYSIS

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ABSTRACT

The objectives of this paper are to (1) identify the condition of the 1950s modern American society, and (2) reveal the influences of the condition to the discontent of the characters.

This research is a qualitative study. The subject of this research is Albee's *The Zoo Story*. The primary data of this research are written words, describing people and actions in social life taken from the play. The secondary data are books, articles, and journals related to Albee's biography and the 1950s American society. Data analysis used was reading and note taking. The data analysis was conducted by identifying, categorizing the data, making the interrelation between the data and the approach, and making an interpretation of the finding based on the researcher's comprehension about the theory. The triangulation method was applied to gain the trustworthiness of the data by consulting his findings with his consultant and colleagues.

The findings show two points. First, the 1950s modern American society's condition reflects in the play. Peter's economic condition represents the middle class society, while Jerry's represents low class society. Peter's social condition is an upstanding citizen but, Peter has weaknesses. He is impotent in sexual life, family life and having unsatisfying job. Jerry is a transient man. He cannot settle in one place for a long time which makes Jerry unable to form a relationship. The cultural condition reflects by the mass media's influence as the source of information for both characters. Second, the condition influences to the discontent of the characters. Peter's discontents are the fact that he is impotent, he loses the control of the family and he has unsatisfying job. Peter's discontent makes him enjoying solitude, self-centered man, stereotypes other people, and powerless. Jerry's discontent because is a transient man. Jerry's discontent makes him lonely, cannot have a relationship and not having a meaning.

Keywords: the 1950s modern American society's condition, influence of the condition to the characters, discontent, *The Zoo Story*

CHAPTER I

INTRODUCTION

A. The Background of Study

World War II had tremendous effects on American society, especially the World War II had given prosperity to American society (Stevenson, 1998). In general, the American economy condition of post-World War II was prosperous. The economic condition made the American felt the content of their material success. The great population affected by the 1950s prosperity was the middle class. At first the middle class was happy from the prosperity they got but after some time, some of them felt discontent.

Several factors were helping the American's economy to recover from devastating financial crisis of the 1930s, "The Great Depression". They were the settlement of war debt from Allied and Axis countries to the American government, the booming manufacturing industry which includes but not limited to automotive and consumer electronic industry such as radio and television, and the maturity of war bonds.

In 1950s, the prosperity was felt by most Americans, not only by elite American people, but mainly by the people working in the service sector (white collar) as well as people who worked in manufacturing plants or construction job (blue collar) which was practically the majority of the population. This level of prosperity influenced the elite American who got financial security as their business flourish and expanding. They could invest more in their businesses, expand their factory(ies), add more work forces, increase their workforce's wages,

etc. In short, the elite American enjoyed the abundance of prosperity. Their investment was so enormous that it was uplifting the lower class people (wage worker) financial condition. For the lower class people, their financial condition in this era was slowly starting to become better. Many of them could enjoy a middle class condition standard of life, such as owning a house in a suburban area, owning a car or cars, indoor plumbing and electricity. It could be said that the American economic condition was swiftly changing from the financial crisis in 1930s to the prosperity in 1950s. The changes of economic condition in the society prompt a social movement in the American society.

After 1930s economic recession and followed by 1940s war time, in the 1950s the post-war economic prosperity condition brought changes to the social condition. Many people were able to afford a house, a car and have a better lifestyle. On the surface, American society was at its best time. But much dissatisfaction started to accumulate inside the society. In the 1960s, some of this dissatisfaction became social movements. According to Tom Hayden and others, 1950s generation was disturbed by the still present Southern racial bigotry struggle and the existence of weapons of mass destruction such as the atomic bomb in cold war era. These two problems were so big and affected so many people that it could not be ignored anymore. Hayden (in Bode, 1990: 200) sees inconsistencies in the application of human rights declaration, the American peace intention, the economic and the military investment in the Cold War status quo.

The 1950s era was also signified by the growth of “white-collar” population since its emergence in the early 1900s. Mills (in Bode, 1990: 209) classifies

“white-collar” people as employees of big industry, government and other entities, particularly those people who work in administration or bureaucrat office. White-collar persons were hard to distinct because of their diverse nature of their job descriptions, economic conditions and social status, but one thing for sure was white-collar people became an important element binding together the twentieth century modern society. Moreover, because of their hard-to-distinct feature, they had difficulty to form a political union which made them politically voiceless. As the consequence of this powerless state, the middle class people had their dissatisfaction which they could not either release or overcome. This theme is similar to *The Zoo Story*’s theme of discontent in the modern society. In the play, one of the characters is described to be a successful person who chooses to be alone, while the other characters are described as middle aged men who suffer from the solitude.

David Riesman (in Bode, 1992: 216) describes people’s characteristics in modern society. Riesman formulates three different character types of the American people. The first type is “tradition-directed.” This type stresses conformity with the inherited values and characteristic of the clan. The second type is “inner-directed.” This type gets its direction from immediate elders. In other words, the family values dominate the “inner-directed” type. Both the first and second types have similar values such as thrift, hard work and lawful behavior. The third type is “other-directed.” This type creates their own values based on cues from peers. The problem emerges when “other-directed” type

values clash with the values of the first and second type. Consequently, this value differences are estranging the first and second type from the third type.

Generally, the discontent is a discomfort or uneasiness whose exact cause is hard to explain. According to Bode (1990: 242) the discontent are experienced by most middle class, but it is applicable to the general society. Edward Albee sees this social discontent phenomena, the characteristics in the modern society during the post-World War II era. As a witness and a great writer, Albee reveals his view about discontent in modern American society through his works. *The Zoo Story* was influenced by his personal experience of living in the middle of a wealthy family in his youth and his experience of living alone in New York City (Edemariam, 2004). This play criticizes social life in America during the post-World War II era. In his work, he tries to explore the complexities of human interactions, by telling a story of two different characters that have different backgrounds, focusing on the discontent of the middle class and low class. Albee uses these two characters “to heighten the sense of misery and deplorability that someone suffers from and whose suffering is unheeded by other person” (Turki, 2009). Albee reflects this in Jerry’s character where “Jerry is a caged man. His existence is similar to that of the caged animals in the zoo” (Turki, 2009) and Peter’s character where Peter is a successful man who distanced himself from another person. Both characters reflect the discontent of the modern American society. The discontent is the cause of Peter’s solitude and Jerry’s loneliness. The discontent comes from the character’s economic and social condition.

The Zoo Story is a play about an interaction between Peter, a successful man and Jerry, a transient man. Peter is reading a book in the Central Park when Jerry disturbs him. Jerry is a poor weary man in his late thirty who lives alone in New York City. In an attempt to find a friend to talk to, Jerry goes to walk from the village to the city. Jerry attracts Peter's attention by shouting where he has been. After making conversation with Peter, Jerry begins to tell his condition such as where he lives, what possessions he has, his tragic childhood story and his unsettling story about his landlady's dog. Peter could not understand what it all means. In the end, Jerry commits suicide by forcing Peter to hold his knife and impaling himself with it.

The Zoo Story was Albee's great work. This story can serve as a device to convey the author's view of the society during the time the story was written. According to Swingewood in *The Sociology of Literature* (1972:33), literature which expresses society embodies the spirit of the age or in other words, a great writer is capable of fully expressing the spirit of the age. Therefore, *The Zoo Story* reflects the 1950s modern American society. The societal conditions influence the interaction between two characters which mainly shape and move forward the story. Albee's *The Zoo Story* reflects the American social and economic condition, especially about the discontent that happens in the modern American society during the post-World War II era.

B. The Research Focus

Albee's view about discontent in society is influenced by his social environment of the era in the society he lives in (Esslin, 1960). The man's

discontent presented in the play comes from Albee's view which depicts a man's discontent and their effort to overcome it. As what Laurenson and Swingewood (1970:12) state, literary work can be seen as a documentary sense written in an artistic way since it also deals with social, political, and economic conditions in society. Albee's *The Zoo Story* is one of the examples of the reflection which portrays the socio-cultural condition of American society and the discontent in society in post-World War II era. *The Zoo Story* illustrates an everyday man meeting a rather absurd character in an almost realistic situation that explores the discontent theme in American society during the 1950s post-World War II era. Since the play is an indirect product of society, the play provides some of the social facts from the economic and social condition of American society (Laurenson and Swingewood, 1970).

Sociology of literature is an approach that views literature as "a direct reflection of various facets of social structure, family relationship..." (1970:13). In this view, the author is regarded as a great writer who can write a reflection of the social condition of their time in their works. Thus, in this approach, the writer examines the author's works as well as the social condition of the era that is reflected in the literary works.

C. Research objectives

The objectives of this research are as follows:

1. to identify the condition of the 1950s modern American society as reflected in *The Zoo Story*
2. to reveal the influences of the condition to the discontent of the characters

D. Research significances

Concerning the analysis on the condition of modern society in relation to the influence of the modern American condition to the discontent of the characters, this study is expected to give the following contributions.

1. Theoretically

The study is expected to give better comprehension toward the knowledge of sociology of literature study in literary works. This study also is expected that in the future it can be one of the sources of references in studying and analyzing literary works using the sociology of literature approach. The result of this study is expected to enrich the development of literature knowledge, especially on the sociology of literature.

2. Practically

The result of this research is expected to give contribution to another researcher, for example the result of this research can be used as reference to enrich other researcher's knowledge especially for those who concentrate on the Sociology of Literature. In addition, it can provide examples of Sociology of Literature approach and it is possible to be used as a reference for other relevant types of research.

CHAPTER II

LITERATURE REVIEW

A. The Sociology of Literature

The sociology of literature derives from two different disciplines, sociology and literature. Laurenson and Swingewood (1971:11) defines Sociology as the scientific study of man in society. As the study of social institutions and of social process, sociology deals with humans and the society. It studies the human relations and the society, especially in the scopes of religious, economic, political and familial parts called social structures. Also, sociology deals with the process of how society changes and the effects of the changes in the social structures. As what Laurenson and Swingewood (1971:12) states, sociology is the study of the relation of individuals and their society and the changes in the society.

Literature, according to Laurenson and Swingewood (1971:12), is concerned with human in the society, human efforts to adjust them and change the society. Literature engages the reader's emotion, intellect and imagination. Literature is indeed distinct from sociology, but with its concern in human and society, they do not have many differences. They complement each other in the understanding of particular societies. According to Laurenson and Swingewood (1971: 13), sociology and literature historically tend to remain apart. However, they have the same concepts in the understanding of society as well as the same study object that is man. This has linked between the two disciplines. The sociology of literature emerges as an approach that studies the society through

literature.

Sociology of literature is the combination of sociology and literature. They have the same object of study, which is human beings and their surroundings. It has become a social discipline used to give an explanation to the meaning of a literary work. According to Laurensen and Swingewood (1971:12), sociology of literature attempts to reveal the social world of man's relation to his family, politics, with the state and the conflicts and tensions between groups and social classes. Therefore, sociology of literature is generally used by researchers to answer some social phenomena, such as how the social system and its changes are portrayed in a literary work.

Implicitly, the literary work's values are living and dynamic values which must be refined to get accurate interpretation. Taine (in Laurensen and Swingewood, 1971:31) suggests that to conduct a scientific study of sociology of literature, sociology of literature study should reflect race, moment, and milieu. Race is an element which is inherited by humans. The moment is economic, social, and political condition in a certain period. The milieu is nature, climate and social condition. These factors will produce an author's mental structure which in turn will be materialized in literary works and arts. In the play, moment and milieu are two prominent factors.

Literature cannot be separated from the society since an author as the one who produces a literary work is also a member of society. The study of literature relates to the society, including various aspects, e.g. social, historical, cultural,

religious, economic and political ones. Laurenson and Swingewood (1971: 12) states, literary work can be seen as a documentary sense written in an artistic way since it also deals with social, political, and economic textures in society. Thus, the author holds an important factor in the interpretation of a literary work since he is also a member of a society.

Moreover, literary work can be seen as a mirror of the social situation of the author. Laurenson and Swigewood (1971:13) argue that documentary aspect of literary work provides a mirror to the age. This mirror perspective in sociology of literature sees literature as an imitation of society who mimics society condition in an imaginary reality. According to Laurenson and Swingewood (1971:14), the mirror approach is trying to “relate the experience of the writer’s imaginary characters and situation to the historical climate from which they derive”. Sociology of literature seeks a picture of reality during the time a literary work is written; besides, a reflection of reality can be obtained in an honest and objective way and may well reflect the subjective impression of reality. This way, literary works give the ideal reality of society’s order and not something that abstract.

In addition, sociology of literature only concerns to great literary works. According to Goldmann (in Laurenson and Swingewood, 1971:20), sociology of literature only concerns to canon literature written only by great writers, for the second-rate writers can be defined as those who fail “...in freeing themselves from the dictates of the social-economic context...”, causing “...social conditions penetrate their works, dominating its structure and content and giving it a purely temporal significance”. In the case of great writers, Goldmann (in Swingewood

and Laurenson, 1971: 20) further explains that “the social conditions of writings are surmounted and transcended so that the meanings within the texts are unrelated to the market conditions...”. The sociology of literature approach fits to criticize *The Zoo Story* because the social condition in the play is similar to the social condition of American society 1950s particularly in New York. The play tells about the social background and the characteristics of Jerry such as his behavior, his house condition, his neighbors, his landlady and their interaction and a little of Jerry’s history, etc.

B. The Condition of America in 1950s as The Background of *The Zoo Story*

The setting of this play is in Central Park, New York City. Since established, the city of New York is the center of commerce, financial, and business, because of its strategic location and its large ports. In 1950s efforts to modernize New York continuously were made. This effort benefits from a large supply of work force from immigrants. Lenski (1995) characterizes post-industrial society as a society which the primary means of subsistence derive from service-oriented work. Bell (1973) says that post-industrial society is opposed to agriculture society which the primary subsistence is from agriculture. New York City is famous for its international financial companies and international trade companies. These companies provide a lot of service oriented jobs for people. According to Jennings (1967: 203) in the 1950s New York harbor has been the main gateway of various international trades and immigration of people from Europe to the U.S. Many of the immigrants settled and improved New York. This makes the city's economy and art communities continue to thrive. Backed by post-war economic prosperity,

the American society becomes prosperous.

The 1950s the economic condition according to Nevins and Commager (1967: 495), The United States' prosperity was continuously expanding after the World War II. It was supported by the large supply of skilled worker, enough industrial capital, and increasing the demand of goods by the government; domestics; and foreign nations. Furthermore, the demands were outpaced the supply of goods. Nevins and Commager (1967: 496) also said that,

“President Truman in his economic report to congress at the beginning of 1947 pointed out many encouraging factors of the rising prosperity. These factors are enlarged and improved industrial plant, a greater and more highly trained labor force, ample capital for industrial growth, and huge backlog of unfilled orders.”

Automobile manufacturers, housing contractors, infrastructure contractors were having heyday in the 1950s. Not only industrial sector was expanding, the service sector also was expanding. The white-collar people who worked in the service industry became a big part labor force. Many people were working in the service sector. The service sector was expanding significantly. Mills (in Bode, 1990: 210) categorized the white-collar people as middle class people. They were working in the service sector. They were having position up from the CEO in a corporation, politicians, and salaried bureaucrats down to the police, social workers, clerks and receptionists. These kinds of position had made them an interchangeable part of a big chain of authority that binds society together.

Suddenly, many people were moving to suburban areas to live in their own house. They were moving to a modern suburban house with standard indoor plumbing and electricity. Cars were their main mode of transportation. Car could

get them to work in the city. The New high highways were built to accommodate these commuters. People started buying new technologies or electronics to make their life easier.

Yet, the 1950s also had its down side. According to the record of Nevins and Commager on President Truman which noted that

“... the reduction in purchasing power caused by high price levels, the discontent of important labor elements and... danger of strikes, and the possibility that investment might fall off. (1967: 496)”

This was the effects of increasing prosperity. This prosperity boom was almost inevitably accompanied by rising prices or an inflation which brings hardship to large sections of the population.

The poor population wasn't as lucky as the middle class. Although with the spread of education some of them could have a better life, the poor population still exists. The poor communities were living in crowded slums inside the city. (Jennings, 1967: 206) These neighborhoods consisted of old buildings and apartment. They were usually located near the factory plant or the city center. The owners of the building divided some large apartments into smaller ones to make more money from renters. Sometimes a family with several children moved into a single room of a rundown tenement (Jennings, 1967: 211).

Nevins and Commager (1967) also explained that the American population was expanding by 19 Million people. The increase of population also means more market and workforce. It also brought more pressure on supplies and prices. This increased economic pressure for everyone, wealthy or not.

In the 1950s, the number of wealthy American people significantly rose in number. Mills (in Bode, 1992: 209) states that wealthy population in America or in his term “white-collar people” started growing in the late nineteenth century where capitalism was still new. At the time, He stated that the society will be divided between entrepreneurs and wage workers, but the rise of “white-collar people” in population has made them important in the society. White-collar people are people who work in the service industry sector, both in the government and in private companies. He conveys that the members of white-collar people are diverse. He divides them based on their jobs. He categorizes white-collar people are up to CEO in a corporation, politics, and salaried bureaucrats down to the police, social workers, clerks and receptionists.

Mills (1951) explains that the image of white-collar characters has replaced the iconic American frontier characters, cowboys, sheriffs in a small town in the middle of nowhere, to the images of white-collar who are a great salesroom and have enormous file, and an incorporated brain. By understanding these qualities, Mills argues that one can understand the shape and meaning of modern society as a whole as well as their simple hopes and complex anxieties of American society.

Before the 1930s the white-collar people felt prosperous and secure. They felt safe because with their privilege access of education had enabled them to gain prosperity and job security. Yet, when the great depression struck, they became the subject of wage-worker conditions. From this point on, white-collar people learned about impersonal unemployment in a depression and about impersonal death or mass destruction by technological violence in war. Even in the peace

time, economic problem caused by inflation troubled the white-collar people by “silently robbing their money” or in other word; decreased their savings in value because of inflation (Mills, 1951).

These troubles have more troubling effects because the white-collar people have no firm roots or history to give him an anchor in troubled times. Moreover, white-collar people are paralyzed with fear, fear of the uncertainty of their future. This fear had been featured in the white-collar political life where the paralysis results white-collar people’s political apathy of modern times. This apathy creates uneasiness that exists in almost every sphere of their existence, such as their politics, economy, family life, religion, etc. White-collar people had been living in the uneasiness and uncertainties of life; they have no new way of life that guides them. In the absence of the firm belief, the white-collar people are morally defenseless as individuals and politically impotent as a group. Also, because of this absence and no culture or community and organization to guard them from manipulation, white-collar people are easily influenced by mass media, particularly pop-culture that spread through print, film, radio, and television (Mills in Bode, 1990).

White-collar's freedoms are usurped by social institutions through rationalization of “bureaucratic planning” and “mathematical foresight”. Thus, the rationalizations usurp individual freedom for the greater good of society. This further legitimates the gray line of work and stereotypes the motives of people doing their jobs. The sad fact is that white-collar people are an interchangeable part of a big chain of authority that binds society together (Mills in Bode, 1992:

212).

While white-collar people are visible everywhere, they are politically voiceless. Often, they are not the main objectives of a political party. Politicians often stereotype white-collar people like any other types of job, such as entrepreneur, farmer and others. Furthermore, white-collar people are surrounded by a veil of indifference. It is because of the diversity of their jobs; they are scattered everywhere in many sectors of industry and unable to form some sort of powerful political union to represent them, if any it will not represent all of them. This further estranges them from political power hubs. The white-collar themselves are “like political eunuch ... without potency and without enthusiasm for urgent political clash” (Mills in Bode, 1992: 212).

David Riesman (in Bode, 1992: 216) also describes the characteristic of people in modern society. Riesman formulates three different character types of the American people. The first, “tradition-directed,” stress conformity to inherited values and characteristics of the clan. The second, “inner-directed,” gets its direction from immediate elders. In other words the family dominates the “inner-directed” type. Both types have similar values such as thrift, hard work and lawful behavior. The third type, “other-directed”, creates their own values based on cues from peers. The problem emerges when “other-directed” type values reject the values of the first and second type and consequently, the first and second type felt alone and estranged. Despite their other direction, “other-directed” person is more self-centered the other type. Riesman further argues that those other-directed Americans had made sacrifices during the World War II. They are searching for

financial satisfaction as well as personal satisfaction.

Stevenson (1998: 521) explained that the rising prosperity stimulated the Americans manner of consumption. The first well-financed advertising campaigns praised household appliances such as big new cars, and television. These things served as status symbols for all levels of society. Television became a new public mass medium. Williams (1964: 646) explained in the 1948 hundreds of thousands of Americans were watching the (presidential) candidates for the first time on television. Television was a new and important political factor. The Americans were also following endless hours of entertainment on the new medium.

Social condition explains the way people interact with the latest social or historical events and with each other. Social condition in 1950s modern American society, according to Hayden (in Bode, 1990), had its ups and downs. Generally it was prosperous and peaceful. Yet, under that condition, the people felt some discontentment brewing among them. The state of American contentment, according to Hayden (in Bode, 1990) was matured. Many Americans had achieved material success. They sought another target to pursue. The target was a personal target such as success in building family or rallying social movements to reject racial bigotry, Cold war and defending human rights. The discontentment rose when the American failed to achieve their personal targets and they were dissatisfied with their life even though they had achieved material success. Some of the discontentment became social movements in the 1960s.

American discontent was brewing through the 1950s, with long, boring work hours, racial bigotry were still happening in big cities and southern American states and “the enclosing fact of the Cold War, symbolized by the presence of the bomb” (Hayden in Bode, 1990).

Cultural condition in 1950s America was related to the economic boom and the advancement in electronic technology. According to Stevenson (1998: 521), “The economic boom of the 1950s stimulated the American’s manner of consumption”. In 1950s, television was becoming the new popular mass communication media aside of radio and printed media. According Williams (1964: 646), television had changed the way politics spread, the way people enjoy entertainment and the way for seemingly endless commercials. Stevenson (1998: 521) said that through television and other media, the first well-financed advertising campaigns are praised household appliances and cars. These advertised things were served as a status symbol for all levels of society. The goods were continuously updated, improved and restyled. The slogan “Look at your neighbor!” from advertising campaigns created a feeling of belonging through earnings and possessions. Through television ads, many people knows new home appliances that adopt new technologies. This fact was directly affecting the way people bought their things.

The Zoo Story took setting in the 1950s New York, particularly, one summer Sunday afternoon in central park near the Central Park Zoo. The first character to appear is Peter. Peter is described as a well-dressed man. This suggests that he is a successful man. On the other hand, the second character is

Jerry. Jerry is described as a carelessly dressed man. Albee describes Jerry as a character whose belly begins to get bigger because of fat deposit. His face is no longer handsome, but evidently he once was, suggesting that he is in “a great weariness” state (Albee, 1959: 11).

C. Edward Albee’s Brief Biography and *The Zoo Story*

Edward Albee was born on March 12, 1928. According to Edemariam (2004) Edward is adopted by Reed Albee and his third wife, Frances when he is 18 days old. He grew up in great prosperity in Larchmont, New York. His father, Reed Albee, was heir to an entertainment empire and retired in his early 40s. His mother, Frances ("Frankie") Albee was a former model and, according to Albee's biographer Mel Gussow (2001), she was "imperious, demanding, and unloving". The connection to his father's company introduced Albee to the world of theater. Unfortunately, his father did not approve his aspiration to become a writer.

Eventually, Albee left home for good when he is in his late teens and moved to Greenwich Village, a growing art community in New York. He inherited a bit of money from his adoptive grandmother, but otherwise supported himself with odd jobs such as, working at a music store and, delivery boy for death notices (Edemariam, 2004).

The Zoo Story is Edward Albee's first play; it was written in 1959 and premiered in Berlin, Germany (Albee, 1959). *The Zoo Story*, received America premier in 1960. It is staged in off-Broadway stage double billed with Samuel Beckett's *Krapp's Last Tape*. The play received mixed reviews from the critics

yet it was a viral success (Gussow in Edemariam, 2004). A prequel entitled *At Home at the Zoo* created by Albee in 2009 nearly 50 years after *The Zoo Story* (Edemariam, 2004). *The Zoo Story* is considered as the first American play that uses Theater of The Absurd genre (Esslin, 1960). It marks the beginning of the realism era in American play, where the play displays not only moral insight, but also social criticism for the audience.

Theater of The Absurd term is coined by Esslin (1960) in *The Theatre of the Absurd*. Theater of The Absurd refers to a particular type of play which presented that human condition as basically meaningless; humanity has to resign in recognizing that fully rational explanation of the universe is beyond its reach, in that sense humanity will see the world as absurd (1960). Esslin regards the term "Theater of The Absurd" as a device to bring attention towards certain traits in the works of a range of playwrights. The playwrights attempt to convey their sense of bewilderment, anxiety and wonder towards the universe. The Absurd elements which exist in Theater of the Absurd play depict "a world upside down," and everyman-type characters dealing with allegorical and sometimes existential problems (Esslin, 1960). World War II has a catalyst effect on the Theater of the Absurd. The global nature of the conflict and terrors of living under threat of nuclear bomb put a new perspective on the fragile nature of human life. Suddenly, everybody could reflect upon the absurdity of daily life (1960). Theater of the Absurd, which depicting surreal, illogical, conflicts and plotless play, openly rebel the conventional rules of play. The public reaction to Theater of the Absurd at first is incomprehension and rejection, but gradually the public gain understanding

of the allegory and symbolism in the play.

D. Previous Research Findings

There are some studies using the Sociology of Literature approach and having a similar topic with this research, done by some students of Universitas Gajah Mada, University of Basrah and University of Koya.

Those studies are as follows:

1. Edward Albee *The Zoo Story*: A Study of Optimistic Elements Through Jerry's Role by Adi Dyah Kuntati Restuning.
2. The Caged Soul: A Study of Edward Albee's *The Zoo Story* by Harith Ismaiel Turki Al-Duleimi.
3. *The Zoo Story*: Character Alienation by Waleed Abid Hussein

The Restuning's study analyzed the tension happening to Jerry as a sign of optimism which gradually increases as the narrative unfolds. Restuning (1998) characterizes the tension as a process by which Jerry tries to

- “1. breakthrough his isolation separates him from past and normal world.
- 2. grasp his right as human being to decide his own destiny
- 3. reach his self-knowledge as an independent man, complete as total human being who has his own sovereignty to exist.”

She found that, despite the pessimistic tone of the narrative, *The Zoo Story* indeed has optimism value in it.

Turki's study analyzed the theme of the caged being of a man in *The Zoo Story* which focuses on Jerry's alienated life. The study also examines how Jerry

seeks redemption through the media. The study finds that Jerry is a caged man who mimics the existence of a caged animal in the zoo; his death is a form of protest against the deplorable and unjust circumstances also might add meaning to his meaningless life.

Hussein's study focused on the character's alienation theme. Hussein concludes that in *The Zoo Story*, Albee does not talk about pessimism or failure. Rather Albee stresses the idea of modern man caged in alienation/aloneness. There is no expression except the existence of real and powerful human needs to interact, communicate and contact. Hussein also presents that Jerry in his effort to build firm relationships becomes a symbol of the crucifixion or sacrifice for all humans in all ages. Hussein summarizes that Jerry represents the longing of relationship between men and man's affection for communication.

The findings of previous studies are themes found in the objects of those researches. Those previous studies are considered similar to this research due to their similar object. Since the theoretical approaches of those researches are different from the one in this research, the findings would be different. This fact leads the researcher to make an analysis related to the author's view about the condition of the 1950s American modern society and the influence of the 1950s society to the discontent of the character in the play. Furthermore, the previous studies are better treated as the inspiration to do this further research in order to complement the previous study itself.

E. Conceptual Framework

The sociology of literature is a discipline used to analyze literary works. The close correlation between the sociology and literature lies in their similar object of study: both are concerned to human being and society. The study of literature relates to the society, including various aspects, e.g. social, historical, cultural, religious, economic, and political one. This has become an underlying reason in employing the sociology of literature approach to analyze some special phenomena existing in the literary work. It is the author's view on the condition of modern society and the influence of the condition to the discontent of the characters.

The sociology of literature approach is appropriate to analyze Albee's *The Zoo Story* due to the existence of social problem within the play that represents the author's view about the discontent in the modern society during the post-World War II as the main focus of this study. In post-World War II era, the war brought prosperity to the American society which in turn brings a shift in American social condition. Despite their wealth, many American people began to feel dissatisfied within their society. Albee criticizes the discontent in American society that exists in the post-World War II era through the characters in the play. Jerry, one of the characters in the story, is a loner who walks in the Central Park. He is tired of being alone. He is searching for someone to talk to. Based on his description of the play, he is a middle aged man who is weary of the 1950s American society. On the other hand, Peter is a successful man in his job and family. In the play he is enjoying solitude on Sunday afternoon. He is reading a

book before disturbed by Jerry. Peter is seeking solitude, away from his job and family in his personal sanctuary the Central Park.

Based on the explanation above, the researcher tries to analyze the condition of modern society, the relation of Peter and Jerry represent in modern society and the existence of the discontent in modern American society In order to make the discussion specific, these questions are proposed:

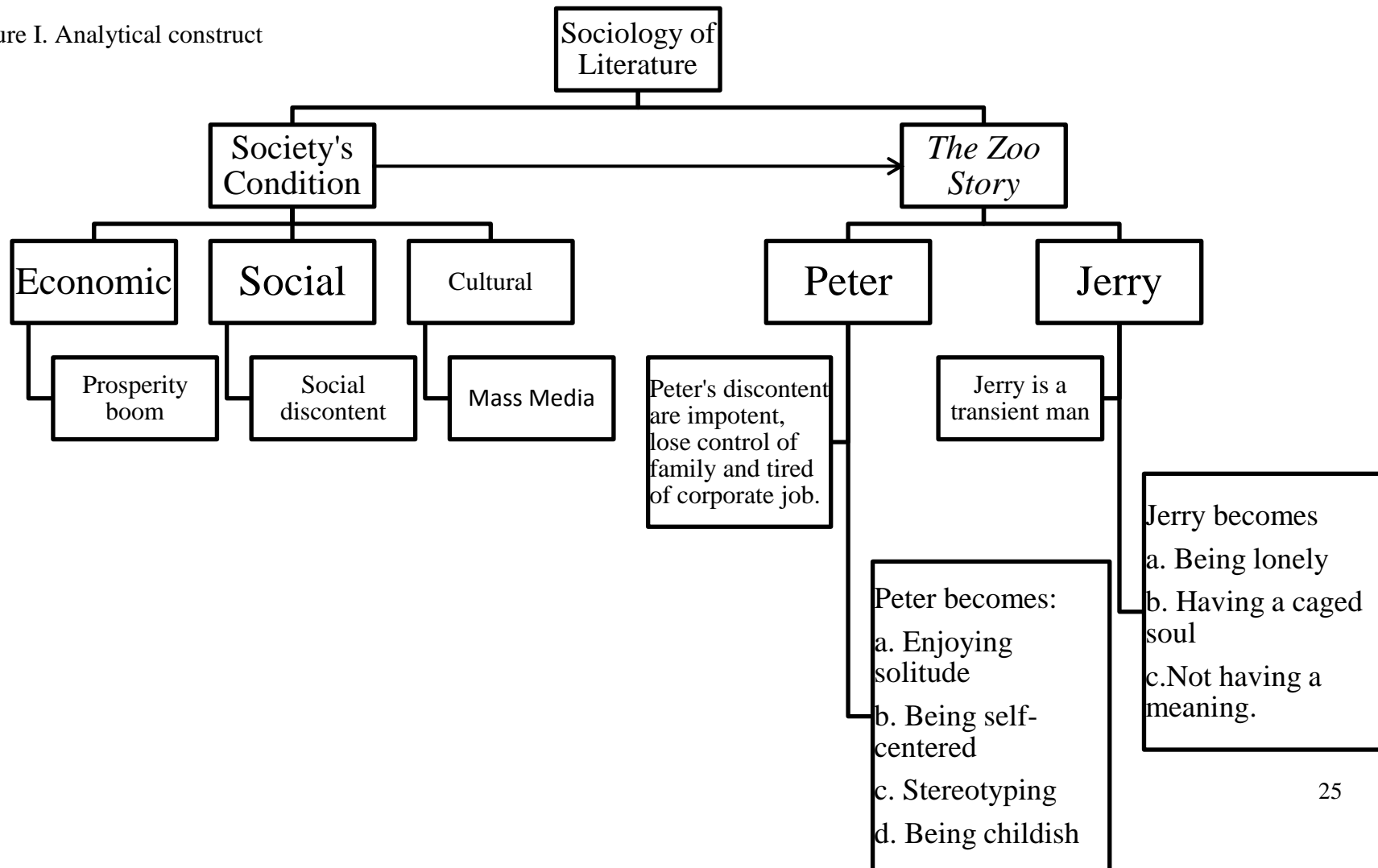
1. How the condition of 1950s American modern society as reflects on *The Zoo Story*?
2. What are the influences of the condition to the discontent of the characters in *The Zoo Story*?

The Sociology of Literature is used in analyzing the play; analyzing the condition of modern society, the relation within the middle class and attempt to determine the cause of social problems.

Framework of Thinking

Therefore, to present the explanation about the research's analytical construct, the research's analytical construct, the researcher makes Figure I illustrated as follows.

Figure I. Analytical construct



CHAPTER III

RESEARCH METHOD

A. The Research Type

The type of this research is qualitative. Qualitative research, according to VanderStoep and Deirdre (2009:165), is defined as a form of social inquiry that explores processes and focuses on the meanings of experiences in the way people interpret and make sense of their experiences and the world in which they live. Qualitative research attempts to investigate the meaning of social phenomena experienced by people and to understand the social condition of individuals, groups and culture. Qualitative research refers to theories of interpretation and human experience which is also called as naturalistic inquiry. In this type of research, words were analyzed and the detail information was reported. In addition to the concept of naturalistic inquiry, qualitative researchers explored the behavior, perspectives and experiences of the people that they study. Thus, the data were unable to be manipulated, for the data only described and explained a phenomenon based on its fact (VanderStoep and Deirdre, 2009:167).

Furthermore, since the data of this research are non-numeric, this research uses qualitative content analysis in which the data are in the form of text data or words. Textual analysis, according to VanderStoep and Deirdre (2009: 210), is a method in qualitative research which involves the identification and interpretation of a set of verbal or non-verbal signs, including articles, books, and manuals. In literary works, sign, according to Peirce (in VanderStoep and Deirdre, 2009: 210), compels the readers to think about something other than itself. The data collected

in this research were used to analyze the 1950s society's conditions and the influence of society towards the characters in *The Zoo Story* during the time the play was written, the post-World War II with New York City as the setting of the place. Thus, the description of the data presents and explores the complexity of the research. In addition, it can also engage the readers to understand the research.

B. The Data

The data in qualitative research are in the form of written words, phrases or symbols describing or representing people, actions and events in social life (VanderStoep and Deirdre, 2009: 213). Thus, in the qualitative research the data are in the form of non-numeric but have a variety of sources. Based on such explanation, the data of this research are in the form of, clauses, sentences and expression related to: the condition of American modern society of 1950s, the relation and the discontent of Peter and Jerry in American society as reflected in the play.

C. The Data Source

The data source of this research is divided into two groups.

1. The Primary Source.

The main source of this study is *The Zoo Story*, a play written by an American author, Edward Albee. The research used the The New American Library, inc. version which was published together with *The American Dream*, an Albee's play. *The Zoo Story* consists of 38 pages in the form of a play in one act.

2. The Secondary Source.

The secondary source was taken from several books as references. The supporting references and information, particularly about Laurenson and Swingewood's *Sociology of Literature* in Sociology of Literature approach are used to analyze the data. To analyze the condition of modern society, Taine's determining factors (in Laurenson and Swingewood, *Sociology of Literature*, 1971), Lenski's work on organizational structures of human societies (*Human Societies: An Introduction to Macrosociology*, 1995), Bell's post-industrial concept, (*The Coming of Post-Industrial Society*, 1973), Nevins' *A Pocket History of The United States* (1967), Mills' introduction of *White Collar* and Riesman's *The Lonely Crowd* (both in *American Perspectives*, 1990) were used. Taine's (in Swingewood: 1971) social aspects are aspects that could influence literary works. There are causal factors in the society which influence the author in writing the literary works. The aspects are race, moment and milieu. Lenski's (1995) work is describing organizational structures of post-industrial society which similar to the New York society. Bell's (1973) work is determining the development of the source of society's prosperity in each organizational structure of society. Nevins and Commager (1967) tells the 1950s economic conditions based on historical facts. Mills' (in Bode, 1992) concept explains that the 1950s American middle class is the core element of modern society. The modern American middle class has brewing dissatisfaction. Riesman's (in Bode, 1992) concept explains about three types of characters that exist within

modern American society. These concepts are used to analyze the play and are presented in chapter two.

To attain comprehension about Albee's view of American society in the play, Edemariam *Edward Albee's profile* (2006) and Gussow's *Edward Albee: A Singular Journey, A Biography* (2001) by were used as reference. To understand the influence of society's condition at New York in 1950s, several books were used, mainly talk about life in New York City particularly in 1950s, i.e. Turki's *The Caged Soul: A Study of Edward Albee's The Zoo Story* (2009), Jennings' *The Northeast* (1967), Mills' *White Collar* and Riesman's *The Lonely Crowd in American Perspective* (1990) and *American life and Institutions* (Stevenson, 1998). The information about the American life in New York City in 1950s was taken from those sources in order to reveal the social background.

D. The Research Instruments

Research instrument, according to Newman (2007: 283), is a tool or facility used by the researcher in collecting the data. In order to produce a better research finding, the instrument is very important in conducting a research. In a qualitative research, the instrument is the researcher himself, as what Moleong (2001: 121) states that the researcher is the instrument in a qualitative research. According to VanderStoep (2009: 211) researcher is the interpreter of the selected text or texts. Thus, in this study, the researcher himself used his capacity to interpret and analyze the data related to Albee's view about the discontent in the post-World War II time based on the concept of Swingewood's *Sociology of Literature*. This

approach is illustrated in the analytical construct at the end of chapter two. In addition, the data sheet was used to arrange the data systematically. Furthermore, the researcher, as the main instrument in this research, acts as the planner, data collector, analyst and result presenter for his research findings.

E. The Data Collecting Technique

To collect the data in this research, the researcher read the play carefully. To get the comprehension, reading the play was done more than once in order to get the detail information and relevant data related to the objectives of the research.

There are four steps in collecting the data. The process of data collecting technique consists of careful and comprehensive reading, note taking, data interpreting and data categorizing. First, reading the play carefully and comprehensively was done in this research in order to understand the context of the text. To get more detail information, it is important to re-read the play several times more carefully. Second, notes were taken on the detail issues related to the discontent in the play. Third, another reading of the play along with data interpretation was also done. Finally, the data were categorized into the categories related to the condition of American modern society, social problems of the relation or communication in the American modern society and the cause of social problems in the society.

During the progress of the research, the data sheet was presented in table 1 below.

Table 1. **The data sheet**

No.	Page	Data	Classification	Code

The data were then arranged based on their categories, and then cross checking the data was done in order to achieve the validity of the research.

F. The Data Analysis Technique

Bogdan and Biklen (1982: 145) define qualitative data analysis as “working with data, organizing it, breaking it into manageable units, synthesizing it, searching for patterns, discovering what is important and what is to be learned, and deciding what you will tell others”. More detailed explanation of data analysis, including gathering and linking the data to find particular phenomena, according to Given (2008:186), is the important part of qualitative research. In this research, the phenomena found and analyzed are the author’s view related to the discontent of American society in the post-World War II era. Regarding the data analysis technique, there are six steps of data analysis technique: organizing and preparing the data, reading through all the data, coding the data, giving a description, interrelating description and interpreting the meaning of description (Cresswell, 2009:185).

The six steps were conducted to analyze the data. The first was making some notes to identify the data from the play. The second was reading and rereading the whole data and arranging the data into two major topics: the condition of 1950s American modern society in the play and the influence of the

1950s society's condition to the characters in the play. The third was coding and categorizing the data in the data table into some categories related to the discontent in the American modern society in the play and in reality. The fourth was selecting the relevant data and excluding the irrelevant data. The selected relevant data are classified and interpreted according to its category. The fifth was making the interrelation between the description of the data and the theory to get the findings based on the objectives: revealing the condition of American modern society, the relation and the social problems within society and the cause of social problems in New York City in 1950s. The last was making an interpretation of the findings based on the researcher's comprehension about the theory.

G. The Trustworthiness

Trustworthiness as the significant component in qualitative data and the ways to ensure some criteria in qualitative research is used to emphasize the research. According to Given (2008:895) there are four criteria used to achieve the trustworthiness of the data, i.e. dependability, conformability, transferability and credibility.

Reading and rechecking the data were carefully done in order to achieve dependability. Reading and rechecking the data carefully is significant in order to give more understanding about the play and to make sure that the data gained have answered the research questions. Conformability deals with the accuracy of the research in conceptualizing the study and, thus, to achieve conformability reading and analyzing the data carefully was done.

Transferability as the concept in which the generalization of the findings can be applied to all contexts in the same populations was determined by the knowledge of the researcher and measured by the reader's understanding in achieving the clear description of the context and the focus of the study. Thus, providing information and a clear description of the study and including a conceptual framework in chapter two to give a clear context and the focus of the study was done to achieve the transferability in this research.

Credibility as the concept of internal validity from the data findings provided valid data, so that the research is reliable. To achieve credibility, employing triangulation techniques was done. Triangulation technique, according to Wahyuni (2012:130), is the use of different sources of information to confirm and improve the clarity or precision of a research finding.

There are four kinds of triangulation: sources, methods, researchers, and theories. Accessing information and collecting data from different sources such as books, journals, thesis, articles and internet related to the study were done. In completing this technique, discussion was done by involving colleagues who were also the students of English language and literature study program. They are Andi Saputro and Indra Budi Prabowo since they have knowledge about literature and they are good at interpretation. In addition, the data consultation was also done with the first and second consultants, Ari Nurhayati, M.Hum. and Niken Anggraeni, S.S., M.A., who are competent in the study of literature.

CHAPTER IV

FINDINGS AND DISCUSSION

This research aims to investigate the condition of 1950s American society as reflected in Albee's *The Zoo Story*. In the big picture, the two characters in the play casually interact with each other. The interaction becomes an absurd conversation that ends in a dramatic climax. This chapter focuses on the discussion of two points: 1) the condition of the 1950s American society as reflected in *The Zoo Story*, and 2) the influence of the condition to the discontent of the characters.

A. The Condition of the 1950s Modern American Society reflected in *The Zoo Story*

The researcher finds the condition of 1950s modern America society as reflected in *The Zoo Story* can be divided into three conditions. They are economic, social and cultural condition.

1. Economic Conditions

The 1950s American economic condition reflected in the economic condition of both characters in the play. Each character has a different economic condition. Peter represents middle class society and Jerry represents low class society in the 1950s America.

a. Peter.

The condition of 1950s American modern society affects Peter tremendously in the economic condition. It is because Peter has high income

and high position in his company. Peter can be categorized as middle-class people. This fact, in turn, influences other aspect.

Jerry. "...And what else? What do you do to support your enormous household?"

Peter. "I . . . uh . . . I have an executive position with a . . . a small publishing house. We . . . uh . . . we publish textbooks."

Jerry. "That sounds nice; very nice. What do you make?"

Peter. "(*Still cheerful*) Now look here!"

Jerry. "Oh, come on."

Peter. "Well, I make around eighteen thousand a year, but I don't carry more than forty dollars at any one time . . . in case you're a . . . a holdup man . . . ha, ha, ha."

Jerry. (*Ignoring the above*) "Where do you live? (PETER *is reluctant*) Oh, look; I'm not going to rob you, and I'm not going to kidnap your parakeets, your cats, or your daughters."

Peter. (*Too loud*) "I live between Lexington and Third Avenue, on Seventy-fourth Street." (1959: 18-19)

Peter reluctantly says to Jerry, his job, his salary, and his house. Peter is described in the script as a successful white collar worker who holds an executive position in a small publishing company. As the executive officer, Peter makes around eighteen thousand dollars a year. Peter is a wealthy person in this era.

Jerry. "You'll read about it in the papers tomorrow, if you don't see it on your TV tonight. You have TV, haven't you?"

Peter. "Why yes, we have two; one for the children.

Jerry. You're married!"

Peter. (*With pleased emphasis*) "Why, certainly."

Jerry. "It isn't a law, for God's sake."

Peter. "No . . . no, of course not."

Jerry. "And you have a wife."

Peter. (Bewildered by the seeming lack of communication) "Yes!"

Jerry. "And you have children."

Peter. "Yes; two."

Jerry. "Boys?"

Peter. "No, girls . . . both girls." (1959: 15-16)

In the above passage, Peter is described that he supports a wife and two daughters. Also, in the following passages Peter is described that he has several pets.

Jerry. “On a sun-drenched Sunday afternoon like this? Who better than a nice married man with two daughters and . . . uh . . . a dog? (PETER *shakes his head*) No? Two dogs. (PETER *shakes his head again*) Hm. No dogs? (PETER *shakes his head, sadly*) Oh, that’s a shame. But you look like an animal man. CATS? (Peter *nods his head, ruefully*) Cats! But, that can’t be your idea. No, sir. Your wife and daughters? (PETER *nods his head*) Is there anything else I should know?”

Peter. (*He has to clear his throat*) “There are . . . there are two parakeets. One . . . uh . . . one for each of my daughters.” (1959: 17-18)

Peter is financially capable to live on the east side of New York City with his family, a fancy district in New York city. In the script, Peter is living between Lexington and Third Avenue on Seventy-fourth street which is can be inferred as a wealthy neighborhood where the very wealthy New York people resides.

b. Jerry.

The economic prosperity condition of 1950s American modern society has little impact to Jerry. It is because he is pictured in the play as a poor person who lives in the slums. Jerry is living on the west side of the Central Park in the laughably small apartment in shoddy rooming house.

Jerry. “I live in a four story brownstone roominghouse on the upper West Side between Columbus Avenue and Central Park West. I live on the top floor; rear; west. It's a laughably small room, and one of my wall is made of beaver board; this beaver board separates my room from another laughably small room, so I assume that the two rooms were once one room, a small room, but not necessarily laughable.(1959: 22)”

His apartment is unlike the apartments on East Seventies. (1959: 23) and his home is the sickening rooming houses on the West Side of New York City (1959: 37). Based from these facts, it can be inferred that the west side of the central park is the least fancy districts of New York City, where people who have less wealth and less fortunate reside. Jerry can only afford the cheapest room available in his rooming houses. It is a laughably small room on the top floor rear west side. There, Jerry keeps his odd belongings,

Jerry. "What I do have, I have toilet articles, a few clothes, a hot plate that I'm not supposed to have, a can opener, one that works with a key, you know; a knife, two forks, and two spoons, one small, one large; three plates, a cup, a saucer, a drinking glass, two picture frames, both empty, eight or nine books, a pack of pornographic playing cards, regular deck, an old Western Union typewriter that prints nothing but capital letters and a small strongbox without a lock which has in it... what? Rocks! Some rocks... sea rounded rocks I picked up on the beach when I was a kid. Under which . . . weighed down . . . are some letters . . . please letters . . . please why don't you do this, and please when will you do that letters. And when letters, too. When will you write? When will you come? When? These letters are from more recent years. (1959: 23)"

Jerry's belongings hold neither important nor valuable to him. He doesn't treasure them. His belonging is just things that he wants to keep around or needed. He even keeps little rocks which he treasured when he was a child but now it just for weight for letters. It can be concluded that, although in the script, it is not explicitly stated, Jerry has a small or no income and therefore low social position.

2. Social Conditions

The 1950s American social condition is reflected in the social conditions of both characters in the play. Each character has a different social condition. Peter reflects the middle class society and Jerry represents low class society in the 1950s America.

a. Peter

Peter is a character made to mimic upstanding citizen in the modern American society. However, Peter is not perfect. It is revealed in the play that Peter has his weaknesses. His weaknesses make him to have discontent in his life. Peter is revealed that he is impotent.

Jerry. “And **you’re not going to have any more kids, are you?**”

Peter. “(A bit distantly) **No. No more.** (Then back, and irksome) Why did you say that? How would you know about that?”

Jerry. “The way you cross your legs, perhaps; something in the voice. Or maybe I’m just guessing. Is it your wife?”

Peter. “(Furious) That’s none of your business! (A silence) Do you understand? (JERRY *nods*. PETER *is quiet now*) Well, you’re right. **We’ll have no more children.**”

Jerry. “(Softly) That is the way the cookie crumbles.”

Peter. “(Forgiving) Yes . . . I guess so.” (1959: 16-17)

Peter’s impotent discourages him to have a communication with his family. His impotent is the cause of his preference to be alone in the Sunday afternoon rather than spending his time with his family.

Jerry. “On a sun-drenched Sunday afternoon like this? Who better than a nice married man with two daughters and . . . uh . . . a dog? (PETER *shakes his head*) No? Two dogs. (PETER *shakes his head again*) Hm. No dogs? (PETER *shakes his head, sadly*) Oh, that’s a shame. But you look like an animal man. CATS? (**Peter *nods his head, ruefully***) Cats! But, that can’t be your idea. No, sir. Your wife and daughters? (PETER *nods his head*) Is there anything else I should know?”

Peter. (He has to clear his throat) “There are . . . there are two parakeets. One . . . uh . . . one for each of my daughters.” (1959: 17-18)

In the above passage, Peter shows his sadness that he has cats as a pet. It is obvious that Peter wants a dog as a pet. However, his wife and daughters have power in his home and gets cats and parakeets as pets. He did not agree with his wife and daughter's choice of pet, but Peter keeps silent about it. Peter overcomes this problem by seeking refuge in the park on Sunday and by working on weekdays. In some sentences, Peter is stuttering in saying his sentences. Maybe it is because he is lack of confidence to say his opinion.

b. Jerry

Jerry is a transient person. (1959: 37) He does not settle in one place. He always moves from one place to another. Because he moves around a lot, Jerry cannot form any kind relationship with anyone. His neighbors do not help to form a relationship with Jerry.

Jerry. "The room beyond my beaverboard wall is occupied by a **colored queen** who always keeps his door open; well, not always, but always when he's plucking his eyebrows, which he does with **Buddhist concentration**. This colored queen has rotten teeth, which is rare, and he has a Japanese kimono, which is also pretty rare; and he wears this kimono to and from the john in the hall, which is pretty frequent. I mean, he goes to the john a lot. He never bothers me, and he never brings anyone up to his room. All he does is pluck his eyebrows, wear his kimono and go to the John. Now, the two front rooms on my floor are a little larger, I guess; but they're pretty small, too. There's a **Puerto Rican family** in one of them, a husband, a wife, and some kids; I don't know how many. These people entertain a lot. And in the other front room, **there's somebody living there**, but I don't know who it is. I've never seen who it is. Never. Never ever." (1959: 22)

Jerry mentions that he has three neighbors on the same floor. One is a colored queen. The others are a Puerto Rican family and a neighbor whom

he never met. Jerry notices the colored queen who always keeps his door open when he is plucking his eyebrows. He does this with Buddhist concentration. Jerry cannot disturb him because of the colored queen's concentration on the task. Jerry cannot communicate with the Puerto Rican family and somebody living in the other front room.

Jerry. "Let me tell you about why I went . . . well, let me tell you some things. I've told you about the fourth floor of the rooming house where I live. I think the rooms are better as you go down, floor by floor. I guess they are; I don't know. I don't know any of the people on the third and second floors. Oh wait! I do know that there's a lady living on the third floor, in the front. I know because she cries all the time. Whenever I go out or come back in, whenever I pass her door, I always hear her crying, muffled, but . . . very determined. Very determined indeed. But the one I'm getting to, and all about the dog, is the landlady. I don't like to use words that are too harsh in describing people. I don't like to. But the landlady is a fat, ugly, mean, stupid, unwashed, misanthropic, cheap, drunken bag of garbage. And you may have noticed that I very seldom use profanity, so I can't describe her as well as I might." (1959: 27)

Jerry mentions that he notices other neighbors. She is a lady living in the third floor who always crying. Jerry only knows that whether he passes by, he always hears her crying. Jerry has landlady. Jerry describes his landlady as a fat, ugly, mean, stupid, unwashed, misanthropic, cheap, drunken bag of garbage.

Jerry. "... The woman is bad enough; she leans around in the entrance hall, spying to see that I don't bring things or people, and when she's had her midafternoon pint of lemon-flavored gin she always stops me in the hall, and grabs ahold of my coat or my arm, and she presses her disgusting body up against me to keep me in a corner so she can talk to me. The smell of her body and her breath . . . you can't imagine it . . . and somewhere, somewhere in the back of that pea-sized brain of hers, an organ developed just enough to let her eat, drink, and emit, **she has some foul parody of sexual desire**. And I, Peter, **I am the object of her sweaty lust**." (1959: 28)

The only person who communicates with Jerry is his landlady. In the above passage, it can be concluded that when the landlady is sober enough, she always distrusts the renters. However, when she is drunk, she tries seducing Jerry to fulfill her sexual desire.

Jerry. “Now animals don’t take to me like Saint Francis had birds hanging off him all the time. What I mean is: animals are indifferent to me . . . like people (*He smiles slightly*). . . most of the time.” (1959: 30)

Jerry always thinks that animals and people alike are indifferent to him. This premise makes Jerry think it is okay to be ignored and to be unimportant. Yet, this fact makes Jerry out his social circle. Jerry becomes lonesome.

In addition, Jerry realizes that his life in the tiny apartment is similar to the animal living in the zoo. Jerry, in his solitude, decides to seek company by going for a walk. He starts at the Greenwich Village. He goes there with the subway and has a long walk to northwards until he meets someone and has a conversation.

Jerry. “. . . I walked all the way up Fifth Avenue from Washington Square; all the way. . . I took the subway down to the Village so I could walk all the way up Fifth Avenue to the zoo. . .” (1959: 21)

The reason Jerry went to the zoo because,

Jerry. “. . . I went to the zoo to find out more about the way people exist with animals, the way animals exist with each other, and with people too. It probably wasn’t a fair test, what with everyone separated by bars from everyone else, the animals for the most part from each other, and always the people from the animals. But, if it’s a zoo that’s the way it is.” (1959: 40)

Jerry realizes that the zoo is similar to the society. Particularly, the way “everyone separated by bars from everyone else”, this represents the

social classes that are virtually separated from each other. The people physically exist in the same place, but there is an invisible barrier that separated them and preventing them to communicate with each other different class. This invisible barrier keeps the interaction between social classes in minimum volume, and supports each class to feign indifference to each other. This keeps the social classes segregated and become dysfunctional society. After realizing the existence of the bar or cage, Jerry is trying very hard in overcoming this barrier by simply want to reach out and talk to someone. The first person Jerry meets after visiting the zoo is Peter.

Jerry tries to break the barrier by greeting Peter with shouting, to get Peter's attention. Jerry forms a decision through his interaction with somebody. In this case is Jerry's communication with the dog and Peter. This fact is proof that Jerry is "other-directed" type. Jerry, being a loner, is satisfied with minimum interaction. Yet, from time to time, Jerry also needs to seek company to fulfill his social needs.

3. Cultural Condition

The 1950s American cultural condition reflects in the play. Both of the characters mention several popular mass media as their source of information. Some of the mass media was so popular that it was well known as popular reference, a source of information, and popular entertainment for the public. *Time* magazine is a popular news weekly magazine. It is mentioned in the play.

Jerry. "(Watches as PETER, anxious to dismiss him, prepares his pipe)
Well, boy; you're not going to get lung cancer, are you?"

Peter. “(Looks up, a little annoyed, then smiles) No, sir. Not from this.”

Jerry. “No, sir. What you’ll probably get is cancer of the mouth, and then you’ll have to wear one of those thing Freud wore after they took one whole side of his jaw away. What do they call those things?”

Peter. “(Uncomfortable) A prosthesis?”

Jerry. “The very thing! A prosthesis. You’re an educated man, aren’t you? Are you a doctor?”

Peter. “Oh, no; no. I read about it somewhere; *Time magazine*, I think (He turns to his book)”

Jerry. “Well, *Time magazine* isn’t for blockheads.”

Peter. “No, I suppose not.” (1959: 13)

Time magazine is a popular news-weekly magazine in the United States.

It covers various important issues as well as light entertainment news. In 1950s, the magazine was a staple source of information for business man. It is no wonder that Peter mentions *Time* magazine as his reference.

Jerry. “I’ve been to the zoo.”

Peter. “Yes, I think you said so . . . didn’t you?”

Jerry. “You’ll read about it in the papers tomorrow, if you don’t see it on your TV tonight. **You have TV, haven’t you?**”

Peter. “**Why yes, we have two; one for the children.**” (1959: 15)

Television or TV gained its popularity in the 1950s, when the economic boom stimulated the manner of American consumption. TV became a staple public communication medium. Nearly every household who could afford TV had it. It quickly became the source of all information, entertainment and advertisement in the house.

B. The Influences of the Condition to the Discontent of the Characters

The 1950s American economy, social, and cultural condition as reflected in *The Zoo Story*, is having an influence to the discontent of the characters throughout the script. Because there are two characters in the play, the influence is divided into two categories. It is based on the influenced characters, Peter and Jerry.

At the start of the play, both characters do not know each other. It is worth knowing that the two characters are coming from different parts of New York City and have different social classes. Therefore, they have different social backgrounds and affinity, although they are living in the same society. The first character mentioned in the script is Peter. Peter is described as a financially successful middle aged man in his late forties who has his own dissatisfaction and weaknesses. He is living in a wealthy neighborhood with his wife, two daughters and several pets. The second character is Jerry; he is described as a man in his late thirties who has fallen and weary of his life. Throughout the script, he is described living in poor condition rooming houses and only has a few odd possessions. Understanding the both main characters' social, economic and cultural backgrounds are crucial since it helps defining the context for the analysis of the influences of the condition of society to discontent of the characters in the play.

1. Peter

The condition influences the discontent of Peter. Despite his material success, Peter has discontent. Peter's discontent is he has no control of his life. Peter is impotent.

Jerry. "And you're not going to have anymore kids, are you?"

Peter. "(A bit distantly) No. No more (*Then back, and irksome*) Why did you say that? How would you know about that?"

Jerry. "The way you cross your legs, perhaps; something in the voice. Or maybe I'm just guessing. Is it your wife?"

Peter. (*Furious*) "That's none of your business! (*A silence*) Do you understand? (*JERRY nods. PETER is quiet now*) Well, you're right. We'll have no more children." (1959: 16)

Peter believes the fact that he is impotent is a shameful condition. This shameful fact should be kept secret and no one should know. Peter's

impotent condition is the reason of Peter's lost control or influence within his family. He could not control his family at home. Peter avoids his family because he does not have enough influence in his family.

Jerry. "On a sun-drenched Sunday afternoon like this? Who better than a nice married man with two daughters and . . . uh . . . a dog? (PETER *shakes his head*) No? Two dogs. (PETER *shakes his head again*) Hm. No dogs? (PETER *shakes his head, sadly*) Oh, that's a shame. But you look like an animal man. CATS? (Peter *nods his head, ruefully*) Cats! But, that can't be your idea. No, sir. Your wife and daughters? (PETER *nods his head*) Is there anything else I should know?"

Peter. (*He has to clear his throat*) "There are . . . there are two parakeets. One . . . uh . . . one for each of my daughters." (1959: 17-18)

It can be concluded from the passage that Peter is dissatisfied of having cats and parakeets as pets. It can be inferred that Peter wants a dog, but because of the influence of his wife and daughters, they have a cat and parakeets instead as pets. In addition, it can be concluded that Peter is unsatisfied with his corporate job at work from his reluctance in telling his job. Because of Peter's discontent, Peter becomes solitude, self-centered, stereotypes other people, and childish. These characteristics are explained as follows.

a. Enjoying solitude

Peter is seeking solitude. Peter enjoys solitude away from his family.

Peter. "I live between Lexington and Third Avenue, on Seventy-fourth Street."

Jerry. That wasn't so hard, was it?

Peter. "I didn't mean to seem . . . ah . . . it's that you don't really carry on a conversation; you just ask questions. and I'm . . . I'm normally . . . uh . . . reticent." (1959:19).

His reticent nature suggests that he not good around people. Yet, because of his economic condition, he has to seek a place for him to be alone. Peter's job and his family are enough to keep him busy and prevent him to have time for himself.

He routinely enjoys solitude in the Central Park on Sunday afternoon. Peter says, "I sit on this bench almost every Sunday afternoon, in good weather. It's secluded here; there's never anyone sitting here, so I have it all to myself" (1959: 41). It is the perfect place for Peter to be alone. The Central Park offers sanctuary for Peter. There, he enjoys his solitude by reading a book and smoking his pipe. This action shows Peter's self-centered nature.

b. Being self-centered

Because of Peter's self-centered nature, Peter is reluctant to communicate with others. Peter shows his reluctance right in the beginning of the story when Jerry greets Peter by shouting.

Jerry. "I've been to the zoo. (PETER *doesn't notice*) I said, I've been to the zoo. MISTER, I'VE BEEN TO THE ZOO!"

Peter. "Hm? . . . What? . . . I'm sorry, were you talking to me?"

Jerry. "I went to the zoo, and then I walked until I came here, Have I been walking north?"

Peter. (*Puzzled*) "North? Why . . . I . . . I think so. Let me see."

Jerry. (*Pointing past the audience*) "Is that Fifth Avenue?"

Peter. "Why yes; yes, it is."

Jerry. "And what is that cross street there; that one, to the right?"

Peter. "That? Oh, that's Seventy-fourth Street."

Jerry. "And the zoo is around Sixty-fifth Street; so, I've been walking north."

Peter. "(*Anxious to get back to his reading*) Yes; it would seem so." (1950: 12)"

At first, Peter does not realize that Jerry is trying to talk to him. It is apparent from Peter's monosyllabic responses (Hmm? And what?) that Peter is not ready to have a conversation. Further, Jerry asks some obvious questions such as "Have I been walking north?", "Is that Fifth Avenue?" and "...what is that cross street there; that one, to the right?" This makes Peter puzzled. Peter felt "anxious to get back to his reading". This shows that Peter does not have an interest to converse with Jerry. Peter's answers to Jerry in short sentences also as a means to show his reluctance in communicating with Jerry. In the stage direction shows that Peter is anxious to dismiss Jerry.

Peter. (*Anxious to get back to his reading*) "Yes; it would seem so."

...

Jerry. (*Watches as PETER, anxious to dismiss him, prepares his pipe*) "Well, boy; you're not going to get lung cancer, are you?"

Peter. "(*Looks up, a little annoyed, then smiles*) No, sir. Not from this."

Jerry. "No, sir. What you'll probably get is cancer of the mouth, and then you'll have to wear one of those things Freud wore after they took one whole side of his jaw away. What do they call those things?"

Peter. (*Uncomfortable*) "A prosthesis?" (1959: 12-13).

Peter feels anxious to get back reading and dismiss Jerry. Peter is a little annoyed and uncomfortable with Jerry's presence. His feeling suggests that he is feeling better when no one around him. Peter does not like being disturbed when he is being alone.

c. Stereotyping

Peter often stereotypes people. Peter has a certain notion about people who is different from him.

Jerry. (*After a pause*) "Boy, I'm glad that's Fifth Avenue there."

Peter. (*Vaguely*) "Yes."

Jerry. “I don’t like the west side of the park much.”

Peter. “Oh? (*Then, slightly wary, but interested*) Why?”

Jerry. (*Offhand*) “I don’t know.” (1959: 14)

Peter becomes interested to Jerry. Peter is interested in Jerry’s dislike of the west side of Central Park. This comes from Peter’s stereotype notion. Peter believes that the west side of the Central park is not a good place to live.

Peter. (*Embarrassed*) “Why . . . why do you live there?”

Jerry. (*From a distance again*) “I don’t know.”

Peter. It doesn’t sound like a very nice place to live” (1959: 22).

Furthermore, based on Jerry’s description of the west side of the park, the district is slums compared to the east side of the park. Peter and Jerry know this fact. Peter stereotypes people that live on the west side of Central Park. He assumes that they are poor and different from him. Peter regards them as a unique individual that is why Peter is interested in Jerry.

Also, Peter assumes Jerry is from the Village.

Jerry. Do you know what I did before I went to the zoo today? I walked all the way up Fifth Avenue from Washington Square; all the way.

Peter. Oh; you live in the Village! (*This seems to enlighten PETER*)

Jerry. No. I don’t. I took the subway down to the Village so I could walk all the way up Fifth Avenue to the zoo. It’s one of those things a person has to do; sometimes a person has to go a very long distance out of his way to come back a short distance correctly.

Peter. (*Almost pouting*) Oh, I thought you lived in the Village. (1959: 21)

Jerry denies that he lives in the Village and says that he only goes there to have a long walk to Fifth Avenue. This shows that Peter likes to make an assumption and stereotypes people. This action will underestimate

other people's importance. Stereotyping will generalize people. Stereotyping also will tie a certain characteristic to the stereotyped people and often eliminating an important meaning of their existence. However, Peter's interest in Jerry have enables Peter to establish a functional communication.

d. Being childish

Peter is childish. His childish act is apparent when Jerry asks the question of classes.

Jerry. "Say, what's the dividing line between upper-middle-middle-class and lower-upper-middle-class?"

Peter. "My dear fellow, I . . ."

Jerry. "Don't my dear fellow me."

Peter. (*Unhappily*) "Was I patronizing? I believe I was; I'm sorry. But, you see, your question about the classes bewildered me." (1959: 20).

Peter is bewildered with that question. Peter is assuming that Jerry is a lower class than him by the way he is dressed carelessly and the ways Jerry communicates. Peter, then, expresses his patronizing toward Jerry. Peter's unwillingness in talking about social classes indicates that he is avoiding sensitive social problems. Peter doesn't want to engage a discussion about social problems.

Peter's childish behavior is displayed when Jerry is trying to have Peter's bench.

Jerry. "Listen to me, Peter. I want this bench. You go sit on the bench over there, and if you're good I'll tell you the rest of the story."

Peter. (*Flustered*) "But . . . whatever for? What is the matter with you? Besides, I see no reason why I should give up this bench. I sit on this bench almost every Sunday afternoon, in good weather. It's secluded here; there's never anyone sitting here, so I have it all to myself."

Jerry. (*Softly*) “Get off this bench, Peter; I want it.”

Peter. (*Almost whining*) “No.” (1959: 41)

After Jerry asks Peter to sit somewhere else, Peter is flustered instead of angry or confused. When Jerry asks Peter to get off the bench, Peter refuses Jerry in whining tone like a child. After Peter feels helpless to prevent Jerry from getting the bench, Peter threatens to call the police.

Peter. “That’s enough! I’ve had enough of you. I will not give up this bench; you can’t have it, and that’s that. Now, go away.

(JERRY *snorts but does not move*)

Go away, I said.

(JERRY *does not move*)

Get away from here. If you don’t move on . . . you’re bum . . . that’s what you are. . . . If you don’t move on, I’ll get a policeman here and make you go.

(JERRY *laughs, stays*)

I warn you, I’ll call a policeman.”

Jerry. (*Softly*) “You won’t find policeman around here; they’re all over on the west side of the park chasing fairies down from trees or out of the bushes. That’s all they do. That’s their function. So scream your head off; it won’t do you any good.”

Peter. “POLICE! I warn you, I’ll have you arrested. POLICE! (*Pause*) I said POLICE! (*Pause*) I feel ridiculous.”

Jerry. “You look ridiculous: a grown man screaming for the police on a bright Sunday afternoon in the park with nobody harming you. If a policeman *did* fill his quota and come sludging over this way he’d probably take you in as a nut.” (1959: 43)

Peter feels ridiculous because no one is threatening him. Peter wants to use police to defend his place. This signifies that Peter is childish. Peter needs someone else to protect him and fulfills his needs. Seeing that no one helps him, Peter becomes desperate.

Jerry. “Hey, I got news for you, as they say. I’m on your precious bench, and you’re never going to have it for yourself again.

Peter. “(*Furious*) Look, you: get off my bench. I don’t care if it makes any sense or not. I want this bench to myself; I want you OFF IT! (1959: 44)”.

Peter becomes mad. Because of his childishness, Peter loses his temper and become illogical. Peter's childish trait emerges because he have lost control over the situation.

2. Jerry

The condition influences the discontent of Jerry which represents the low class society. Jerry's discontent is the fact that he is a transient man and he is poor. He could not have relationship with anyone because he is poor and he always moves around. Because of Jerry's discontent, he becomes lonely, have a caged soul, and not having meaning. These characteristics are explained as follows.

a. Being lonely

Jerry is a lonely man living in New York City. Jerry is independent, but because of his economic limitation Jerry is not a free person. He is afraid to act in public.

Jerry. "I'll tell you why I do it; I don't talk to many people-except to say like: give me a beer, or where's the john, or what time does the feature go on, or keep your hands to yourself, buddy. You know-things like that." (1959: 17).

In public places, Jerry only communicates by necessity and in short sentences.

Jerry. "Now animals don't take to me like Saint Francis had birds hanging off him all the time. What I mean is: animals are indifferent to me . . . like people (*He smiles slightly*). . . most of the time." (1959: 30)

Jerry feels that people are "indifferent" to him. This makes Jerry feels alone and out of reach from anyone. Jerry thinks when he does something

people will look up, such as when Jerry was buying hamburger without the roll he overreact and says loudly “YES, A BITE FOR MY PUSSY-CAT” (1959: 32). This makes people around him will look up to him for a while, but they are becoming indifferent shortly after. Jerry thinks that the people’s reaction when he does something is similar with people seeing an animal in the zoo. They become interested for a while. After they see enough, they are becoming indifferent. This strengthens the allegory of Jerry’s live as a caged soul like a caged animal in the zoo.

Jerry lives alone in his little apartment. Based on Jerry’s description of his empty picture frames, the empty picture frames are signifying the void that exists within him and his detachment of feeling for his parents and family. Somehow his background reflects the dark and cold view of the world that no one cares for others. When Peter asks Jerry about the empty picture frames, Jerry answers Peter, by explaining why the picture frames are empty. Jerry explains that he has no family. His mother died a dishonorable death when he was little. His father commits suicide a week after his mother’s funeral. His aunt died the day he is graduated from high school. In addition, Jerry does not have a girl’s picture as Peter suggested.

Jerry. “I never see the pretty little ladies more than once, and most of them wouldn’t be caught in the same room with a camera. It’s odd, and I wonder if it’s sad.”

Peter. The girls?

Jerry. No. I wonder if it’s sad that I never see the little ladies more than once. I’ve never been able to have sex with, or, how is it put? . . . make love to anybody more than once. Once; that’s it.” (1959: 25)

The closest Jerry has interaction with a girl is when he sees “the little ladies”. Jerry sees the little ladies only once. Furthermore, when Peter says

“Well, it seems perfectly simple to me. . .” Jerry angrily cuts his sentence and says “Look! Are you going to tell me to get married and have parakeets?” (1959:25) Jerry shows his disinterest in getting married which completes his solitude states. The empty picture frames indicate that Jerry does not have anybody worth remembering or become a role model for him. He also does not have an intimate relationship with anyone. This completes his life in solitude. Jerry’s lonely state is the effect of his inability to socialize in his neighborhoods. In the play, Jerry is trying to not to be alone by reaching out to Peter.

b. Having caged soul

Parallel to the caged animals in the zoo is the caged man who is no longer free (Turki, 2009). In general, Jerry’s condition is similar in characteristics to people who lives in poverty in the 1950s, which is living in a very small apartment and have enough things to get by. Jerry’s economic condition contributed in his solitude life as Jerry can only afford to live in a terrible apartment.

Jerry finds his life is an allegory of a caged soul. Jerry feels he is like a caged animal in the zoo when he visits the Central Park Zoo.

Jerry. “The room beyond my beaverboard wall is occupied by a colored queen who always keeps his door open; well, not always, but always when he’s plucking his eyebrows, which he does with Buddhist concentration. This colored queen has rotten teeth, which is rare, and he has a Japanese kimono, which is also pretty rare; and he wears this kimono to and from the john in the hall, which is pretty frequent. I mean, he goes to the john a lot. He never bothers me, and he never brings anyone up to his room. All he does is pluck his eyebrows, wear his kimono and go to the john. Now, the two front rooms on my floor are a little larger, I guess; but they’re pretty small, too. There’s a Puerto Rican family in one of them, a husband, a wife,

and some kids; I don't know how many. These people entertain a lot. And in the other front room, there's somebody living there, but I don't know who it is. I've never seen who it is. Never. Never ever." (1959: 22)

He is detached from his neighbors and landlady. The cause of Jerry's detachment with his neighbors is his neighbor is too different from Jerry or his neighbors are too occupied with themselves, such as the black queen who always busy plucking his eyebrows, and Puerto Rican family who busies entertain themselves. They do not care Jerry or other neighbors.

Jerry. But the one I'm getting to, and all about the dog, is the landlady. I don't like to use words that are too harsh in describing people. I don't like to. But the landlady is a fat, ugly, mean, stupid, unwashed, misanthropic, cheap, drunken bag of garbage. And you may have noticed that I very seldom use profanity, so I can't describe her as well as I might. (1959: 27)

Jerry's landlady is an awful human being. Jerry describes her as a fat, ugly, mean, stupid, unwashed, misanthropic, cheap, drunken bag of garbage.

Jerry. "... The woman is bad enough; she leans around in the entrance hall, spying to see that I don't bring things or people, and when she's had her midafternoon pint of lemon-flavored gin she always stops me in the hall, and grabs ahold of my coat or my arm, and she presses her disgusting body up against me to keep me in a corner so she can talk to me. The smell of her body and her breath . . . you can't imagine it . . . and somewhere, somewhere in the back of that pea-sized brain of hers, an organ developed just enough to let her eat, drink, and emit, she has some foul parody of sexual desire. And I, Peter, I am the object of her sweaty lust." (1959: 28)

She sees Jerry only as sexual objects. She keeps seducing Jerry. Based on this fact, it can be inferred that Jerry is a caged being. He is living in a figurative cage of a tiny apartment room.

c. Not having a meaning

Ultimately, Jerry wants his life to have meaning. Jerry is tired of being alone, ignored and underestimated by others. He motivated to reach out to others and have a form of relationship with other people.

Jerry. I'll tell you why I do it; I don't talk to many people-except to say like: give me a beer, or where's the john, or what time does the feature go on, or keep your hands to yourself, buddy. You know - things like that.

...

But every once in a while I like to talk to somebody, really *talk*; like to get to know somebody, know all about him. (1959: 17)

...

... I decided that I would talk to you ... I would tell you things ... and things that I would tell you would ... (1959: 48)

Jerry wants to have meaning for him and others. In Jerry's story *JERRY AND THE DOG* (1959: 30), Jerry tells his struggle to communicate and understand the landlady's dog. Jerry has an interest with the dog because the dog's action toward him, "But this dog wasn't indifferent. From the very beginning he'd snarl and then go for me, to get one of my legs." (1959: 30) Whenever Jerry arrives at the entrance hall from somewhere; the dog would always try to bite him but the dog never tries to bite him whenever Jerry goes out. The dog has significant impact to Jerry. The dog is often regarded as a human's best friend by most people. The dog is described as a black monster with red scars, red eyes and white fangs. The dog constantly tries to bite the Jerry's leg when he arrives to the rooming house. The dog's behavior makes Jerry thinks that the dog is somehow trying to reach out to him. The dog wants to

communicate with him. Unlike people in general who always acts indifferent to him.

In the ending the JERRY AND THE DOG story, Jerry contemplates his past attempts to kill the dog, “I made up my mind. I decided: First, I’ll kill the dog with kindness, and if that doesn’t work . . . I’ll just kill him. (1959:31)” The attempted murder of the dog does not succeed, “Well, anyway; the dog recovered (1959: 33)” but a new form of concession is reached between the dog and Jerry.

Jerry. “Whenever the dog and I see each other we both stop where we are. We regard each other with a mixture of sadness and suspicion, and then we feign indifference. We walk past each other safely; we have an understanding.”(1959: 35)

The dog will no longer reach out or take action to Jerry. Jerry returns “to his solitary but free passage” (1959: 35). Jerry, glad the dog will not try to bite him anymore, but feels a loss. Jerry feels he was missing contact with the dog. The dog has become meaningful to Jerry. The dog becomes indifferent to Jerry like everyone else; it does not try to bite or communicate with Jerry anymore. Jerry feels that he had lost a something meaningful, a kind of relationship with the dog. From this experience, Jerry is motivated in overcoming his solitude and drive Jerry to reach out or communicate with Peter in the first place.

The 1950s American society condition is reflected in the play. In the 1950s, material success has enabled the American people to fulfill what they wish. This is happened at the expense of their time in their jobs. The material success cannot bring happiness if the American people do not have time to

enjoy it. This is reflected on both characters in *The Zoo Story*. Both characters, Peter and Jerry have discontents.

Peter's discontents are the fact that he is impotent, he is lost control over his family and his job in the corporate world does not make him satisfied. In the family, Peter does not have control over his family. Peter cannot have a dog as a pet because his wife and daughters do not approve his choice. Instead, Peter goes with his wife and daughters' pet, a cat and some parakeets. Peter's job at the company has left him little time for himself. Peter's job gives a little satisfaction. Peter can only use a little of his time to himself. He uses it by being alone in the Central Park.

Jerry's discontent is a transient man. Because of he moves around a lot, Jerry cannot have a relationship. Jerry becomes lonely. It has made him feel meaningless. Jerry thinks people are indifferent to him. This makes Jerry a lonely man. Jerry's encounter with his landlady's dog makes him realize that if he reaches out someone would not be indifferent to him. Jerry will have a meaning to something or someone. This motivates Jerry to become meaningful, for him and for others.

To sum up, the 1950s society condition as reflected in *The Zoo Story* is featured three distinct conditions. They are economic conditions, social conditions, and cultural condition. The economic conditions are reflected in Peter's economic condition, but it is not reflected in Jerry's economic condition. Peter represents the middle class society while Jerry represents low class society. The social condition is reflected in both of the characters. Peter is

pictured as an upstanding citizen. Yet Peter has his weakness. He is impotent in sexual life, family life and his unsatisfying job. Jerry is pictured as a transient poor man. He cannot settle in one place for a long time. Therefore Jerry is unable to form a close relationship with anyone. The popularity of some mass media is having an influence in the play as a source of information and status symbol. The mass media are the *Time* magazine and television for example. These conditions influence the characters in the play.

The 1950s society condition influences the discontent of the characters in the play. The discontent is reflected in both characters. For Peter, the discontents are the fact that he is impotent, he is lost control over his family and his job in the corporate world does not make him satisfied. Peter's impotent makes Peter feels ashamed to his family. Furthermore, Peter's job does not give him satisfaction. This makes Peter wants to enjoy solitude. He is not a social person and he tends to be self-centered. Peter often stereotype people, based on their appearances and their origin. Peter still maintains a fashionable appearance despite his is enjoying solitude. Peter acts childish when he is cornered. While for Jerry, the discontent comes from his lack of material success which makes him unable to have a social life and the fact that is a transient man. Jerry is a lonely man. He is having a caged soul. Jerry has difficulty in forming relationship with others. Because of his caged soul, Jerry feels his life is meaningless. Jerry wants to have a meaning. He wants to be freed from his cage. This motivates him to reach out to others.

CHAPTER V

CONCLUSIONS

After analyzing Albee's *The Zoo Story* based on sociology of literature approach focusing on the 1950s modern American society condition and the influence of the condition to the characters. The study can be concluded from the study as follows.

The 1950s modern American conditions as reflected in Albee's *The Zoo Story* are distinct in three conditions. They are the economic conditions, the social conditions, and cultural condition. The economic condition is reflected in Peter's economic condition, but it is not reflected in Jerry's economic condition. Peter represents the middle class society while Jerry represents low class society. Peter is successful family man. He lives at the east side of New York. Jerry is a transient man who owns a tiny apartment and some junks. The social condition is reflected in both of the characters. Peter reflects the social condition of the middle class society. Peter is pictured as an upstanding citizen. Despite Peter's material success, Peter has his weaknesses. He is impotent in sexual life, family life and his unsatisfying job. Jerry reflects the social condition of low class society. Jerry is pictured as a transient man. He could not settle in one place for a long time. Therefore, Jerry is unable to form a close relationship with anyone. The cultural condition is reflected by its influence as the source of information for both characters. The popularity of some mass media has an influence in the play as a source of information and status symbol. The mass media reflects in the play are the *Time* magazine and television for example. The introduction of television

marks the evolution of mass media. General public can closely follow political process. Television changed the way people watched the entertainment show. Television became the new medium of electronic advertisement.

The conditions influenced to the discontent of the characters. Peter is a wealthy successful upper-middle class man. Yet, Peter has discontent, his discontent is the fact that he is impotent, he loses control over his family and his job in the corporate world does not make him satisfied. He views his impotent as shameful condition and needs to be kept secret. Peter seeks solitude from his busy world. Peter wants to enjoy his spare time away from his job and his family. Peter is self-centered person. Peter sees other people through his assumption and his stereotypes. Because Peter is self-centered, he acts childish when he is cornered which also signify that he is powerless to defend himself. Peter's unwillingness to talk about social problems is an indication that he is immature. Moreover, when he is cornered by Jerry, he calls the police to make Jerry away. He admits that it is a ridiculous thing to do. Because Jerry keeps mocking him and pushes him to surrender the bench, Peter becomes mad at Jerry and acts illogically. Jerry's discontent is the fact that he is a transient man. Because of this he is unable to form relationship because of he always moves around. Jerry becomes lonely. Jerry does not have people he cares in his life. Jerry thinks that people are always indifferent to him. Jerry's life is like living in a cage in the zoo. People will look up when the animal do something, but becomes indifferent after a while. Jerry feels like he is an animal in a cage. When Jerry does something, people always look up to him and becomes indifferent after a while. Before his encounter with

the landlady's dog, he is fine with being lonely. His encounter with the dog changed his opinion, he realized that if he reaches out, he will find someone and becomes meaningful to them. He is seeking a connection to become meaningful. Jerry is against the idea of having a family and married life. Therefore, He wants to find a relationship that is not based on family and marriage.

In conclusion, the 1950s modern American society condition is reflected in *The Zoo Story*. The condition influences the discontent of both characters. The 1950s American people discontent is reflected in *The Zoo Story*. Peter although he is wealthy, feels the discontent in his life. Peter's discontent is the fact that he is impotent, he loses the control over his family and he is tired of his corporate job. These discontent makes Peter becomes solitude, self-centered, stereotypes other people and childish. Jerry's lack of wealth influences his social condition. Jerry is a transient man. He moves around a lot. Because of this, Jerry cannot have a relationship and become lonely. Jerry is having a caged soul. Jerry feels lonely and meaningless. Jerry's discontent is being lonely and meaningless. Jerry is tired of being lonely. He overcomes it by reaching out to other people.

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APPENDIX I

SYNOPSIS *THE ZOO STORY*

On Sunday afternoon, Peter is enjoying his time reading a book. Jerry approaches and announces that he was from the zoo. Despite Peter's reluctance to chat, Jerry starts a conversation with Peter. Jerry points out that Peter will likely get cancer from smoking. Peter does not agree with Jerry.

Jerry continues asking Peter about his personal life, his job and his interest. It is revealed that Peter is a successful family man and publishing executive. Jerry guesses that Peter is impotent. This makes Peter angry, but Peter recognizes that he is impotent. When Peter starts to return Jerry's question, Jerry tells him about his apartment, his neighbors, his belongings, his past, and his absence of intimate relationship. Jerry promises to tell Peter what had happened in the zoo, but diverted into telling Peter about his landlady. Jerry's landlady is a drunken woman who constantly seduces him. She has a dog who constantly trying to bite Jerry. Yet, Jerry continues trying to befriend the dog. After several Jerry's rejected attempts to befriend the dog, Jerry tries to kill it. Jerry tries to kill it by feeding it a poisoned hamburger meat. The poisoned hamburger failed to kill the dog. Yet, after the dog recovered, the dog began to leave Jerry alone. Peter could not understand this story and why Jerry tells him.

Peter tries to excuse himself, but Jerry tickles him to keep him from leaving. Then he tries to remove Peter from his bench and punches Peter in the arm when Peter refuses. Peter gradually becomes possessive of the bench and forget that he is about to leave. Jerry insists that both of them fight for the bench. Peter agrees, but when Jerry pulls a knife, Peter becomes hysterical. Jerry throws the knife to near Peter. Jerry has to taunt Peter to hold the knife. Peter holds the knife, but suddenly Jerry charges toward Peter which impales him in the process. Jerry had accepted his death. Jerry, thanks Peter and uses his last energy to wipe Peter's fingerprints off the knife. He says Peter should go and never come back to this place. Peter, still shocked, obey Jerry's suggestion takes his book and leave the park.

Appendix II

Sociology of Literature Analysis on Discontent in Modern American Society As Reflected in *The Zoo Story*

A. The Condition of the 1950s Modern American Society as reflected in *The Zoo Story*

1. Economic Conditions

No.	Page	Data	Classification	Code
1	15-16	<p>Jerry. “You’ll read about it in the papers tomorrow, if you don’t see it on your TV tonight. You have TV, haven’t you?”</p> <p>Peter. “Why yes, we have two; one for the children. Jerry. You’re married!”</p> <p>Peter. (<i>With pleased emphasis</i>) “Why, certainly.”</p> <p>Jerry. “It isn’t a law, for God’s sake.”</p> <p>Peter. “No . . . no, of course not.”</p> <p>Jerry. “And you have a wife.”</p> <p>Peter. (Bewildered by the seeming lack of communication) “Yes!”</p> <p>Jerry. “And you have children.”</p> <p>Peter. “Yes; two.”</p> <p>Jerry. ”Boys?”</p> <p>Peter. “No, girls . . . both girls.”</p>	Economic condition	A.1.a
2	17-18	<p>Jerry. “On a sun-drenched Sunday afternoon like this? Who better than a nice married man with two daughters and . . . uh . . . a dog? (PETER <i>shakes his head</i>) No? Two dogs. (PETER <i>shakes his head again</i>) Hm. No dogs? (PETER <i>shakes his head, sadly</i>) Oh, that’s a shame. But you look like an animal man. CATS? (Peter <i>nods his head, ruefully</i>) Cats! But, that can’t be your idea. No, sir. Your wife and daughters? (PETER <i>nods his head</i>) Is there anything else I should know?”</p> <p>Peter. (<i>He has to clear his throat</i>) “There are . . . there are two parakeets. One . . . uh . . . one for each of my daughters.” (1959: 17-18)</p>	Economic condition	A.1.a

3	18-19	<p>Jerry. "...And what else? What do you do to support your enormous household?"</p> <p>Peter. "I . . . uh . . . I have an executive position with a . . . a small publishing house. We . . . uh . . . we publish textbooks."</p> <p>Jerry. "That sounds nice; very nice. What do you make?"</p> <p>Peter. "(<i>Still cheerful</i>) Now look here!"</p> <p>Jerry. "Oh, come on."</p> <p>Peter. "Well, I make around eighteen thousand a year, but I don't carry more than forty dollars at any one time . . . in case you're a . . . a holdup man . . . ha, ha, ha."</p> <p>Jerry. (<i>Ignoring the above</i>) "Where do you live? (PETER is reluctant) Oh, look; I'm not going to rob you, and I'm not going to kidnap your parakeets, your cats, or your daughters."</p> <p>Peter. (<i>Too loud</i>) "I live between Lexington and Third Avenue, on Seventy-fourth Street."</p>	Economic condition	A.1.a
4	22	Jerry. "I live in a four story brownstone roominghouse on the upper West Side between Columbus Avenue and Central Park West. I live on the top floor; rear; west. It's a laughably small room, and one of my wall is made of beaver board; this beaver board separates my room from another laughably small room, so I assume that the two rooms were once one room, a small room, but not necessarily laughable.	Economic condition	A.1.b
5	23	Jerry. Well, no; it isn't an apartment in the East Seventies.	Economic condition	A.1.b
6	23	Jerry. "What I do have, I have toilet articles, a few clothes, a hot plate that I'm not supposed to have, a can opener, one that works with a key, you know; a knife, two forks, and two spoons, one small, one large; three plates, a cup, a saucer, a drinking glass, two picture frames, both empty, eight or nine books, a pack of pornographic playing cards, regular deck, an old Western Union typewriter that prints nothing but capital letters and a small strongbox without a lock which has in it... what? Rocks! Some rocks... sea rounded rocks I picked up on the beach when I was a kid. Under which . . . weighed down . . . are some letters . . . please letters . . . please why don't you do this, and please when will you do that letters. And when letters, too. When will you write? When will you come? When? These letters are from more recent years.	Economic condition	A.1.b
7	37	Jerry. I am a <i>permanent</i> transient, and my home is the sickening rooming houses on the West Side of New York City, which is the greatest city in the world. Amen.	Economic condition	A.1.b

2. Social Condition

No.	Page	Data	Classification	Code
1	16-17	<p>Jerry. “And you’re not going to have any more kids, are you?”</p> <p>Peter. “(A bit distantly) No. No more. (Then back, and irksome) Why did you say that? How would you know about that?”</p> <p>Jerry. “The way you cross your legs, perhaps; something in the voice. Or maybe I’m just guessing. Is it your wife?”</p> <p>Peter. “(Furious) That’s none of your business! (A silence) Do you understand? (JERRY <i>nods</i>. PETER <i>is quiet now</i>) Well, you’re right. We’ll have no more children.”</p> <p>Jerry. “(Softly) That is the way the cookie crumbles.”</p> <p>Peter. “(Forgiving) Yes . . . I guess so.”</p>	Social condition	A.2.a
2	17-18	<p>Jerry. “On a sun-drenched Sunday afternoon like this? Who better than a nice married man with two daughters and . . . uh . . . a dog? (PETER <i>shakes his head</i>) No? Two dogs. (PETER <i>shakes his head again</i>) Hm. No dogs? (PETER <i>shakes his head, sadly</i>) Oh, that’s a shame. But you look like an animal man. CATS? (Peter nods his head, ruefully) Cats! But, that can’t be your idea. No, sir. Your wife and daughters? (PETER <i>nods his head</i>) Is there anything else I should know?”</p> <p>Peter. (He has to clear his throat) “There are . . . there are two parakeets. One . . . uh . . . one for each of my daughters.”</p>	Social condition	A.2.a
3	21	<p>Jerry. “. . . I walked all the way up Fifth Avenue from Washington Square; all the way. . . . I took the subway down to the Village so I could walk all the way up Fifth Avenue to the zoo. . .”</p>	Social condition	A.2.b
3	22	<p>Jerry. “The room beyond my beaverboard wall is occupied by a colored queen who always keeps his door open; well, not always, but always when he’s plucking his eyebrows, which he does with Buddhist concentration. This colored queen has rotten teeth, which is rare, and he has a Japanese kimono, which is also pretty rare; and he wears this kimono to and from the john in the hall, which is pretty frequent. I mean, he goes to the john a lot. He never bothers me, and he never brings anyone up to his room. All he does is pluck his eyebrows, wear his kimono and go to the John. Now, the two front rooms on my floor are a little larger, I guess; but they’re pretty small, too. There’s a Puerto Rican family in one of them, a husband, a wife, and some kids; I don’t know how many. These people entertain a lot. And in the other front room, there’s somebody living there, but I don’t know who it is. I’ve never seen who it is. Never. Never ever.”</p>	Social condition	A.2.b

4	27	Jerry. “Let me tell you about why I went . . . well, let me tell you some things. I’ve told you about the fourth floor of the rooming house where I live. I think the rooms are better as you go down, floor by floor. I guess they are; I don’t know. I don’t know any of the people on the third and second floors. Oh wait! I do know that there’s a lady living on the third floor, in the front. I know because she cries all the time. Whenever I go out or come back in, whenever I pass her door, I always hear her crying, muffled, but . . . very determined. Very determined indeed. But the one I’m getting to, and all about the dog, is the landlady. I don’t like to use words that are too harsh in describing people. I don’t like to. But the landlady is a fat, ugly, mean, stupid, unwashed, misanthropic, cheap, drunken bag of garbage. And you may have noticed that I very seldom use profanity, so I can’t describe her as well as I might.”	Social condition	A.2.b
5	28	Jerry. “... The woman is bad enough; she leans around in the entrance hall, spying to see that I don’t bring things or people, and when she’s had her midafternoon pint of lemon-flavored gin she always stops me in the hall, and grabs ahold of my coat or my arm, and she presses her disgusting body up against me to keep me in a corner so she can talk to me. The smell of her body and her breath . . . you can’t imagine it . . . and somewhere, somewhere in the back of that pea-sized brain of hers, an organ developed just enough to let her eat, drink, and emit, she has some foul parody of sexual desire . And I, Peter, I am the object of her sweaty lust .”	Social condition	A.2.b
6	30	Jerry. “Now animals don’t take to me like Saint Francis had birds hanging off him all the time. What I mean is: animals are indifferent to me . . . like people (<i>He smiles slightly</i>). . . most of the time.”	Social condition	A.2.b
7	37	Jerry. I am a <i>permanent</i> transient, and my home is the sickening rooming houses on the West Side of New York City, which is the greatest city in the world. Amen.	Social condition	A.2.b
8	40	Jerry. “. . . I went to the zoo to find out more about the way people exist with animals, the way animals exist with each other, and with people too. It probably wasn’t a fair test, what with everyone separated by bars from everyone else, the animals for the most part from each other, and always the people from the animals. But, if it’s a zoo that’s the way it is.”	Social condition	A.2.b

3. Cultural Condition

No.	Page	Data	Classification	Code
1	13	<p>Jerry. “(<i>Watches as PETER, anxious to dismiss him, prepares his pipe</i>) Well, boy; you’re not going to get lung cancer, are you?”</p> <p>Peter. “(<i>Looks up, a little annoyed, then smiles</i>) No, sir. Not from this.”</p> <p>Jerry. “No, sir. What you’ll probably get is cancer of the mouth, and then you’ll have to wear one of those thing Freud wore after they took one whole side of his jaw away. What do they call those things?”</p> <p>Peter. “(<i>Uncomfortable</i>) A prosthesis?”</p> <p>Jerry. “The very thing! A prosthesis. You’re an educated man, aren’t you? Are you a doctor?”</p> <p>Peter. “Oh, no; no. I read about it somewhere; <i>Time</i> magazine, I think (<i>He turns to his book</i>)”</p> <p>Jerry. “Well, <i>Time</i> magazine isn’t for blockheads.”</p> <p>Peter. “No, I suppose not.”</p>	Cultural condition	A.3
2	15	<p>Jerry. “I’ve been to the zoo.”</p> <p>Peter. “Yes, I think you said so . . . didn’t you?”</p> <p>Jerry. “You’ll read about it in the papers tomorrow, if you don’t see it on your TV tonight. You have TV, haven’t you?”</p> <p>Peter. “Why yes, we have two; one for the children.”</p>	Cultural condition	A.3

B. The Influence of the 1950s Modern American Society Condition to The Characters

1. Peter

No.	Page	Data	Classification	Code
1	16	<p>Jerry. “And you’re not going to have anymore kids, are you?”</p> <p>Peter. “(A bit distantly) No. No more (Then back, and irksome) Why did you say that? How would you know about that?”</p> <p>Jerry. “The way you cross your legs, perhaps; something in the voice. Or maybe I’m just guessing. Is it your wife?”</p> <p>Peter. (Furious) “That’s none of your business! (A silence) Do you understand? (JERRY nods. PETER is quiet now) Well, you're right. We'll have no more children.”</p>	Peter	B.1.
2	17-18	<p>Jerry. “On a sun-drenched Sunday afternoon like this? Who better than a nice married man with two daughters and . . . uh . . . a dog? (PETER shakes his head) No? Two dogs. (PETER shakes his head again) Hm. No dogs? (PETER shakes his head, sadly) Oh, that’s a shame. But you look like an animal man. CATS? (Peter nods his head, ruefully) Cats! But, that can’t be your idea. No, sir. Your wife and daughters? (PETER nods his head) Is there anything else I should know?”</p> <p>Peter. (He has to clear his throat) “There are . . . there are two parakeets. One . . . uh . . . one for each of my daughters.”</p>	Peter	B.1.

a. Enjoying Solitude

No.	Page	Data	Classification	Code
1	17-18	<p>Jerry. “On a sun-drenched Sunday afternoon like this? Who better than a nice married man with two daughters and . . . uh . . . a dog? (PETER shakes his head) No? Two dogs. (PETER shakes his head again) Hm. No dogs? (PETER shakes his head, sadly) Oh, that’s a shame. But you look like an animal man. CATS? (Peter nods his head, ruefully) Cats! But, that can’t be your idea. No, sir. Your</p>	Lonely	B.1.a

		wife and daughters? (PETER <i>nods his head</i>) Is there anything else I should know?" Peter. (<i>He has to clear his throat</i>) "There are . . . there are two parakeets. One . . . uh . . . one for each of my daughters."		
7	19	Peter. "I didn't mean to seem . . . ah . . . it's that you don't really carry on a conversation; you just ask questions and I'm . . . I'm normally. . . . Uh . . . reticent. Why do you just stand there?"	Lonely	B.1.a
8	41	Peter. "But . . . whatever for? What <i>is</i> the matter with you? Besides, I see no reason why I should give up this bench. I sit on this bench almost every Sunday afternoon, in good weather. It's secluded here; there's never anyone sitting here, so I have it all to myself."	Lonely	B.1.a

b. **Being self-centered**

No.	Page	Data	Classification	Code
1	12	Jerry. "I've been to the zoo. (PETER <i>doesn't notice</i>) I said, I've been to the zoo. MISTER, I'VE BEEN TO THE ZOO!" Peter. "Hm? . . . What? . . . I'm sorry, were you talking to me?" Jerry. "I went to the zoo, and then I walked until I came here, Have I been walking north?" Peter. (<i>Puzzled</i>) "North? Why . . . I . . . I think so. Let me see." Jerry. (<i>Pointing past the audience</i>) "Is that Fifth Avenue?" Peter. "Why yes; yes, it is." Jerry. "And what is that cross street there; that one, to the right?" Peter. "That? Oh, that's Seventy-fourth Street." Jerry. "And the zoo is around Sixty-fifth Street; so, I've been walking north." Peter. "(<i>Anxious to get back to his reading</i>) Yes; it would seem so."	Self-centered	B.1.b.
2	12-13	Peter. "(<i>Anxious to get back to his reading</i>) Yes; it would seem so." ... Jerry. (<i>Watches as PETER, anxious to dismiss him, prepares his pipe</i>) "Well, boy; <i>you're</i> not going to get lung cancer, are you?"	Self-centered	B.1.b.

		<p>Peter. <i>“(Looks up, a little annoyed, then smiles)”</i> No, sir. Not from this.”</p> <p>Jerry. “No, sir. What you’ll probably get is cancer of the mouth, and then you’ll have to wear one of those thing Freud wore after they took one whole side of his jaw away. What do they call those things?”</p> <p>Peter. <i>(Uncomfortable)</i> “A prosthesis?”</p>		
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c. **Stereotyping**

No.	Page	Data	Classification	Code
1	14	<p>Jerry. <i>(After a pause)</i> “Boy, I’m glad that’s Fifth Avenue there.”</p> <p>Peter. <i>(Vaguely)</i> “Yes.”</p> <p>Jerry. “I don’t like the west side of the park much.”</p> <p>Peter. “Oh? <i>(Then, slightly wary, but interested)</i> Why?”</p> <p>Jerry. <i>(Offhand)</i> “I don’t know.”</p>	Stereotype	B.1.c.
2	21	<p>Jerry. Do you know what I did before I went to the zoo today? I walked all the way up Fifth Avenue from Washington Square; all the way.</p> <p>Peter. Oh; you live in the Village! <i>(This seems to enlighten PETER)</i></p> <p>Jerry. No. I don’t. I took the subway down to the Village so I could walk all the way up Fifth Avenue to the zoo. It’s one of those things a person has to do; sometimes a person has to go a very long distance out of his way to come back a short distance correctly.</p> <p>Peter. <i>(Almost pouting)</i> Oh, I thought you lived in the Village.</p>	Stereotype	B.1.c.
3	22	<p>Peter. <i>(Embarrassed)</i> “Why . . . why do you live there?”</p> <p>Jerry. <i>(From a distance again)</i> “I don’t know.”</p> <p>Peter. It doesn’t sound like a very nice place to live”</p>	Stereotype	B.1.c.

d. **Being Childish**

No.	Page	Data	Classification	Code
1	20	<p>Jerry. “Say, what’s the dividing line between upper-middle-middle-class and lower-upper-middle-class?”</p> <p>Peter. “My dear fellow, I . . .”</p> <p>Jerry. “Don’t my dear fellow me.”</p> <p>Peter. (<i>Unhappily</i>) “Was I patronizing? I believe I was; I’m sorry. But, you see, your question about the classes bewildered me.”</p>	Childish	B.1.f.
2	41	<p>Jerry. “Listen to me, Peter. I want this bench. You go sit on the bench over there, and if you’re good I’ll tell you the rest of the story.”</p> <p>Peter. (<i>Flustered</i>) “But . . . whatever for? What is the matter with you? Besides, I see no reason why I should give up this bench. I sit on this bench almost every Sunday afternoon, in good weather. It’s secluded here; there’s never anyone sitting here, so I have it all to myself.”</p> <p>Jerry. (<i>Softly</i>) “Get off this bench, Peter; I want it.”</p> <p>Peter. (<i>Almost whining</i>) “No.”</p>	Childish	B.1.f.
3	43	<p>Peter. “That’s enough! I’ve had enough of you. I will not give up this bench; you can’t have it, and that’s that. Now, go away. (JERRY <i>snorts but does not move</i>) Go away, I said. (JERRY <i>does not move</i>) Get away from here. If you don’t move on . . . you’re bum . . . that’s what you are. . . . If you don’t move on, I’ll get a policeman here and make you go. (JERRY <i>laughs, stays</i>) I warn you, I’ll call a policeman.”</p> <p>Jerry. (<i>Softly</i>) “You won’t find policeman around here; they’re all over on the west side of the park chasing fairies down from trees or out of the bushes. That’s all they do. That’s their function. So scream your head off; it won’t do you any good.”</p>	Childish	B.1.f.

		<p>Peter. “POLICE! I warn you, I’ll have you arrested. POLICE! (<i>Pause</i>) I said POLICE! (<i>Pause</i>) I feel ridiculous.”</p> <p>Jerry. “You look ridiculous: a grown man screaming for the police on a bright Sunday afternoon in the park with nobody harming you. If a policeman <i>did</i> fill his quota and come sludging over this way he’d probably take you in as a nut.”</p>		
4	44	<p>Jerry. “Hey, I got news for you, as they say. I’m on your precious bench, and you’re never going to have it for yourself again.</p> <p>Peter. “(<i>Furious</i>) Look, you: get off my bench. I don’t care if it makes any sense or not. I want this bench to myself; I want you OFF IT!”</p>	Childish	B.1.f.

2. Jerry

a. Being Lonely

No.	Page	Data	Classification	Code
1	17	Jerry. “I’ll tell you why I do it; I don’t talk to many people-except to say like: give me a beer, or where’s the john, or what time does the feature go on, or keep your hands to yourself, buddy. You know-things like that.”	Lonely	B.2.a
2	25	<p>Jerry. “I never see the pretty little ladies more than once, and most of them wouldn’t be caught in the same room with a camera. It’s odd, and I wonder if it’s sad.”</p> <p>Peter. The girls?</p> <p>Jerry. No. I wonder if it’s sad that I never see the little ladies more than once. I’ve never been able to have sex with, or, how is it put? . . . make love to anybody more than once. Once; that’s it.”</p>	Lonely	B.2.a
3	25	Jerry. “Look! Are you going to tell me to get married and have parakeets?”	Lonely	B.2.a
4	30	Jerry. “Now animals don’t take to me like Saint Francis had birds hanging off him all the time. What I mean is: animals are indifferent to me . . . like people (<i>He smiles slightly</i>). . . most of the time.”	Lonely	B.2.a
5	32	Jerry. “The day I tried to kill the dog I bought only one hamburger and what I thought was murderous portion of rat poison. When I bought the hamburger I asked the man not to bother with the roll, all I wanted was the meat. I expected some reaction from him, like: we don’t sell no hamburgers without rolls; or, wha’ d’ya wanna do, eat it out’a ya han’s? but no; he smiled benignly,	Lonely	B.2.a

		wrapped up the hamburgers in waxed paper, and said: a bite for ya pussy-cat? I wanted to say: No, not really; it's part of a plan to poison a dog I know. But, you can't say "a dog I know" without sounding funny; so I said, a little to loud, I'm afraid, and too formally: YES, A BITE FOR MY PUSSY-CAT. People looked up. It always happens when I try to simplify things; people look up."		
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b. Having a Caged soul

No.	Page	Data	Classification	Code
1	12	<p>Jerry. "I've been to the zoo. (PETER <i>doesn't notice</i>) I said, I've been to the zoo. MISTER I'VE BEEN TO THE ZOO."</p> <p>Peter. "Hm? . . . What? . . . I'm sorry, were you talking to me?"</p> <p>Jerry. "I went to the zoo, and then I walked until I came here. Have I been walking north?"</p> <p>Peter. (<i>Puzzled</i>) "North? Why . . . I . . . I think so. Let me see."</p> <p>Jerry. (<i>Pointing past the audience</i>) "Is that Fifth Avenue?"</p> <p>Peter. "Why yes; yes, it is."</p> <p>Jerry. "And what is that cross street there; that one, to the right?"</p> <p>Peter. "That? Oh, that's Seventy-fourth Street."</p> <p>Jerry. "And the zoo is around Sixty-fifth Street; so, I've been walking north."</p> <p>Peter. (<i>Anxious to get back to his reading</i>) "Yes; it would seem so."</p>	Caged Soul	B.2.b
2	15	<p>Jerry. "I've been to the zoo."</p> <p>Peter. "Yes, I think you said so . . . didn't you?"</p>	Caged Soul	B.2.b
3	17	<p>Jerry. I'll tell you why I do it; I don't talk to many people-except to say like: give me a beer, or where's the john, or what time does the feature go on, or keep your hands to yourself, buddy. You know - things like that. . . . But every once in a while I like to talk to somebody, really <i>talk</i>; like to get to know somebody, know all about him.</p>	Caged Soul	B.2.b
4	22	<p>Jerry. "The room beyond my beaverboard wall is occupied by a colored queen who always keeps his door open; well, not always, but always when he's plucking his eyebrows, which he does with Buddhist concentration. This colored queen has rotten teeth, which is rare, and he has a Japanese kimono, which is also pretty rare; and he wears this kimono to and from the john in the hall, which is pretty frequent. I mean, he</p>	Caged Soul	B.2.b

		goes to the john a lot. He never bothers me, and he never brings anyone up to his room. All he does is pluck his eyebrows, wear his kimono and go to the john. Now, the two front rooms on my floor are a little larger, I guess; but they're pretty small, too. There's a Puerto Rican family in one of them, a husband, a wife, and some kids; I don't know how many. These people entertain a lot. And in the other front room, there's somebody living there, but I don't know who it is. I've never seen who it is. Never. Never ever."		
5	27	Jerry. But the one I'm getting to, and all about the dog, is the landlady. I don't like to use words that are too harsh in describing people. I don't like to. But the landlady is a fat, ugly, mean, stupid, unwashed, misanthropic, cheap, drunken bag of garbage. And you may have noticed that I very seldom use profanity, so I can't describe her as well as I might.	Caged Soul	B.2.b
6	27	Jerry. "But I imagine you'd rather hear about what happened at the zoo."	Caged Soul	B.2.b
7	28	Jerry. "... The woman is bad enough; she leans around in the entrance hall, spying to see that I don't bring things or people, and when she's had her midafternoon pint of lemon-flavored gin she always stops me in the hall, and grabs ahold of my coat or my arm, and she presses her disgusting body up against me to keep me in a corner so she can talk to me. The smell of her body and her breath . . . you can't imagine it . . . and somewhere, somewhere in the back of that pea-sized brain of hers, an organ developed just enough to let her eat, drink, and emit, she has some foul parody of sexual desire. And I, Peter, I am the object of her sweaty lust."	Caged Soul	B.2.b
8	31	Jerry. "I made up my mind. I decided: First, I'll kill the dog with kindness, and if that doesn't work . . . I'll just kill him.	Caged Soul	B.2.b
9	33	Jerry. "Well, anyway; the dog recovered"	Caged Soul	B.2.b
10	35	Jerry. "Whenever the dog and I see each other we both stop where we are. We regard each other with a mixture of sadness and suspicion, and then we feign indifference. We walk past each other safely; we have an understanding."	Caged Soul	B.2.b
11	48	Jerry. . . . I decided that I would talk to you . . . I would tell you things . . . and things that I would tell you would . . .	Caged Soul	B.2.b

APPENDIX III
SURAT PERNYATAAN

Yang bertanda tangan di bawah ini:

Nama : Indra Budi Prabowo
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Universitas : Negeri Yogyakarta
Program Studi : Bahasa dan Sastra Inggris

Menyatakan bahwa dengan sesungguhnya saya telah melakukan triangulasi data sehubungan dengan analisis data yang telah dilakukan oleh mahasiswa yang bernama... dalam penelitian yang berjudul "Discontent in Modern American Society as Reflected in *The Zoo Story*: A Sociology of Literature Analysis."

Apabila terbukti pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 10 Juni 2014

Yang membuat pernyataan



Indra Budi Prabowo

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini:

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Menyatakan bahwa dengan sesungguhnya saya telah melakukan triangulasi data sehubungan dengan analisis data yang telah dilakukan oleh mahasiswa yang bernama... dalam penelitian yang berjudul "Discontent in Modern American Society as Reflected in *The Zoo Story*: A Sociology of Literature Analysis."

Apabila terbukti pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 10 Juni 2014

Yang membuat pernyataan



Andi Saputro