INTRAPERSONAL CONFLICTS FACED BY JERRY
IN EDWARD ALBEE’S THE ZOO STORY

A Sarjana Pendidikan Final Paper

Presented as Partial Fulfillment of the Requirements
to Obtain the Sarjana Pendidikan Degree
in English Language Education

By
Benedictus Ananta Depriambodo

Student Number: 071214058

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2014
INTRAPERSONAL CONFLICTS FACED BY JERRY IN EDWARD ALBEE’S THE ZOO STORY

A Sarjana Pendidikan Final Paper

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By
Benedictus Ananta Depriambodo

Student Number: 071214058

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2014
A Sarjana Pendidikan Final Paper on

INTRAPERSONAL CONFLICTS FACED BY JERRY
IN EDWARD ALBEE'S THE ZOO STORY

Benedictus Ananta Depriambodo
Student Number: 071214058

Approved by

Drs. Barli Bram, M.Ed., Ph.D.
Sponsor

Date
May 7, 2014
A Sarjana Pendidikan Final Paper on

INTRAPERSONAL CONFLICTS FACED BY JERRY
IN EDWARD ALBEE’S THE ZOO STORY

By
Benedictus Ananta Depriambodo
Student Number: 071214058

Defended before the Board of Examiners on June 11, 2014 and Declared Acceptable

Board of Examiners
Chairperson: Paulus Kuswandono, Ph.D.
Secretary: Drs. Barli Bram, M.Pd., Ph.D.
Member: Drs. Barli Bram, M.Pd., Ph.D.
Member: Henny Herawati, S.Pd., M.Hum.
Member: Drs. Y. B. Gunawan, M.A.

Yogyakarta, June 11, 2014

Faculty of Teachers Training and education
Sanata Dharma University
Dean

Rohandi, Ph.D.
Dedicated to:

*My beloved family, my beloved friends,*

*and my beloved Novita Permatasari Tambunan.*
STATEMENT OF WORK’S ORIGINALITY

I honestly declare that this final paper, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and references, as a scientific paper should.

Yogyakarta, May 7, 2014
The writer

Benedictus Ananta Depriambodo
071214058
LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Yang bertanda tangan di bawah ini, saya mahasiswa Universitas Sanata Dharma:

Nama : Benedictus Ananta Depriambodo
Nomor Mahasiswa : 071214058

Demi pengembangan ilmu pengetahuan, saya memerikan kepada Perpustakaan Sanata Dharma karya ilmiah saya yang berjudul:

INTRAPERSONAL CONFLICTS FACED BY JERRY IN EDWARD ALBEE’S THE ZOO STORY

Beserta perangkat yang diperlukan (bila ada). Dengan demikian, saya memberikan kepada Perpustakaan Universitas Sanata Dharma hak untuk menyimpan, mengalihkan dalam bentuk media lain, mengelolanya dalam bentuk pangkalan data, mendistribusikannya secara terbatas, mempublikasikannya di internet atau media lain untuk kepentingan akademis tanpa perlu meminta ijin dari saya maupun memberikan royalty kepada saya selama tetap mencantumkan nama saya sebagai penulis.

Demikian pernyataan ini saya buat dengan sebenarnya.

Dibuat di Yogyakarta
Pada 7 Mei 2014

Yang menyatakan,

(Benedictus Ananta Depriambodo)
ABSTRACT

Depriambodo, Benedictus Ananta (2014). Intrapersonal Conflicts Faced By Jerry in Edward Albee’s The Zoo Story. Yogyakarta: English Language Education Study Program, Sanata Dharma University.

This study analyzes Edward Albee’s play The Zoo Story. The analysis of this study focuses on the main character of the play, Jerry. He is a man in his late thirties. The play presents characters who suffer from lack of touchable human relationships, the sense of loneliness, and from being alienated and isolated from the other members of their own society. The aim of this study is to analyze Jerry’s intrapersonal conflict.

There are two questions discussed in this study. They are: (1) How is the character of Jerry described in the script of play? (2) What are Jerry’s intrapersonal conflicts as the main character?

The primary source for this study is the play entitled The Zoo Story written by Edward Albee. This study uses a psychological approach as the main approach. The theories of character, characterization, and intrapersonal conflict are also used significantly. The other sources to support this study are books about psychological approach, books on literary approaches and theories.

Jerry is one of the only two characters in the play who greatly suffers from alienation. Digging deeply into the nature of this character, one can perceive that these causes can be private or personal conditions such as those that are related to Jerry himself, and the social conditions related to the social atmosphere in which this character lives.

In the last part of this final paper, some suggestions are given for future researchers who have similar interests in analyzing the play The Zoo Story. It is suggested that future researchers could possibly make an analysis of the symbols of The Zoo Story since there are still many symbols that can be revealed in this play.

Keywords: intrapersonal, conflict, character, characterization
ABSTRAK


Penelitian ini menganalisis play Edward Albee: The Zoo Story. Analisis penelitian ini berfokus pada karakter utama drama itu, Jerry. Dia adalah seorang pria berusia tiga puluhan. Drama tersebut menyajikan karakter yang mengalami kurangnya hubungan sosial, rasa kesepian, dan dari yang terasing dan terisolasi dari anggota lain dari masyarakat mereka sendiri. Tujuan dari penelitian ini adalah untuk menganalisis konflik intrapersonal Jerry.

Ada dua pertanyaan yang dibahas dalam studi ini: (1) Bagaimana karakter Jerry dijelaskan dalam naskah play? (2) Apa konflik intrapersonal Jerry sebagai tokoh utama?

Sumber utama untuk penelitian ini adalah play The Zoo Story oleh Edward Albee. Penelitian ini menggunakan pendekatan psikologis sebagai pendekatan utama. Teori karakter, teori karakterisasi, dan teori konflik intrapersonal juga digunakan secara signifikan. Sumber lain untuk mendukung penelitian ini adalah buku-buku tentang pendekatan psikologis, buku-buku tentang pendekatan sastra dan teori.

Jerry adalah salah satu dari dua karakter dalam play yang mengalami keterasingan. Memahami lebih dalam sifat karakter ini, dapat disebabkan oleh kondisi pribadi atau personal seperti hal – hal yang terkait dengan Jerry sendiri, dan kondisi sosial yang berkaitan dengan suasana sosial di mana dia hidup.

Di bagian akhir pada tugas akhir ini, saran diberikan untuk penulis yang mempunyai ketertarikan pada play The Zoo Story. Penulis lain di masa depan disarankan untuk menganalisis simbol-simbol pada play ini, karena play ini mempunyai simbol-simbol yang sangat beragam yang bisa diungkapkan pada play ini.

Kata kunci: intrapersonal, conflict, character, characterization
ACKNOWLEDGEMENTS

First of all, I would like to express my gratitude to God and all those who gave me the strength to finish this final paper. I would like to thank the people in charge in the English Language Study Program and Faculty of Teacher’s Training and Education Sanata Dharma University who gave me the chances to have some wonderful moments during my study. I am deeply indebted to my sponsor, Drs. Barli Bram, M.Ed., Ph.D., for his willingness to help and encouraged me. So, I can accomplish my final paper.

I would like to give my big thanks to my friends in PBI; Calvin Kelek, Adit Sisuck, Artdo, Amink, Cahyo Kecap, Yosa Asoy, Asep Nugroho, Hening, Ristia, Josua, Ian, Kinkin, Ayumi, Westri Wacul, Beni, Bhe Berlin, Mia, Saka, Seto, Ajeng and friends, Bagas, Agung Kisruh, Bagus Satup, Atma, Andreas Kojek, Adam, Mike, Dio, Yoga Cilik, Yoga Gedhe, Galang, Ryan Popo, Bondan Jiwandono, and all friends for giving me their time, support, help, interest during all those years. My personal gratitude is also dedicated for parents, Fabianus Widodo, S.E. and Istiti Tri Purwanti, for their attention, patience, and prayers all of the times. I thank my sisters M.G. Wenika Yudaningrum, S.T., and Agatha Evi Riana, S.E., who always support me and make me laugh. I also thank SEXEN for the smile and tears we give each other. I also appreciate what Novita Permatasari Tambunan has done for me, for being next to me in all conditions and with her pleasure and time during the accomplishment process of this thesis.
I thank Pak Mei, Calvin Kelek, for giving their concern and always ask my progress in doing my thesis. I also thank all crews of my play performance “Tangled”, my team on Jalan Keluar Production, Angger, Didit, Pumppum, Alex who always make me happy and give some experience wherever and whenever I go with them, GM Production, Pak Tikno, who gives me chance for the great experience and his sharing that makes me motivated.

Last but not least, I thank the people that I cannot mention all of their names here. Their help and support mean so much to me and this study.

Benedictus Ananta Depriambodo
TABLE OF CONTENTS

TITLE PAGE ...................................................................................................................... i
APPROVAL PAGES ...................................................................................................... ii
DEDICATION PAGE ..................................................................................................... iv
STATEMENT OF WORK’S ORIGINALITY ..................................................................... v
LEMBAR PERSETUJUAN PUBLIKASI .............................................................................. vi
ABSTRACT ...................................................................................................................... vii
ABSTRAK ......................................................................................................................... viii
ACKNOWLEDGEMENTS ................................................................................................ ix
TABLE OF CONTENTS ................................................................................................ xi
LIST OF APPENDICES .................................................................................................. xiii

CHAPTER I INTRODUCTION

1.1 Background of the Study ......................................................................................... 1
1.2 Theoretical Review ................................................................................................ 5
  1.2.1 Theory on Character ......................................................................................... 5
  1.2.2 Theory on Characterization ............................................................................. 6
  1.2.3 Psychological Approach ................................................................................... 7
  1.2.4 Theory of Conflict ............................................................................................ 8
  1.2.5 Kinds of Conflict ............................................................................................. 9
1.3 Theoretical Framework ............................................................................................ 11
1.4 Approach of the Study ........................................................................................... 11
1.5 Procedures of the Study ................................................................. 12

CHAPTER 2 DISCUSSION

2.1 Jerry’s Character and Characterization Description ....................... 13
2.2 Jerry’s Intrapersonal Conflict .......................................................... 16

CHAPTER 3 CONCLUSIONS AND SUGGESTIONS

3.1 Conclusions .................................................................................. 20
3.2 Suggestions ................................................................................... 22

REFERENCES ....................................................................................... 24

APPENDICES ......................................................................................... 26
LIST OF APPENDICES

Appendix 1: Summary of The Zoo Story ................................................................. 27
Appendix 2: The Biography of Edward Albee ..................................................... 30
Appendix 3: Lesson Plan of Teaching Intensive Reading I ................................. 32
Appendix 4: Teaching Material ........................................................................... 35
Appendix 5: Reading Text ..................................................................................... 38
CHAPTER 1
INTRODUCTION

This first chapter explains five parts which become the core of the study. The first part, the background of the study, explains the writer’s personal reasons in choosing the topic and the background knowledge of the study. The background of the study also contains the objectives of the study and the problem formulations. The second part is the theoretical review which consists of the theories on character, characterization, psychological, conflict, and kinds of conflict. The third part is the theoretical framework that helps to focus on analyzing the subject of the study. The fourth part is the approaches of the study which concern with the literature approaches used in analyzing the play. The fifth part discusses steps in completing the study.

1.1. Background of the Study

Literature is considered as a good instrument for language learning purposes. Literature is authentic and it can be imagined in a drama and a novel (Kathib, 2011). In literature, students have conversations, expressions of feelings, functional phrases, and contextualized expressions. From literature, students can also imagine the nature of human with descriptive words. Furthermore, vocabulary knowledge can be expanded through literary texts that contain a formal and informal language. Reading short stories and novels is a good exercise for enriching our vocabulary.
Human beings are social creatures. They have a privilege to share their thought and their feeling with other human beings. They need to interact with other human beings in their society to learn about life. They can also share their thought and feeling through literary works. Literary works include poems, novels, and scripts. Through literature, people express the way they think and feel about the world, their relationship with each other, their society, and their life. A literary work may present a real life since literature ‘represents’ ‘life’, and ‘life’ is, in large measure, a social reality, even though the natural work and the inner or subjective world of the individual have also been objects of literary ‘imitation’ (Wellek & Warren, 1956). A literary work is a imitation of life. If a literary work is a representation of reality, it can be said that the characters in the literary work represent human nature.

However, conflicts may happen in the family, social life, and the relationship with others. The conflicts can happen either within themselves or other human beings. Conflicts are divided into two. There are intrapersonal conflict and interpersonal conflict. Intrapersonal conflict is a conflict that arises within one character. It is also called as an internal conflict. Interpersonal conflict, or can also be defined as an external conflict, is a conflict that arises between characters (Worchel & Cooper, 1979). This study deals with intrapersonal conflicts faced by Jerry. He is one of the main characters in Edward Albee’s *The Zoo Story*.

*The Zoo Story* is the American playwright Edward Albee's first play. It was written in 1958 and completed for just three weeks. The story is about how a
man named Jerry starts up a conversation with another man on a bench in Central Park and eventually forces him to participate in an act of violence. The Zoo Story is an absurd play. According to Martin Esslin in Kostelanetz (1964), the term of theatre of the absurd means:

“The theatre of the absurd shows the world as an incomprehensible meaning represented on the stage. Theatre of absurd also reveals the irrationality of the human conditions and the illusion of what we thought was its apparent logical structure”

An example about the absurdities of the human conditions is The Myth of Sisyphus that is articulated by the French philosopher Albert Camus. In that case, Albert Camus (1955) states that that Sisyphus is the absurd hero who scorns the gods, hates death, and has passions in life. Sisyphus’ passions bring him to death and that is the passion that must be paid for the passions of this earth. Camus (1955) also defines that there is just one world that has two sons named happiness and the absurd.

The play consists of only two characters from two different classes. The characters in The Zoo Story, Jerry and Peter, also present two contrasting lifestyles and how they fight for their ideas. These two characters show the way of different lives in New York City. Peter leads a settled life and enjoys his time, whereas Jerry has to be satisfied with his wretched condition in a small rooming house in New York City. There are two strangers who meet in the park, they are Jerry and Peter. Jerry tries to make a conversation with Peter and they surely have communication problem. In the park, Jerry tells some stories about his life, his apartment, the landlady, and the dog. After Jerry tells those stories, Jerry says that
he wants the bench and challenges Peter to fight in order to defend the bench on where Peter is sitting. Jerry uses that condition to kill himself in order to possess the bench from Peter.

The previous study about The Zoo Story has discussed interpersonal conflict faced by Jerry. The writer of the previous study also suggests the next writer to discuss intrapersonal conflict and symbolic. The interesting point from this study is the intrapersonal conflicts of the main character named Jerry. The topic about intrapersonal conflict is interesting to be discussed because readers may learn that someone’s personality development may be influenced by his/her past experiences, him/her self, and social conditions related to the social atmosphere in where someone lives. “Intrapersonal conflict is defined as a conflict which takes place within an individual when he makes a choice between two or more alternatives” (Worchel & Cooper, 1979, p. 499).

It is hoped that this study can help English Language Education Study Program students, especially those who will conduct study on literature. It will broaden their views or give different angles in analyzing a play. This study also gives them references to conduct teaching and learning activity using literary works especially plays. Therefore, it will encourage them to be creative in exploring literature as a tool in teaching English.

There are two problems that will be discussed in this study. They are formulated as follows:

1. How is the character of Jerry described in the play?
2. What are Jerry’s intrapersonal conflicts as main character?
1.2. Theoretical Review

In this part, some theories related to the study are presented. These theories will be useful to process the information that is used to get the answer of the problems formulation. This part, then, consists of theories on literature and psychology. Therefore, this part is divided into five main parts. They are theories on character, characterization, psychology approach, theory of conflict, and kinds of conflict.

1.2.1. Theory on Character

There are two characters in this play. They are presented by the author who describes their physical appearances and personality. The characters are described through their behaviour, dialogues, and thought. Characters are the persons presented on a dramatic or narrative work who are interpreted by the reader as being endowed with moral and disposition quality. “They are expressed in what they say (through dialogue), and by what they do (through action)” (Worchel & Cooper, 1979, p. 23). In that case, Milligan (1983: 155) states:

“Not all characters play an important role. At least one character appears to be the center of the story. There are two types of character based on their importance. The first is the main/major character. The main character is the center of the story and the most important character in the story. On the other hand, minor character appears only one or twice in the story and their role is less important than the major character.”

In this study, the writer decides that Jerry is the main character of the story because he is the center of the story who plays his role from beginning to end of the story.
1.2.2. Theory on Characterization

Gill (1995) describes six ways in an author’s attempt to make his characters, understandable to, and come alive for, his reader. The ways are:

1. Characters and words. It means that how the author tries to describe the characters can be learnt from the words of the play. This means that the general sources of information are dialogue, soliloquy and, in certain special cases, stage directions. “A playwright is different from a novelist. A playwright cannot tell some things directly” (Gill, 1995, p. 235). The writer thinks that a playwright and a scriptwriter have the same purpose to change a story so that a story can be interesting to perform.

2. Characters and speech. The most important point about characters in drama and what makes a character distinctive are the way in which he or she speaks; that is their tone of voice.

3. Characters themselves. The easiest thing to do is to compare what they say with how they act.

4. Characters speaking about each other. This is the fourth way of establishing character. This means that the reader can find out one character from other character’s dialogue and check whether it is true or not.

5. Characters contrasted. The contrasts can be different kinds. Some characters are contrasted because they have a lot in common, because they are very different. In a screenplay, a contrast usually brings out something important about the meaning of the play as a whole.
6. Characters without distinctive personalities. However, people sometimes may not be able to discover characters that have distinctive personalities.

The writer will use these six methods to describe the characteristics of the character. This essay will determine when the writer has used any of these methods to describe characteristics of Jerry in Edward Albee’s *The Zoo Story*.

1.2.3. Psychological Approach

Rohrberger and Woods (1971) state that literature is one of arts that has aesthetic value. In order to enjoy the beauty of literature, readers should have the aesthetic responses. To have the esthetic responses, they should be in a proper position or use a certain approach to get beautiful object. The approach will enable them to understand how a story is created and to know the meaning of literature. Furthermore, there are five kinds of critical approaches that are usually used in a literary study. Those five kinds of critical approaches are formalist approach, biographical approach, socio-cultural historical approach, mythopoeic approach, and psychological approach. In this study the writer only uses psychological approach. It is because this study analyzes the intrapersonal conflicts that the main character faces, which is a part of psychological aspects. Therefore, the psychological approach is needed.

Psychological approach involves the effort to locate and to demonstrate certain recurrent patterns, such as a character’s imagination, capacity for creation, and the complexity of his thought and behavior that are expressed in symbolic words, thoughts, and actions. The theories of psychology are applied in order to
explain the character’s personality in the story. This approach also involves theories of psychology as the references to analyze the characters in the story. The proponents of this approach insist that each character’s behavior refers to the psychology of human beings. Through the use of this approach, the characters’ thoughts and behaviors can be analyzed more deeply.

1.2.4. Theory of Conflict

Conflicts are unavoidable in our daily life. We may face many conflicts in our daily life. Many experts have tried to define conflict. “Conflict is a perceived incompatibility of actions or goals” (Myers 1994, p. 280). Furthermore, Zanden (1984) defines conflict as “a form of interaction in which people; either individually or in groups consider themselves as being involved in a struggle over resources or social values”.

As human beings, we may have conflicts with ourselves or other people. Thomas (1990) states that “conflicts occur when one individual or group has caused or will cause harm to others.” Atkinson and Hilgard (1983) state in their book that sometimes conflicts arise between a motive and a person’s internal standards rather than between two external goals. An individual’s desire may conflict with his or her standards of acceptable social behavior. Achievement motives may conflict with individual standards of helpful and cooperative.

Atkinson and Hilgard states in their book that “Sometimes conflicts arise between a motive and person’s internal standards rather than between two external goals. An individual’s desire may conflict with his or her standards of acceptable
social behavior. Achievement motives may conflict with individual standards of helpful and cooperative”. Atkinson and Hilgard (1983) mention that a major source of frustration is conflict between two opposing motives. When two motives are in conflict, the satisfaction of one leads to the frustration of the order. They also state that conflicts between motives and internal standards often can be more difficult to resolve than between external goals (Tanamal, 2011).

1.2.5. Kinds of Conflict

In life, a conflict occurs in the form of interpersonal (external) and intrapersonal (internal). Intrapersonal conflict is defined as “a conflict that an individual experiences when making a choice between two or more alternatives” (Worchel & Cooper, 1979). This definition is proposed under the theory of cognitive dissonance. It is a theory that focuses on the disagreements within individual’s mind. Therefore, intrapersonal conflict is seen from and related to human cognitive process. Intrapersonal conflict is the conflict in aspects of personality, moral, psychological, intellectual or spiritual within a person, while interpersonal or external conflict is the conflict between a person and an external force (another person, society, nature, the universe).

Furthermore, Lewin and Miller, Worchel and Cooper (1979) state that intrapersonal conflict can be classified into four types. They are: “approach-approach, avoidance-avoidance, approach-avoidance, and double approach-avoidance conflicts.”
The approach-approach is the simplest type of intrapersonal conflict. It occurs when the individual is motivated to approach two positive goals but can attain only one. For instance, a cow which starves to death faces two attractive bales of hay and could not decide which one to approach.

The avoidance-avoidance conflict is a conflict which occurs when an individual must choose between two equally unattractive goals. For instance, a prisoner with death penalty has been given two choices to death, by hanging or by shooting.

The approach-avoidance conflict a conflict which involves only one goal which has both attractive and unattractive qualities associated with it. The individual’s own desire to both obtain the goal and escape from it traps him in the conflict. For instance, a girl who has taught by her parent not to take candy from strangers, but when she is offered her favorite candy by an unknown person, she has conflict whether to take or not.

The double approach-avoidance is a type of conflict which involves an individual to choose between two goals. Each of which has both positive and negative aspects. For example, a police has to choose whether to take criminal to prison by force or negotiation (Kristian, 2006).

1.3. Theoretical Framework

In order to answer the questions stated in the problem formulation, some theories related to the topic are used. since this study deals with the characterization of a character and conflicts of a character, theories of character
and characterization by Richard Gill (1995) are used significantly in this study. Those theories are used to elaborate Jerry’s intrapersonal conflicts. Then, the theories of conflict by Worchel and Cooper (1979) and Thomas (1990) are also used significantly in this study. Those theories are used to reveal Jerry’s intrapersonal conflicts.

1.4. Approach of the Study

The focus of this study is on how Jerry is characterized and about his intrapersonal conflicts in the play. This study uses a critical approach namely the psychological approach. Since the study deals with the attitude of a character and the theory of conflict are referred. Since this study also analyzes the intrapersonal conflict of the main character, which is a part of psychological aspects, the writer employs the psychological approach. This approach is applied to understand the main character’s intrapersonal conflict itself. From that approach, the writer can reveal the characterization and the intrapersonal conflicts faced by the main character of the play named Jerry. Jerry’s characterization and intrapersonal conflicts are analyzed under the theories of conflict.

1.5. Procedures of the Study

In order to accomplish the objectives of the study, a library research is conducted to collect related theories. The primary data was Edward Albee’s play entitled *The Zoo Story*. Internet sources and other books are also used as
secondary sources of this study. Moreover, there are some steps that need to be done in the process of conducting this study.

The first step was reading this play comprehensively to get a deep understanding about the story and the subject which was going to be analyzed. Then, making some notes about this play was also so important in this study because those notes were used to find the significant element of the story. The second step was finding some books about theories of literature and psychology that are related to the studies of Edward Albee’s *The Zoo Story*. The third step was observing Jerry’s characterization and his intrapersonal conflicts using some theories about character, characterization, and conflict. The fourth step was applying the theories in analyzing Jerry’s characterization and his intrapersonal conflicts. The last step, the writer was making a conclusion based on the discussion. The last step of conducting this study was also presenting the implementation of the play in teaching learning-activities which would be presented in the last chapter.
CHAPTER 2

DISCUSSION

This chapter presents the findings of the study. The writer focuses merely on the conflict of character and its resolution. The writer uses two analyses to clarify the issue that the writer wants to reveal. The first is Jerry’s character and characterization description and the intrapersonal conflicts faced by Jerry.

2.1. Jerry’s character and characterization description

Jerry is one of the only two characters in the play. He is a man in his late thirties, not poorly dressed, but carelessly. What was once a trim and lightly muscled body has begun to go to fat; and while he is no longer handsome, it is evident that he once was. His fall from physical grace should not suggest debauchery; he has, to come closest to it. a great weariness (Albee, 1958).

He greatly suffers from alienation. Digging deeply into the nature of this character, one can perceive that these causes may be private or personal conditions such as they are related to Jerry himself, and may be social conditions related to the social atmosphere in which this character lives. In other words, society as a whole imposes a sense of alienation upon its members.

To start with Jerry’s personal conditions, one may perceive that Jerry’s juvenile oddity, such as his practicing of homosexuality with an older boy at the age of fifteen. It comes as a result of his family disintegration. In telling his family
history to Peter, Jerry says that his mother forsakes them and leads the path of vice:

“Besides, or, rather, to be pointed about it, good old Mom walked out on good old Pop when I was ten and a half years old; she embarked on an adulterous turn of our southern states…” (The Zoo Story, p.28).

This indicates that his mother’s separation from his father and her later death leaves great gap in Jerry’s early life. His father’s death by a bus accident also irritates his sense of alienation (Hussein, 2007).

The social side in Jerry’s life is a prime significance on his state of alienation. From the outset of the play, Jerry intrudes upon Peter’s quiet sitting and isolation (Hussein, 2007). Jerry, for example, repeats the word, “zoo” more than seventeen times throughout the play mainly to provoke Peter and make him respond. The word “zoo” is the first way in author’s attempt to describe the character in his script.

The most important point about characters in drama and what makes a character different are the way in which he speaks; that is his tone of voice. In this case, the writer is going to discuss about the way Jerry speaks. Jerry often speaks loudly to Peter. For examples:

Jerry: “I’ve been to the zoo. (Peter does not notice) I said, I’ve been to the zoo. MISTER, I’VE BEEN TO THE ZOO!” (p. 12).

Jerry: (Still distant, but returning abruptly) “The zoo? Oh, yes; the zoo. I was there before I came here. I told you that. Say, what’s the dividing line between upper-middle-middle-class and lower-upper-middle-class?” (p. 20)

The other example, when Jerry is angry to Peter, “Look! Are you going to tell me to get married and have parakeets?” (p. 25).
Jerry: “And I am there, and it’s feeding time at the lions’ house, and the lion keeper comes into the lion cage, one of the lion cages, to feed one of the lions. (Punches Peter on the arm, hard) MOVE OVER!” (p. 40)

It shows that speaking loudly is the distinctive character of Jerry.

The easiest thing to do is comparing what the character says with how the character acts. By this way to analyze, Jerry acts upon his word. For example when Jerry meets someone in the park named Peter and he tries to make a conversation. Jerry tells a story about his life, his apartment, the landlady, and the dog. After he tells those stories, he says that he wants the bench on where Peter is sitting. Then, Jerry challenges Peter to defend the bench but he uses that condition to kill himself when Peter fights him to defend the bench. He meets Peter in the park.

The writer can not apply the fourth way of establishing character, in this case is Jerry, because there is no character to compare except Peter. Therefore, the writer will skip this way and analyze using contrasted between two characters in this script. Some characters are contrasted because they have a lot in common, because they are very different and it will be discussed. The writer found that the contrast between Jerry and Peter are their social life and their society. Peter comes from a better social life and society (p. 17 – 19) than Jerry (p. 21 – 23). It can be seen from the script which proves that Peter has a family, children, pets, a house, and a good occupation, whereas Jerry lives in a poor apartment. A contrast brings out something important about the meaning of the play as a whole. In this screenplay, the meaning is the delivery of “zoo” to Peter.
Sometimes, people may not be able to discover characters that have a distinctive personality as the writer experiences on Peter. Peter doesn’t have special act to indicate his personality. He speaks and acts as others generally. It can be found on the script. For example, it is when Peter doesn’t notice to what Jerry talking about (p. 12). Peter also tries to defend himself by taking a knife because he was in danger (p. 47).

2.2. Jerry’s Intrapersonal Conflict

Conflict is something familiar in our daily life. Considering the causes, which are unavoidable in human life, conflict occurs in the form of intrapersonal conflict and interpersonal conflict. Atkinson and Hilgard (1983) mention that “a major source of frustration is a conflict between two opposing motives. When two motives are in conflict, the satisfaction of one leads to the frustration of the order”.

Worchel (1979) says that “Intrapersonal is the conflict between aspects of personality, which variously is moral, psychological, intellectual or spiritual within a person”. On the other hand, interpersonal or external conflict is the conflict between a person and an external force (another person, society, nature, the universe).

In this study, the writer discusses the intrapersonal conflicts of Jerry, one of the characters in Albee’s The Zoo Story. The theme of the intrapersonal conflict is character alienation.

"Isolation, loneliness and frustration are, in fact, major subjects in this realistic and symbolic drama of a lonely outcast who tries to make contact
with another human being and who finally binds himself to that other in death” (Kennedy, 1999).

The play presents characters who suffer from lack of tangible human relationships, the sense of loneliness, and from being alienated and isolated from the other members of their own society.

The word “zoo” is high importance in the sense that Albee uses it as a title in his play in order to show that people in America live just like animals in the sense that they are barred by complacency, self-interest, and indifference to one another. Animals in the zoo are barred by bars, but Americans are separated from one another by the absence of real human relationship. From such a horrible milieu. It emerges the notion of alienation that Jerry as an American suffers from. He repeats this sentence ”I have been to the zoo” to make Peter respond to him, but the latter is so preoccupied with the mental realm of his book.

Jerry: “I’ve been to the zoo. (Peter does not 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 ?”(p.12)

Jerry, in returns, tells him that he lives in a small room in a rooming house and in a poor section of the city. He knows who the other tenants are, but he does not know them as people. In other words, he does not have real communications and contacts with his neighboring tenants. He tells Peter about the place where he and the other tenants live.

“…I live on the top floor; rear; west. It’s a laughable small room, and one of my walls is made of beaverboard separates my room from another laughable small room, so I assume that the two rooms were once one room…” (p.22).
This quotation summarizes the zoo milieu in where poor Jerry lives. Like the animals in the zoo, Jerry and the other tenants are separated from one another by the wall of indifference, self-interest, and complacency. In other words, Jerry lives in total isolation and alienation in spite of knowing some meager particulars about the lives of the other tenants. Everyone of the tenants is living in his own small zoo.

“It is just … it is just that … (Jerry is abnormally tense, now) it’s just that if you can't deal with people, you have to make a start somewhere. WITH ANIMALS …” (p. 34).

The quotation above shows the extreme state of alienation that Jerry exclusively suffers from. He seems to reach the state of despair. There are some sorts of hope that turn his attention from man, people in general and Peter in particular, to animals, represented by the zoo in general and the dog in particular, and from animals to things, represented by his own belongings, then from things to God, and finally from God to people, represented by Peter.

Although Jerry knows very well that Peter, who represents society, is unable to construct any contact with him, yet he doesn't give up the attempt at telling Peter what happens at the zoo.

“Now I’ll let you in on what happened at the zoo; but first, I should tell you why I went to the zoo. I went to the zoo to find out more about the way people Exist With animals, and with people too. It probably wasn’t a fair test, what 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 is a zoo, that is the way it is. (He pokes Peter on the arm) Move over” (p. 39).

One may find out that Jerry is a problem of an alienated existence. He goes to the zoo and finds the bars which separate animals and at the same time these bars
separate animals from people. This zoo is a symbolic representation of the human zoo in where Jerry lives.

There is also a theory about kinds of intrapersonal conflict by Worchel and Cooper (Kristian, 2006) which are approach–approach, approach–avoidance, avoidance-avoidance, and double approach-avoidance. Jerry's intrapersonal conflicts are belonging to approach-avoidance. It is because he has an attractive choice and an unattractive choice. When Jerry teased Peter, so that they fight is an attractive choice. And the unattractive choice is when Jerry killed himself.
CHAPTER 3

CONCLUSIONS AND SUGGESTIONS

This chapter is divided into two parts. The first part contains the conclusion of the whole analysis of Edward Albee’s *The Zoo Story*. The second part covers the suggestions for further research and implementation for teaching.

3.1. Conclusions

The writer takes a challenge to analyze Edward Albee’s *The Zoo Story* as the object of the study in this final paper. The play contains two main characters: Jerry and Peter. Jerry is one of the only two characters in the play who greatly suffers from alienation. He is a man in his late thirties. He is not poorly dressed, but carelessly. He was a handsome and has a lightly muscle body. But, now he is no longer has those great physical appearances (Albee, 1958). Digging deeply into the nature of this character, one can perceive that these causes may be private or personal conditions. Based on the theory of characterization by Gill (1995), the writer can describe Jerry into four of six ways to answer the first problem formulation. First, they are character and words. Jerry always repeats the word “zoo.” Second, they are character and speech. Jerry always speaks loudly to Peter. Third, it is character itself. Jerry acts upon his word. It means that he always acts upon his feeling and emotion. Fourth, character contrasted. Jerry’s personality is affected by his social life and society.
The play presents characters who suffer from lack of touchable human relationships, the sense of loneliness, and from being alienated and isolated from the other members of their own society. To answer the second problem formulation and having analyze the character, Jerry, the writer finds a conflict that is faced by him. The first way of characterization, by repeating the word “zoo”, shows that Jerry has an intrapersonal conflict. The word “zoo” describes representation of the human zoo in where Jerry lives. People live in complete detachment and indifference to each other. In other words, Peter is indifferent to all Jerry’s incessant details. Jerry’s intrapersonal conflicts are belonging to approach-avoidance because he has to face an attractive and an unattractive choice.

In other hand, it may compensate for Jerry’s big problem in life, namely the problem of alienation. Jerry’s loneliness is explained by the text. Jerry could not make any relationship with anyone even when he tries. Besides, Jerry’s abnormal sexual orientation makes him difficult to make relationship with cross gender. In other side, Jerry’s past experiences with his parents make Jerry into closed personality.

Those cases underlie Jerry’s mind about social inequality. In other words, Jerry sees grouping between one and others. It represents what Jerry saw in zoo, where the animals separated by fence. The word “fence” here analogizes someone’s social status. According to Jerry’s opinion, grouping human like animals in zoo should not happen in a real world. This is Jerry’s intrapersonal conflict.
3.2. Suggestions

This part consists of two parts. The first suggestions are for future researchers. The second ones are for teaching implementation. For future researchers, there are two suggestions regarding the aspects that can be analyzed and studied in this study based on the subject. For teaching implementation, the importance of literature work within English teaching and the example of a material based on a literature work will be provided.

3.2.1. Suggestions for Further Researchers

The Zoo Story contains some symbols that can mean many things in the society nowadays. For example, there is a moment in the play when Jerry says to Peter that he wants the bench (p. 41). The bench that Jerry wants is a symbol and further researchers can take the study of symbol as their study for there are still many symbols that can be revealed. The study of symbol might be challenging and the result will be useful for the reader.

This study is only a little part that is studied because there are still so many things to learn by reading this play. The Zoo Story still offers many interesting topics to study.

3.2.2. Suggestions for Teachers

According to Mujumdar (2010), literature has been included in the syllabi of higher education since a long time ago. Everywhere around the world, there is a massive demand of English language learning since English is a language for
international communication. Overall, literature is important for students because literature develops reading, writing, speaking and listening skills of students.

In this section, the writer presents a suggestion of teaching intensive reading skill. The teaching implementation is prioritized for the First Semester of English Education Study Students. According to Paulston and Bruder (1976) intensive reading technique focuses students’ attention through instruction on the linguistic features which enable them to decode the message. In intensive reading, students are able to comprehend a literary work and students can practice their reading skill so that they can be more fluent in speaking English and hopefully students also can have knowledge of different kinds of vocabulary. The teacher can use a selected passage from the play entitled *The Zoo Story* as one of the sources for reading to improve the students reading skills and comprehend material by answering the questions through literary works.

First, the teacher greets and then asks some students some questions related to narrative. It is useful to encourage their past experience about literature and also to increase their curiosity. Second, the teacher makes a group consisting of three or four students, gives the text to the students, and then asks the students to scan the text by reading. Third, teacher gives an opportunity for the students to discuss the text by answering some questions. Fourth, the teacher discusses the questions together with the students. Fifth, the teacher asks the students to explain the values that they get by reading the text.
REFERENCES


Tanamal, M. Reinviyalno. (2011). *The intrapersonal and interpersonal conflicts of Kawashima Masayuki and Sanada Chiaki, the main characters of Ryu Murakami’s piercing*. Sanata Dharma University.


PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

APPENDICES
Appendix 1

SUMMARY OF THE ZOO STORY

Edward Albee

The Zoo Story
A PLAY IN ONE SCENE (1958)

For William Firnager
While Peter was reading a book on a bench in Central Park, he was interrupted by a stranger named Jerry, who said that he had been to the zoo. Peter was uncomfortable with the presence of Jerry. In their conversation Jerry said that Peter would see what happened at the zoo in the television or read it in the papers. Jerry would tell a story about what happened at the zoo to Peter.

At the park with Peter, Jerry described about his rooming house vividly on the Upper West Side. Jerry’s description about his rooming house made Peter feel more uncomfortable. Then Jerry told story about his family and his story was a sad story. Jerry’s mother abandoned Jerry and his father and actually she became a slut. Jerry also told Peter that his mother was dead at Christmas. Jerry completely lost his parent when his father was accidentally crashed by moving city omnibus. However, Jerry, at that time after losing his father, still had an aunt but she was found dead on the stairs to her apartment on the afternoon of Jerry’s high school graduation.

Jerry admitted that he was a queer and he also told about his relationship with a Greek boy at the age of fifteen and it was only love affair. Furthermore, he told another story between him, the landlady, and the dog. The landlady always tried to have sex encounter with Jerry but Jerry always avoided her by saying that he had sex with her the day before. The landlady believed him and then released him. The story between Jerry and the dog was so creepy. The dog attacked Jerry everyday whenever he tried to enter the rooming house but never when he left the rooming house. Jerry had tried to be friendly with the dog but he failed. So, he poisoned the dog. The dog did not die and from that moment Jerry found
understanding. The dog and Jerry regarded each other. The dog returned to
garbage and Jerry gained free solitary passage.

After Jerry finished telling his story between him and the dog, Jerry asked
Peter what he thought about his story. Peter said that he did not understand and he
said that he did not expect somebody else. Jerry then promised to tell what
happened at the zoo but suddenly Jerry tickled Peter’s ribs. He poked Peter and
asked him to give up the bench he was sitting on. Peter tried to defend the bench
and then he decided to fight Jerry after he insulted him that Peter was weak. Jerry
gave Peter his knife so that the fighting would be match. Peter picked up the knife
and suddenly Jerry impaled himself on the knife. Finally Jerry said that it was
what happened at the zoo. Jerry committed suicide at the Central Park and Peter
would see the news about it on the television or read it in the papers.
Appendix 2

THE BIOGRAPHY OF EDWARD ALBEE

Born on March 12, 1928, in Washington, D.C., Edward Albee was adopted as an infant by Reed Albee, the son of Edward Franklin Albee, a powerful American Vaudeville producer. Brought up in an atmosphere of great affluence, he clashed early with the strong-minded Mrs. Albee who attempted to mold him into a respectable member of the Larchmont, New York social scene. But the young Albee refused to be bent to his mother's will, choosing instead to associate with artists and intellectuals whom she found, at the very least, objectionable.

At the age of twenty, Albee moved to New York's Greenwich Village where he held a variety of odd jobs including office boy, record salesman, and messenger for Western Union before finally hitting it big with his 1959 play, The Zoo Story. Originally produced in Berlin where it shared the bill with Samuel Beckett's Krapp's Last Tape, The Zoo Story told the story of a drifter who acts out his own murder with the unwitting aid of an upper-middle-class editor. Along with other early works such as The Sandbox (1959) and The American Dream (1960), The Zoo Story effectively gave birth to American absurdist drama. Albee was hailed as the leader of a new theatrical movement and labeled as the successor to Arthur Miller, Tennessee Williams, and Eugene O'Neill. He is,
however, probably more closely related to the likes of such European playwrights as Beckett and Harold Pinter. Although they may seem at first glance to be realistic, the surreal nature of Albee's plays is never far from the surface. In A Delicate Balance (1966), for example, Harry and Edna carry a mysterious psychic plague into their best friends' living room, and George and Martha's child in Who's Afraid of Virginia Woolf? (1962) turns out to be nothing more than a figment of their combined imagination, a pawn invented for use in their twisted, psychological games. In Three Tall Women (1994), separate characters on stage in the first act turn out to be, in the second act, the same character at different stages of her life.

Albee describes his work as "an examination of the American Scene, an attack on the substitution of artificial for real values in our society, a condemnation of complacency, cruelty, and emasculation and vacuity, a stand against the fiction that everything in this slipping land of ours is peachy-keen."

Although he suffered through a decade of plays that refused to yield a commercial hit in the 1980's, Albee experienced a stunning success with Three Tall Women (1994) which won him his third Pulitzer Prize as well as Best Play awards from the New York Drama Critics Circle and Outer Critics Circle. He had previously won Pulitzers for A Delicate Balance (1966) and Seascape (1975). Other awards include an Obie Award (1960) and a Tony Award (1964).

(Taken from: http://www.imagi-nation.com/moonstruck/clsc44.html)
Appendix 3

LESSON PLAN FOR TEACHING INTENSIVE READING

Subject : Intensive Reading
Semester : 3rd
Topic : Jerry’s Story
Time Allocation : 2 x 50’

A. Basic Competence

1. To apply reading strategies (previewing, predicting, skimming, scanning, finding pronoun referents, making inferences, guessing word meanings from context) when reading various types of texts.

2. To enrich vocabularies.

3. To find the main idea.

B. Learning Objective

Students are able to apply some reading strategies, find the meaning of some vocabulary found in the text, find the main idea of the text, find detail information of the text.
### C. Teaching Learning Activities

<table>
<thead>
<tr>
<th></th>
<th>Pre Activities</th>
<th>Whilst Activities</th>
<th>Post-Reading Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>- Greet.</td>
<td>- The teacher divides the students into several small groups.</td>
<td>- Students conclude what they have learnt today.</td>
</tr>
<tr>
<td></td>
<td>- The teacher asks pre-reading questions related to the topic of the study.</td>
<td>- The teacher lets the students scan the reading passage.</td>
<td>- Students notify their difficulties in today’s learning.</td>
</tr>
<tr>
<td></td>
<td>- The teacher distributes the reading passage.</td>
<td>- Students scan the reading passage. After the students finish scanning, the students scan the reading passage once again to understand the content of the reading passage.</td>
<td>- Teacher gives a conclusion.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Students answer the questions given by the lecturer in groups.</td>
<td>- Teacher closes the meeting.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The teacher and students discuss the answer.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- One student of each group retell the story by using their own words and tell what they get from reading the passage.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Teacher asks some student to tell the main idea of the text.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Teacher asks students to define the unfamiliar words taken from the passage and write down sentences using those words.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Students discuss the unfamiliar words and the sentences.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**D. Material and media**

- An excerpt taken from Albee’s *The Zoo Story*.

- Handout and dictionary.

**E. Evaluation**

- The evaluation is based on two exercises, written and oral.
### Scoring Guideline

<table>
<thead>
<tr>
<th></th>
<th>Correct content, correct structure, proper diction, and correct punctuation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>Correct content, improper structure, proper diction, and correct punctuation</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>Correct content, wrong structure, proper diction, and correct punctuation</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Incorrect content, wrong structure, improper diction, and incorrect punctuation</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Incorrect content, wrong structure, wrong diction, and incorrect punctuation</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>No answer</td>
<td>0</td>
</tr>
</tbody>
</table>

\[
\text{Student's grade} = \frac{\text{Aquired Score}}{\text{Maximum Score}} \times 100
\]
Appendix 4
Teaching Material

Pre-reading Questions

1. In your opinion, what is life?

2. What do you think when you meet a stranger and he tells you that he has sad experiences in life? Explain!

A. Discuss the following questions in a group of five!

1. Why does Jerry live in a four-storey brownstone rooming-house?

2. According to Jerry, there are some people who live in the rooming house. Who are they?

3. What does Jerry have in his rooming house? Describe what Jerry has in his rooming house!

4. How does Jerry react when Peter asks him about his parents or perhaps his girlfriend?

5. How does Jerry express his feeling towards the death of his parents and his mother’s sister?

B. Decide whether the statements below are true or false!

1. Jerry lives in Central Park West. (T/F)

2. Jerry has one wife and two daughters. (T/F)

3. Jerry still has parents. (T/F)

4. Jerry is a homosexual. (T/F)

5. Jerry is very much in love with a Greek boy. (T/F)
C. Vocabularies

*Match the provided words!*

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Beaverboard</td>
<td>a. patut ditiru</td>
<td></td>
</tr>
<tr>
<td>2. Glum</td>
<td>b. tempat sampah.</td>
<td></td>
</tr>
<tr>
<td>3. Enviable</td>
<td>c. mayat</td>
<td></td>
</tr>
<tr>
<td>4. Vaudeville</td>
<td>d. omong kosong</td>
<td></td>
</tr>
<tr>
<td>5. Dourly</td>
<td>e. komedi bangsawan</td>
<td></td>
</tr>
<tr>
<td>6. Dump</td>
<td>f. penghibur, hiburan, lipur</td>
<td></td>
</tr>
<tr>
<td>7. Stiff</td>
<td>g. muram, suram, murung</td>
<td></td>
</tr>
<tr>
<td>8. Jazz</td>
<td>h. pengawas, pemimpin</td>
<td></td>
</tr>
<tr>
<td>9. Consolation</td>
<td>i. keras, masam</td>
<td></td>
</tr>
<tr>
<td>10. Superintendent</td>
<td>j. kertas tebal dan keras</td>
<td></td>
</tr>
</tbody>
</table>

D. Write sentences using the words below!

1. Beaverboard

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

2. Glum

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
3. Enviable
__________________________________________________________
__________________________________________________________
__________________________________________________________

4. Vaudeville
__________________________________________________________
__________________________________________________________
__________________________________________________________

5. Dourly
__________________________________________________________
__________________________________________________________
__________________________________________________________

6. Dump
__________________________________________________________
__________________________________________________________
__________________________________________________________

7. Stiff
__________________________________________________________
__________________________________________________________
__________________________________________________________

8. Jazz
__________________________________________________________
__________________________________________________________
__________________________________________________________

9. Consolation
__________________________________________________________
__________________________________________________________
__________________________________________________________

10. Superintendent
__________________________________________________________
__________________________________________________________
__________________________________________________________
Appendix 5

An Excerpt From Edward Albee’s The Zoo Story

Jerry

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.

JERRY: What were you trying to do? Make sense out of things? Bring order? The old pigeonhole bit? Well, that's easy; I'll tell you. I live in a four-storey brownstone rooming-house 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 walls is made of beaverboard; this beaverboard 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. The room beyond my beaver board 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 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 so me 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.

PETER: [embarrassed] Why ... why do you live there?

JERRY: [From a distance again] I don't know.

PETER: It doesn't sound a very nice place ... where you live.
JERRY: Well, no; it isn't an apartment in the East Seventies. But, then again, I don't have one wife, two daughters, two cats and two parakeets. 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 strong-box 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.

PETER: [stares glumly at his shoes, then] About those two Empty picture frames...?

JERRY: I don't see why they need any explanation at all. Isn't it clear? I don't have pictures of anyone to put in them.

PETER: Your parents...perhaps...a girl friend...

JERRY: You're a very sweet man, and you're possessed of a truly enviable innocence. But good old Mom and good old Pop are dead...you know?...I'm broken up about it, too...I mean really. BUT. That particular vaudeville act is playing the cloud circuit now, so I don't see how I can look at them, all neat and framed. Besides, or, rather, to be pointed about it, good old Mom walked out on good old Pop when I was ten and a half years old; she embarked on an adulterous turn of our southern states... a journey of a year's duration...and her most constant companion...among others, among many others...was a Mr. Barleycorn. At least, that's what good old Pop told me after he went down...came back...brought her body north. We'd received the news between Christmas and New Year's, you see, that good old Mom had parted with the ghost in some dump in Alabama. And, without the ghost...she was less welcome. I mean, what was she? A stiff...a northern stiff. At any rate, good old Pop celebrated the New Year for an even two weeks and then slapped into the front of a somewhat moving city omnibus, which sort of cleaned things out family-wise. Well no; then there was Mom's sister, who was given neither to sin nor the consolations of the bottle. I moved in on her, and my memory of her is slight excepting I remember still that she did all things dourly: sleeping, eating, working, praying. She dropped dead on the stairs to her apartment, my apartment then, too, on the afternoon of my high school graduation. A terribly middle-European joke, if you ask me.

PETER: Oh, my; oh, my.
JERRY: Oh, your what? But that was a long time ago, and I have no feeling about any of it that I care to admit to myself. Perhaps you can see, though, why good old Mom and good old Pop are frame less. What's your name? Your first name?

JERRY: I'd forgotten to ask you. I'm Jerry.

PETER: [with a slight nervous laugh] Hello, Jerry.

JERRY: [nods his hello] And let's see now; what's the point of having a girl's picture, especially in two frames? I have two picture frames, you remember. 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...Oh, wait; for a week and a half, when I was fifteen...and I hang my head in shame that puberty was late...I was a h-o-m-o-s-e-x-u-a-l. I mean, I was queer...[Very fast]...queer, queer, queer...with bells ringing, banners snapping in the wind. And for those eleven days, I met at least twice a day with the park superintendent's son...a Greek boy, whose birthday was the same as mine, except he was a year older. I think I was very much in love...maybe just with sex. But that was the jazz of a very special hotel, wasn't it? And now; oh, do I love the little ladies; really, I love them. For about an hour.

PETER: Well, it seems perfectly simple to me.