

An analysis of the zoo story

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Introductions The Zoo Story is told about the different character between Peter's and Jerry's.

Peter's is from the middle class with a wife, two daughters, two cats and two parakeets and Jerry lives in boarding house and is very trouble they met in Central Park a Sunday afternoon in summer the story began when Peter is seated on the bench stage right, and than Jerry enters and asked the question, he went to know the location of the Zoo, then he started to asked Peter and told the story of him, Peter also uncomfortable with him and a little annoyed with he question, sometimes funny but sometimes very annoyed, but when Peter announces that he will be going home, Jerry hold him to be stayed a while longer and started to tickles Peter's ribs with his fingers, then Jerry watches him, with a curious fixed smile they debated about the bench, fight for the bench Jerry impaled on the knife at the end of Peter's. 1. 2. The Coordinate of The Zoo Story Drama Universe Fight for the bench Text The Zoo Story Author Audience Edward Albee All Age, Teenager, Student University 2. 3. Plot 3.

1 ExpositionThe Exposition in the play started when Peter is seated on the bench stage right in Central Park and then Jerry enters to asked the location

of the Zoo. 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 ya; 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-5fth Street; so, I've been walking north.

PETER: [anxious to get back to his reading] Yes; it would seem so. JERRY: Good old north. PETER: [lightly, by reflex] Ha, ha. JERRY: [after a slight pause] But not due north. PETER: I ..

. well, no, not due north; but, we ... call it north. It's northerly.

3. 2 Conflict The conflict of the play started with an external conflict, when Jerry asked so many question and Peter become annoyed, Jerry give comment when Peter want to smoked. 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? 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.] 3. Then when Jerry asked about Peter's family and son's JERRY: And you have children. PETER: Yes; two.

JERRY: Boys? PETER: No, girls ... both girls. JERRY: But you wanted boys. PETER: Well .

.. naturally, every man wants a son, but ... JERRY: [lightly mocking] But that's the way the cookie crumbles? PETER: [annoyed] I wasn't going to say that.

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. 3. 3 Complication The Conflict develops when Jerry seated beside Peter's they started conversation then Jerry's asked Peter's to stayed while a long then Peter.

Jerry asked Peter's to move from the bench, but he didn't want to move. JERRY: 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 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.
[He pokes Peter on the arm.

] Move over. JERRY:
[smiling slightly] Well, all the animals are there, and all the people are there,
and it's Sunday and all the children are there. [He pokes Peter again. Move
over.

..... JERRY: And I am there,
and it's feeding time at the lion's 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! PETER: [very annoyed] I can't move over any
more, and stop hitting me.

What's the matter with you?

..... JERRY: I'm crazy, you
bastard. PETER: That isn't funny. 4. 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.

JERRY: You put things well; economically, and, yet ...

h, what is the word I want to put justice to your ... JESUS, you make me
sick ..

. get off here and give me my bench. PETER: MY BENCH!

..... PETER: [regaining his
position] God da .

.. mn you. 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 mow.] Go away, I said.

..... 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 ome sludging over this way he'd probably take you in as a nut.

.....

. PETER: GET OUT ! JERRY: No. PETER: I WARN YOU ! JERRY: Do you know how ridiculous you look now ? PETER: [his fury and self-consciousness have possessed him] It doesn't matter. [He is almost crying.] GET AWAY FROM MY BENCH!

JERRY: I'll have to give you credit for one thing: you are a vegetable, and a slightly near-sighted one, I think ... PETER: THAT'S ENOUGH...

. JERRY: ... but, you know, as they say on TV all the time ?→ you know ? → and I mean this, Peter, you have a certain dignity; it surprises me .

... PETER: STOP! 3. 4 ClimaxThe climax started when Jerry's tosses the Knife to Peter's and fight with him, then Jerry impaled the knife to Peter's JERRY: [rises lazily]: Very well, Peter, we'll battle for the bench, but we're not evenly matched.

[He takes out and clicks open an ugly-looking knife.] 5. PETER: [suddenly awakening to the reality of the situation] You are mad! You're stark raving mad! YOU'RE GOING TO KILL ME! [But before Peter has time to think what to do, JERRY tosses the knife at Peter's feet.] JERRY: There you go. Pick it up.

You have the knife and we'll be more evenly matched. PETER: [horrified] No! [JERRY rushes over to Peter, grabs him by the collar; PETER rises; their faces almost touch.] JERRY: Now you pick up that knife and you fight with me. You fight for your self-respect; you fight for that goddamned bench. PETER: [struggling] No! Let ..

. let go of me! He... Help! JERRY: [slaps Peter on each " fight"] You fight, you miserable bastard; fight for that bench; fight for your parakeets; fight for your cats; fight for your two daughters; fight for your wife; fight for your manhood, you pathetic little vegetable. [S[Spits in Peter's face]ou couldn't even get your wife with a male child.

PETER: [b[breaks away, enraged]t's a matter of genetics, not manhood, you ... you monster. [H[He darts down, picks up the nife and backs of a little; breathing heavily.

]I'll give you one last chance; get out of here and leave me alone! [H[He holds the knife with a firm arm, but far in front of him, not to attack, but to defend]ERRY: [s[sighs heavily]o be it ! [W[With a rush he charges Peter and impales himself on the knife. Tableau: For just a moment, complete silence, JERRY impaled on the knife at the end of Peter's still firm arm. Then PETER screams, pulls away, leaving the knife in JERRY. JERRY is motionless, on

point. Then he, too, screams, and it must be the sound of an infuriated and fatally wounded animal.

With the knife in him, he stumbles back to the bench that Peter had vacated. He crumbles there, sitting, facing Peter, his eyes wide in agony, his mouth open.] 5 Resolution The play ends when Peter groans he feels trouble then repeats oh my God in many times, after that he dies PITTER: [w[whispering]h my God, oh my God, oh my God ...

[P[PETER repeats these words many times, very rapidly. JERRY is dying; but now his expression seems to change. His features relax, and while his voice varies, sometimes wrenched with pain, for the most part he seems removed from his dying. He smiles.].

JERRY: Thank you, Peter. I mean that, now; thank you very much. [P[PETER'S mouth drops open. He cannot move; he is transfixed.]h, Peter, I was so afraid I'd drive you away. [H[He laughs as best he can.

You don't know how afraid I was you'd go away and leave me. And now I'll tell you what happened at the zoo. I think ... I think this is what happened at the zoo ... I think. I think that while I was at the zoo I decided that I would walk north ... northerly, rather ... until I found you ... or somebody ... and I decided that I would talk to you ... I would tell you things ... and things that I would tell you would ... Well, here we are. You see? Here we are.

But ... I don't know ... could I have planned all this? No ... no, I couldn't have. But I think I did. And now I've told you what you wanted to know, haven't I? And now you know all about what happened at the zoo. And now you know

what you'll see in your TV, and the face I told you about ... you remember ... the face I told you about ... my face, the face you see right now. Peter ... Peter? ... Peter ... thank you.

I came unto you [He laughs, so faintly.]nd you have comforted me. Dear Peter. PETER: [a[almost fainting]h my God! JERRY: You'd better go now. Somebody might come by, and you don't want to be here when anyone comes. PETER: [d[does not move, but begins to weep]h my God, oh my God.

JERRY: [m[most faintly, now; he is very near death]You won't becoming back here any more, Peter; you've been dispossessed. You've lost your bench, but you've defended your honour. And Peter, I'll tell you something now; you're not really a vegetable; it's all right, you're an animal. You're an animal, too. But you'd better hurry now, Peter. Hurry, you'd better go ... see? [J]JERRY takes a handkerchief and with great effort and pain wipes the knife handle clean of fingerprints.

]urry away, Peter. [P[PETER begins to stagger away.]ait ... wait, Peter. Take your book ... book. Right here ... beside me ... on your bench ... my bench, rather. Come ... take your book.

[P[PETER starts for the book, but retreats.]urry ... Peter. [P[PETER rushes to the bench, grabs the book, retreats.]ery good, Peter ... very good. Now ... hurry away. [P[PETER hesitates for a moment, then flees, stage-left.

]urry away ... [H[His eyes are closed now. Hurry away, your parakeets are making the dinner ... the cats ... are setting the table ... PETER: [off stage, a pitiful howl]H MY GOD! JERRY: [h[his eyes still closed, he shakes his head and

speak; a combination of scornful mimicry and supplication]h ... my ... God.
[H[He is dead.]. 4.

Characters 4. 1 Main Character The Main character in this play is Peter because he is the protagonist, through the exposition; he is very calm and wants to hear the story of Jerry. The Conflict of the play resolves when Jerry asked something that make Peter's uncomfortable and very annoyed him. In the Complication Jerry be persistent want Peter's move from the bench that Peter's seat first. And the climax began when Peter's didn't want to move from the bench and Jerry started to kill him. 4.

2 Subordinate Character The Subordinate character is Jerry he is an antagonist, the plot show with clearly that Jerry always asked so many question that make Peter's uncomfortable, than Jerry have a plan to make something in the zoo that is to killed Peter's . 8. 5. The Setting 5. 1 Physical The physical setting in the play is in the Central Park, with foliage, trees, and the benches 5. 2 Social The Social setting in the play is when Peter's seat on the bench and than Jerry enters and started to conversation, until the end of the play.

9. 6. The Theme The plot tell about the different classes between two peoples, From the haracters, the play shows that someone who lives with a wife, children's, pets, love and also money than the other lives with the complicated apartment without anything they have to put in their wall. The setting told that is the place pleasant, without noise, very quiet than no body can hear the voice if you scream. Base on these elements, the theme of the play can be stated as fight for the best state of the bench. 10.

7. The Convention of the Zoo Story 7. 1 Convention of construction The convention of construction is the play know what they want to do before, the zoo story is mean that what happen in the zoo, the subordinate character know what happen in the zoo because he want make something happen in the zoo. The subordinate always repeated the word that he knows what happen in the zoo and in the last play he asked this is it the something in the zoo. The exposition PETER: What were you saying about the zoo.

.. that I'd read about it, or see ...

? JERRY: I'll tell you about it, soon. Do you mind if I ask you questions?

PETER: Oh, not really.

..... JERRY:

[c[calmly]es, that was very funny, Peter. I wouldn't have expected it. But do you want to hear about what happened at the zoo, or not? PETER: Yes. Yes, by all means; tell me what happened at the zoo.

Oh, my. I don't know what happened to me. JERRY: 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 the way animals exist with each other, and with people too. Tt 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. [H[He pokes Peter on the arm.]ove over. And the climax JERRY: Thank you, Peter. I mean that, now; thank you very much. [P[PETER'S mouth drops open.

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He cannot move; he is transfixed.]h, Peter, I was so afraid I'd drive you away. [H[He laughs as best he can.]ou don't know how afraid I was you'd go away and leave me. And now I'll tell you what happened at the zoo. I think .

.. I think this is what happened at the zoo ...

I think. I think that while I was at the zoo I decided that I would walk north ... northerly, rather ..

. until I found you ... or somebody .

.. and I decided that I would talk to you ... I would tell you things .

.. and things that I would tell you would ... Well, here we are.

You see ? Here we are. But ... I don't know .

.. could I have planned all this? No ... no, I couldn't have.

11. But I think I did. And now I've told you what you wanted to know, haven't I? And now you know all about what happened at the zoo. And now you know what you'll see in your TV, and the face I told you about ...

you remember ... he face I told you about ..

. my face, the face you see right now. Peter ...

Peter? ... Peter ...

thank you. I came unto you [H[He laughs, so faintly.]nd you have comforted me. Dear Peter. 7. 2 Convention of language The Convention of language is

private soliloquies that the audience focus to the play and they only hear what the story telling.

It is Central Park; a Sunday afternoon in summer; the present. There are two park benches, one towards either side of the stage; they both face, the audience. Behind than: foliage, trees, sky. 7. 3 Convention of action The convention of action is The chorus that someone who speak to the audience about the action of the play.

At the beginning PETER is seated on one of the benches. As the curtain rises, PETER is seated on the bench stage-right. He is reading a book. He stops reading, cleans his glasses, goes back to reading. JERRY enters.

] Language of drama Good and bad manners PETER: Stop it. What's the matter with you? JERRY: I'm crazy, you bastard.

..... PETER: [r[regaining his position]od da ... mn you.

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. Symbolism Guinea pig = sacrifice PETER: [l[lightly laughing, still a little uncomfortable]nd am I the guinea pig for today ? 12.