PETER’S FRUSTRATION IN “THE ZOO STORY”,

A PLAY BY EDWARD ALBEE

(Psychological Approach)

Submitted to Teacher Training and Education Faculty of
Sebelas Maret University as a Partial Fulfillment of the Requirements
For the Undergraduate Degree in English Education

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ABSTRACT


This is a psychological study on the play “The Zoo Story” written by Edward Albee. The study focuses on the character Peter who experiences a psychological problem of frustration. The objectives of the study are to: (1) find the causes of Peter’s frustration; (2) describe how Peter’s frustration develops; (3) identify the kinds of defense mechanism that appear in Peter’s reaction. The analysis on Peter’s frustration is based on the theory of frustration proposed by Floyd L. Ruch and supported with the theory of personality proposed by Sigmund Freud.

The data of the descriptive study are taken by using documentary study technique. The data are in the form of Peter’s utterances, the other character’s utterance, Jerry, and the stage directions that report and or show the behavior of the characters. The collected data are then analyzed by using an interactive model analysis proposed by Miles and Huberman.

There are some conclusions drawn as the result of the objectives of the study. The conclusions are: (1) there are two factors that become the causes of Peter’s frustration, the first is Peter’s female-dominated household, and the second is Jerry’s unpleasant attitude which consists of Jerry’s coming and building up a conversation, Jerry who gets to know about Peter’s personal life, Jerry’s confusing questions and stories, Jerry’s effort to take the bench by punching Peter in the arm; (2) Peter’s frustration develops when Peter finds that his ways to fulfill his needs are blocked by the causes; (3) Peter conducts two kinds of defensive reactions, namely: sublimation and aggression.
APPROVAL OF CONSULTANT
APPROVAL OF EXAMINERS

This thesis has been approved by the Board of Thesis Examiners of Teacher Training and Education Faculty of Sebelas Maret University Surakarta and has been accepted as Partial Fulfillment of the requirements for the Undergraduate Degree of Education in English.

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MOTTO

“All the people in the world, I said, I love youo...”
- Souljah -
DEDICATION

Dedicated to:

His beloved mom and dad

His brothers and sister: Mbak Sekar, Indra, Adin, Adid

His friends

His Almamater

And You as the Readers
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Suggestion and criticism are absolutely needed for the betterment of this thesis in the future. Finally, this thesis is expected to be able to share contributions, especially to those who are interested in similar study.

Surakarta, July 2011

Adi Kusuma Fajar Abadi
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CHAPTER I
INTRODUCTION

A. Reason of Choosing the Title

The drama entitled “The Zoo Story” becomes one that interests the writer to be brought in a study since it explores themes of isolation, loneliness, social disparity and dehumanization in a commercial world. It reflects the existence of social differences in today’s society. In the progress of understanding the story of the play, the writer comes to the idea of choosing the play to be analyzed using psychological approach. This one-hour-performance-play is a sort of emotional play. It has two characters; they are Peter and Jerry, who are involved in an interaction of a long conversation in first meeting. Both characters show how they express their emotional feeling. Each of them brings motivational needs which might meet obstacles blocking them in reaching goals. The conflict appears in this drama is considered to be reaction of frustration experienced by each character. It interests the writer to have psychological analysis on one character, Peter. Then, the writer chooses the title “Peter’s Frustration in The Zoo Story, A Play by Edward Albee (Psychological Approach)” to have a deep analysis which is based on the theory of psychology.

In this study, the writer chooses Peter as the character to be analyzed, because dealing with frustration which is the focus of this study on this play, Peter has more obvious motivation than one other character, Jerry. Peter, who
appears first before Jerry, has been sitting in one of two benches in the park. He sits there reading a book as what he wanted to do, to sit, to read, and to have his lonely time. The beginning of the story shows how Peter try to fulfill one of his needs beside other needs which will be shown later in the display of the result of the study in Chapter 4. It can be considered as Peter’s motivational needs as what he tells Jerry who asks him to move from the bench he sits on, “Listen to me, Peter. I want this bench. You go sit on the bench over there...” Then he answers “But... what ever 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.” The Peter’s utterance shows one of causes of frustration he experiences that Jerry wants him to move from the bench.

There are still many forms of defensive behavior experienced by Peter that can be found in this play. By reading the text for many times and understanding the content of the text and holding the concept of frustration as the basis of the analysis, there will be deep analysis on the text.

B. Background of the Study

Actors who play their roles on stage represent what people do in real life which sometimes never been noticed by some people. This because the drama is created by its author who has environment that he observes and learns that makes his work become the reflection of human’s behavior in real life. He explores the people feelings through what they said, what they did,
and he puts the feelings and the behavior in the story. Psychology has a role in literature and although the characters and the story are fictitious, the behavior can be considered psychologically true. It can be concluded that the playwright plays the role of psychology in observing people’s behavior and then in creating his work.

The Zoo Story, a play that the writer is going to analyze, is one of Edward Albee’s dramas. This drama has two cast characters; they are Peter and Jerry, who both are involved in a long conversation in Central Park. This one-act play concerns two characters, Peter and Jerry. Peter is a middle-class publishing executive with a wife, two daughters, two cats and two parakeets who lives in ignorance of the world outside his married life while Jerry is an isolated and disheartened man who is very troubled. These men meet on a park bench in New York City’s Central Park. Jerry is desperate to have a meaningful conversation with another human being. He intrudes on Peter’s peaceful state by interrogating him and forcing him to listen to his life story and the reason behind his visit to the zoo. The action is linear, unfolding in front of the audience in “real time”. The elements of ironic humor and unrelenting dramatic suspense are brought to a climax when Jerry brings his victim down to his own savage level.

The catalyst for this shocking ending transpires when Peter announces that he “must be going”. Jerry, in response, becomes incredibly angry. Unexpectedly, he pulls a knife on Peter, and then drops it as initiative for Peter to grab it in defense. When Peter holds the knife defensively, in almost a
nonthreatening manner, Jerry charges him and impales himself on the knife. Peter is dazed and very disturbed at this, and Jerry dies peacefully on the park bench.

Since the play, The Zoo Story, contains some psychological problems, the writer is then interested to have an analysis on this play. It is going to be a psychological analysis that deals with the behavior appearing in one of the two characters, Peter.

C. Limitation of the Problems

The limitation is as follows:

1. The analysis is limited on some aspects of psychology involved in a literary work.

2. The psychological approach is adopted to analyze the phenomena of frustration that occurs in the play “The Zoo Story”.

3. The analysis focuses only on the main character named Peter.

4. The analysis is based on:
   a. Peter’s utterances
   b. The narration and the stage directions that show Peter’s behavior, and
   c. The utterances of Jerry showing or containing reports on the main character.

D. Formulation of the Problems

In the study, the problems are formulated as follows:

1. What are the causes of Peter’s frustration?
2. How does the frustration appear?
3. What kinds of frustration belong to Peter?

E. Objectives of the Study

The objectives of the study are provided to solve the problems formulated before. They are to:
1. find the causes of Peter’s frustration
2. describe how Peter’s frustration develops
3. identify the kinds of defense mechanism that appear in Peter’s reaction

F. Benefits of the Study

The writer hopes that the result of the study gives an addition for the literary criticism, especially dealing with analysis of the play with psychological approach, in this case to help people analyze some other Edward Albee’s literary works. The result of the study is also expected to be helpful in making global interpretation of the play in purpose of benefiting the values implied in it especially in the term of education and teaching learning activity, both directly and indirectly, and also in the drama performance.
CHAPTER II
THE UNDERLYING THEORY

A. Theoretical Review

The research brought by the writer is categorized in literary research. It is needed by the writer to show how reasonable this analysis to conduct since it includes a literary work, a play, which is considered as art work that may bring to a misleading judgment. In this chapter the writer explains the use of psychology to analyze a play, which is then called psychoanalysis.

1. The Notion of Literature

Wellek and Warren (1950: 15) give a suggestion to explain the distinction between literature and literary study by saying:

“We must first make a distinction between literature and literary study. The two are distinct activities; one is creative, an art; the other, if not precisely a science, is a species of knowledge or of learning.”

From the statement above, it is clear that literature belongs to art. There is also further explanation supporting the suggestion above. They say that the term ‘literature’ seems best if we limit it to the art of literature, that is, to imaginative literature. (Wellek and Warren, 1950: 22).

Studying literature means studying text or written material. But this statement is still too broad and too narrow to refer to what literature is. Atkin, Walsh, and Watkins (1995: 20) write, “Studying literature is
primarily based on reading, including many kinds of texts.” This explanation means that literature is written.

Information about literature stated above give a limitation that literature is an art that is in form of writing, that any other form of writing cannot be considered as literature since it is imaginative. By this limitation, writing forms, such as poetry, novel, short story, and drama or play can be categorized as literary work because they are imaginative. There are also other forms of writing, such as scientific books, letters, and essays. They are categorized in scientific field, different from field of art, which is not imaginative.

2. The Notion of Play

From the limitation stated above, play or drama can be classified into a literary work. Steinmann and Willen (1967: 317) say that a drama or play is a work of imaginative literature consisting entirely of dialogue, in prose or in verse intended for actors to speak with accompanying gestures before an audience. Since it contains dialogues intended for actors to speak, it makes drama different from other genres of literature. They are not only intended for actors to speak, but also to perform on stage regarding artistic visualization. This is in line with the statement floored by Atkin (1995: 177) showing that drama always concerns with action and performance, with representation through the use of body and voice. Due to its special combination of artistic forms of dramatic representation can
include painting, sculpture, dance, music, poetry and prose. It is the multiplicity of media which makes the play an attractive option for writers and readers.

Atkin (1995: 182) states that when we think about character in a play we inevitably think about character in real life. It implies that characters in a play and further brought in a stage are representation of characters in real life. Further, Barnett, Burton, Burto (1963: 4) state that the happenings in the book or in the stage not only seem in some degree to resemble things in real life, but they also clarify real life, making us say: “Yes, people are like that, but I hadn’t noticed it before.” Or we may have known intellectually that this or that is so, but now what earlier had been a lifeless platitude is a vital part of our being.

Johnson (1958: 4) states that because dialogue is primary medium of the play, the credibility of character as human beings is necessarily measured by their speech. This statement means that through dialogues, characteristic of a person in play can be measured since Atkin (1995: 193) also emphasizes that in the final analysis; the interpretation of a play must be based on words of play-text. Even though, there is also a possibility that interpretation of a play and understanding every message implied in a play are based on actor’s interpretation. It happens when interpretation is done by audience watching performance of drama or theatre. However, reading every line of dialogues in a play is the primary way to understand every message implied and to reveal the content of the play with all the values.
3. **Concept of psychology**

The term psychology comes from Greek; psychology is developed by the word *psyche*, means the soul and *logos*, which means the study. Then psychology is defined as the science that is studying the soul of human being (Papalia, 1985: 4). From this literal meaning, some psychologists have stated some other definition about psychology, such as Zimbardo (1975: 6) who states that psychology is the scientific study of behavior and mental processes. Psychologists attempt to understand the role of mental functions in individual and social behavior, while also exploring the physiological and neurobiological processes that underlie certain functions and behaviors. This is in line with the statement proposed by Davidoff (1987: 6) that psychology is usually defined as the science that focuses on the behavior and mental processes in all animals. Action, ways of communicating, developmental process, dreaming, fantasizing, wishing, anticipating, and others are the elements of behavior.

According to Lahey (2003: 5), science is defined as an approach to knowledge based on systematic observation. Lahey (2003: 5) further explains that psychology is considered to be a science because psychologists attempt to understand people through careful, controlled, observation. Then, when a science is usually study “scientific things” and uses some laboratory equipment such as test tubes and the microscopes as in chemistry, biology, or physics, there may be a question about how actually psychologists work for there are no “scientific things” can be seen
to study. Answering the question, Wortman, Loftus, and Weaver (2004: 4) say,

“The answer is that the science is defined not by what is studied, but how it is studied. Science is a process, a method of obtaining and organizing knowledge. Psychologists use the systematic methods of science to gather information about the things that interest them. Once they have collected their data, psychologists carefully analyze them and interpret their meaning as objectively as possible.”

There is a sense that psychology has a real process as other scientific studies and uses the systematic methods of science in the process. There are also data collection, analysis, and interpretation in psychological studies. Thus, the activity of psychologists in doing their work is clearly revealed (Azmi, 2007: 14).

The term ‘behavior’ gives essential sense dealing with the definition of psychology. Lahey (2003: 5) states that the term behavior refers to all of person’s overt action that others can directly observe. Davidoff (1987: 6) has further explanation about behavior. He says that action, ways of communicating, developmental process, dreaming, fantasizing, wishing, anticipating, and others are the elements of behavior. Generated from these two statements, there is a sense that behavior contains elements such as actions, way of communicating, developmental process, dreaming, and others that are observable.

Wortman, Loftus, and Weaver (2004: 39) explain that the goals of psychology involve describing, predicting and explaining behavior. Zimbardo (1975: 7-9) mentions that psychologists have several tasks. The
first is to describe what happens. Descriptions, in this case, are the
statement about the behavior of organism and the condition, which make
the behavior arise. The second task is to explain what happens. The next
task is to predict what will happen and at last to control what happen.
Deese (1964: 3) says, “The task of psychology is to study the regularity of
the behavior and to state from this study, general principles.” The
statements, then, finally bring a confirmation that the general principles of
psychology become the basis for psychologists in describing, predicting
and explaining.

4. Literature and Psychology

Since this research uses literature as a source of data to be analyzed
using psychological approach, the writer considers that it is necessary for
him to show how psychology relates to literature. Scott says that
psychology can be used to explain fictitious character…….provides
numerous instances from life which clarify the action and the reaction of
created characters who might otherwise be puzzling or implausible (1977:
72). This statement means that in creating story, author involves
psychology. His observation toward characteristics of people, the way of
thinking, and behavior influences him in building story.

Freud, quoted by Wellek and Warren (1953: 93), says,

“The artist is originally a man who turns in reality because he
cannot come to terms with demand for the renunciation of
instinctual satisfaction as it is first made, and who in phantasy life
allows full play his erotic and ambitions wishes, but he finds a way
to return from this world of phantasy back to reality, with his

commit to user
special gifts he mould his phantasies into a new kind of reality, and men concede them a justification as a valuable reflection of actual life. Thus by certain path he actually becomes the hero, king, creator, favorite he desired to be, without the circuitous path of creating real alteration in the outer world.”

The artist, in this case an author expresses emotion and wishes in his writing, which sometimes, cannot be fulfilled in real life. He combines facts and experiences with his emotion and imagination or fantasy resulting a story with a strong sense of reality, even more realistic than what happens in real life as he observes. Freud refers to this as “a new kind of reality.” The author, with his special gift, is able to go back to reality and his work then is justified as a reflection of actual real life.

A story or a literary work presented in form of play, which consists of dialogues, uses character(s) to express the author creation. From the dialogues uttered the characters, psychological analysis can be conducted.

Hardjana (1991: 66) writes,

“Orang dapat mengamati tingkah laku tokoh-tokoh dalam sebuah roman atau drama dengan memanfaatkan pertolongan psikologi. Andaikata ternyata tingkah laku tokoh-tokoh yang diketahuinya tentang jiwa manusia, maka dia telah berhasil menggunakan teori-teori psikologi modern untuk menjelaskan dan menafsirkan karya sastra.”

“People can analyze characters’ behavior in a novel or drama by using psychology. If their behavior is known as human soul, it proves that theories of modern psychology are successfully employed to explain and interpret a literary work.”

There is an understanding in the statement that theories of psychology can be a means for analyst to understand and interpret a psychological
phenomenon in a literary work which is presented in narrative or dialogues uttered by characters involved in it.

5. **Freud’s Personality Theory**

Freud in Hall & Linzey (1967: 36) states that personality is made of three major systems, namely: the id, the ego, and the superego. They interact closely with one another that it is difficult to disentangle their effects and weigh their relative contribution to human behavior. Behavior is always the product of interaction among those three systems.

The id is unconscious and consists of inborn biological drives. In demanding immediate gratification of drives, most notably sex and aggression, id obeys the pleasure principle. The word id is Latin for ‘it’, reflecting the id impersonal nature.

The id will function in such a manner as to discharge the tension immediately and return the organism to the comfortably and low energy level when it experiences uncomfortably state of tension. In order to accomplish its aim of avoiding pain and obtaining pleasure, the id has at its command two processes called reflex action and primary process. Reflex action, such as sneezing and blinking, usually reduce tension immediately. The primary process involves more complex psychological reaction. It attempts to discharge tension by forming an image of an object that will remove the tension, but mental image alone is not capable in reducing tension. Consequently, secondary process, which is done by the
ego, is needed. The ego tries to find an object in the real world that matches the mental image created by the id's primary process.

The ego comes into existence to deal with the objective world of reality. It differs from the id in the sense that the id only knows the subjective reality of the mind whereas the ego distinguishes things in the mind and things in the external world.

The ego obeys the principle of reality, which aims to prevent the discharge of tension until an object that is appropriate for the satisfaction of the need has been discovered. The principle of reality operates by means of secondary process. The secondary process is realistic thinking that employs all cognitive and intellectual functions. By means of secondary process, the ego formulates a plan for satisfaction of need, and then see whether it works or not by taking some actions.

The third system of personality is superego. That is internal representative of the traditional values and ideals of society. The superego is the moral arm of personality, which represents the ideal rather than the real and strives for perfection rather than pleasure. It decides whether something is right or wrong so that it can act in accordance with the moral standards of society.

The superego has two subsystems; they are conscience and ego ideal. The conscience punishes the person by making him or her to feel guilty, and the ego ideal rewards the person by making him or her feel proud. With these two subsystems, the superego conducts its main
functions, which are to inhibit the impulses of the id particularly those of sexual or aggressive nature, to persuade the ego to substitute moralistic goals for realistic ones, and strive for perfection.

Hall and Linzey (1967: 37) floor that it should be pointed out that the personality normally functions as a whole than three separated segments. The three principles do not collide with one another nor do they work at cross-purposes, but they work together as a team under the administrative leadership of the ego.

6. Concept of Frustration

Maslow in Sdorow (1998: 378) has developed a mode of hierarchy of needs that motivates human behavior in making priority of needs. Maslow uses the term need to refer both physiological and psychological motives. The hierarchy of the needs, from the bottom to the top, are: physiological needs (hunger, thirst, etc.); safety and security needs (needs for security, comfort, tranquility, free from fear, etc.); attachment needs (needs of belongingness, to love, and to be loved); esteem needs (needs for confidence, sense of worth and competence, self-esteem, and respects of others); cognitive needs (needs for knowledge, understanding novelty); esthetic needs (needs for order and beauty); self-actualization needs (needs to fulfill potentials, have meaningful goals); and the last is transcendences needs (spiritual needs for cosmic identification).

Some people can fulfill their needs and reach their goals easily, but sometimes they are prevented from reaching their goals. They have to deal
with frustrating events in which goal-directed activity is blocked, slowed up, or interfered with. This situation will involve problems that goals-seeking behavior has been aroused but there exist some barriers to satisfaction.

Frustration, according to Sidorow (1998: 559), is defined as the emotional state induced when one is blocked from reaching a goal. Freud in Lundin (1951: 64) considers frustration to be anything that prevents a painful or uncomfortable excitation within the personality from being relieved. Maslow and Mittleman (1951: 61) floor that the concept of frustration applied to the blocking of gratification of bodily desires.

According to Kendler (1963: 391), there are three main sources or the causes of frustration:

a. The physical environment

The physical environment that does not support one in reaching a goal can be the source of frustration. For instance, a child cannot play with his ball because it has bounced over the neighbor’s yard and the child is too young to go and fetch it. There is then a situation that obstacles the child to reach the goal. Such a situation can result in frustration.

b. The social environment

Just as something in physical environment can prevent one from attaining some goal, so can something in social environment. For instances, a successful businessman, who wants to join a
particular country club, may not join because its members find his race or religion is unacceptable; and a child entering in the middle of the school year is prevented by his father in making many friends because of the safety reason. The situations can be barriers that may block the businessman and the child from reaching what they want. Such barriers, which come from the social situation, can also invite frustration.

c. Personal Factors

People are often frustrated because of their personal inadequacies. For example, a man who wants to make a good impression on his date at a prom will probably fail if he dances poorly and is a dull conversationalist; and the fat, clumsy boy whose father is coaching him to become a star player in a baseball league is destined to frustration because of his body shape that can fulfill the requirements of a player. The conditions are all sources of frustration because they make it difficult to achieve certain goals.

Ruch (1967: 462-463) seems confirm the explanation about the sources of frustration floored by Kendler above. Ruch defines the kinds of frustration by classifying them into the three categories:

a. Environmental Frustration

Frustrating situations or conditions in environment, either physical or social, can cause environmental frustration. The examples of physical environment that may frustrate people are: natural disaster,
all night barking dog, the traffic jam, the rain at the ball game, that pen that will not write. The social environment provides some obstacles that may cause frustration, for instance: the man who has to work with unpleasant associates, the member of the minority group in a prejudiced community.

b. Personal Frustration

Personal frustration is caused by personal limitation, both physical and psychological. Personal frustration frequently builds up feeling of inferiority and a felt lack of personal worth, which, in turn, save to increase the frustration.

c. Conflict Frustration

Before going to the further explanation of conflict frustration, it should be pointed out that the term ‘conflict’ must be revealed. Even though Kendler does not floor the term ‘conflict’ in the previous explanation about the sources or the causes of frustration, Kendler (1963: 411) states that the psychology of conflict has its roots in habit competition and frustration. It is an organism’s ability to respond in different ways to the same situation that allow him to suffer conflict.

Conflict frustration occurs when an individual must choose in the other two goals in the both positive and negative feelings about a particular goal. There are four possible types of conflict:
1. Approach-Approach Conflict

   It is the situation when the individual has two desirably but actually exclusive goals. Choosing one goal over the other, either excluding one entirely or deciding which to do first, can usually resolve it. For instance, a young man may want to marry and to finish his study but for financial reasons he is not able to do both at the same time.

2. Avoidance-Avoidance Conflict

   It is the situation when the individual seeks to avoid two unpleasant alternatives but cannot directly avoid one without encountering the other. It is most often resolved by leaving the field. For example, someone may avoid working with some persons but not wishing to say so.

3. Approach-Avoidance Conflict

   It is the situation in which the individual is attracted to an object or state of affairs and simultaneously repelled by something associated with. This type of conflict usually produces indecision and vacillating behavior. For example, a child may want to take a water lily but is afraid to wade out to get it.

4. Double Approach-Avoidance Conflict

   It is the situation in which both courses of action have good and bad feature, which must be weighed to make the choice. For instance, a salesman may have to decide between two jobs – one
with rather small territory in a pleasant place but with lower pay, and the other requiring more travel but allowing to handle a product that he enjoys to sell.

The main concept of the frustration from the discussion above is that in a very real sense the frustration is the result of a combination of physical and social factors, and of personal factor as well. However, the distinction among the three sources of frustration and the three kinds of frustration is still useful.

7. Reaction of Frustration

Reaction to frustration, according to Kendler (1963: 393), is not like a reaction to blow on the knee; frustration does not elicit a single reflex response. Responses vary in character, depending partly on the obstacle, but more on the make up and past experience of the organism thwarted. Further, Ruch (1967: 463) explains that someone who experiences frustration builds up an extensive repertoire of physiological defense mechanism, which is unconsciously used to adjust to ego involving frustration. Ruch (1967: 464-474) then classifies defense mechanism in term of three fundamental types of adjustive behavior. They are:

a. Aggressive Reactions

Someone’s behavior of attacking either the obstacle blocking him or some substitute for that obstacle is called an aggressive

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reaction to frustration. In the long run, aggression is likely to meet with social disapproval, punishment, or strong feeling of guilt. This, in turn, creates a new cause of frustration. When aggression is directed some substitute for the actual case of frustration it is called displaced aggression. In the same sense, Kendler (1963: 396) states that aggression is sometimes displaced, that is, directed against an innocent object or person not in any way responsible to the frustration. The displaced aggression contains: scapegoating, free floating anger, and suicide.

Scapegoating is using other things or persons instead of real cause of frustration as a scapegoat, e.g., a clerk who snaps his wife because he fails to get a raise even though the wife has nothing to do about it. While free floating anger is the anger or hostile feeling, rather than being displaced onto a particular scapegoat. For example, the clerk who fails to get a raise goes angry to anyone near him. Suicide is an aggressive act directed against oneself. It is mostly intended to cause death.

b. Withdrawal Reactions

A withdrawal reaction is basically a fear reaction. There are several types of withdrawal reactions: repression, nomadism, ‘beatnik’ reaction, and regression.
Repression is the process of excluding from consciousness a thought or feeling that causes pain, shame, or guilt. Repression is different from forgetting for it is selective and often so complete.

Fantasy is a state where a person may retreat into a fantasy world when the person’s desires are frustrated. It is normal activity unless it is carried so far that the person gives up striving for satisfaction in the real world.

Nomadism is a process of wandering from place to place. It is seldom satisfactory as an attempt to escape from frustrating situations. The one who experiences this process is called a nomad.

‘Beatnik’ reaction may be regarded as a withdrawal reaction from the frustrations of modern life. The beatnik feels that he is actively rebelling with the special dress and slang, certain rituals, and sometimes the use of drugs.

Regression is unconscious seek to return to an earlier more secure period of life. The individual flees from the painful realities and responsibilities of the present to the protected existence of the individual’s childhood. The individual refers to an old habit of adjustment which worked in the past but inadequate for solving adult problems.

c. Compromise Reactions

When frustration cannot be reduced by either aggressive or withdrawal reactions, people must partially give in without
relinquishing entirely the goal blocked. It means lowering ambitions or accepting symbolic or substitute goals. This is what actually meant by compromise reaction. There are several forms of compromise reactions: sublimation and substitution, reaction formation, projection, compensation and over compensation, intellectualization, and identification with aggressor.

Sublimation and substitution. In case that the need is impossible to be directly satisfied, an individual may resort to indirect means of obtaining gratification, choosing an alternate goal toward which to direct the individual’s energies. Such goals provide an outlet from the expression of frustrated desires. Such indirect expression may take form of either sublimation or substitution.

In sublimation, the goal is absolutely new and symbolic of the original one. For instance, hostility can be sublimated through participation in competitive sports or through artistic activities. While in substitution, the goal is not fundamentally changed. For instance, the substitution for sexual drive may take form of masturbation, writing obscene poetry, or singing smutty song.

Reaction formation. It is the development of conscious attitudes and overt behavior patterns that contradict one’s unconscious wishes. For example, if a person who is troubled by sexual desires may be repressed to an unconscious level and be replaced in his consciousness by extremely puritanical attitudes.
Projection. When a person would find the true thoughts and feeling intolerable, the person not only represses them but also convinces the person’s self unconsciously that other people have these thoughts and feeling toward him. This is the concept of projection. As an example, a student who fails a course may claims that the instructor dislikes him.

Compensation. Compensation may be defined as an attempt to disguise the presence of a weak or undesirable trait by emphasizing the desirable one. The feelings of inferiority that typically accompany failure in some activity are often counterbalanced by the individual who enters some other sphere or activity which the individual can succeed. That is, the individual covers up his felt weakness by withdrawing from situations in which they would be evident and turning instead to activities more likely to bring success or approval. For example, a person who feels physically unattractive may compensate by developing a charming manner and learning to be an interesting conversationalist. Compensatory activities, as other defense mechanism, cease to be of value to the individual when it gets out of control.

Intellectualization. Another way to compromise with problems is to intellectualize them, thus partially divesting them of personal significance or painful feelings. There are three basic mechanisms of intellectualization: rationalization, isolation, and undoing.
Rationalization is an unconscious process of devising seemingly logical explanation for a situation that would be otherwise results in social approval or self-esteem. Although rationalizations are logical, they are generally based on false premises. Most everyday rationalizations are inconsequential, but if an individual relies too much on this defense mechanism, then the individual may develop unrealistic ways of dealing with life.

By isolation, people often avoid conflict between two opposing desires or attitudes by keeping them apart in consciousness. Certain ideas that are sealed off in mental compartments are said to be 'logic tight' because they enable the individual to maintain contradictory ideas or attitudes at the conscious level without recognizing that they are logically incompatible.

Undeceive is a mechanism whereby an individual can divest himself of painful feeling by ritualistic ‘cleansing’. For instance, turning around or spitting whenever meeting somebody unexpected.

Identification with aggressor. A person who feels thwarted protects himself by making identification with the thwarted. By this mechanism, the frustrated individual incorporates his own personality structure, the achievements or qualities of those that frustrate him.
CHAPTER III
RESEARCH METHOD

A. Subject of the Study

The subject of the study in this research is a literary work named drama. The study is conducted in order to describe the psychological phenomena of frustration as experienced by Peter in the play written by Edward Albee, “The Zoo Story”.

B. Type of the Study

In this study, the writer will describe the relation between a play which is considered as a play and psychological approach. This literary study will be presented in descriptive form. Appropriate theories of psychology will be used to analyze the play which has been chosen.

C. Source and the Data

The play text “The Zoo Story” written by Edward Albee becomes the main source in collecting the data. The text of the play provides data in form of dialogues between the characters and stage directions showing the behavior of the main character. The data are then selected and analyzed to show the phenomena of frustration experienced by the main character.

D. Instrument

In this literary research, the first instrument is the play text beside its role as the main source of the data. The second instrument in this study is also the researcher. In collecting the data, the researcher himself is the one who has direct connection with the play text – the source of data.
E. Data Collecting Technique

The writer uses documentary study technique as the technique of the data collecting. Documentary study technique is a way of collecting the data, which is conducted by categorizing and classifying written materials or references that deal with the research problem. The followings are some steps used by the writer to collect the data:

1. Reading the text many times and studying the content and finding some points that are predicted to be important to support the study.
2. Finding a psychological approach which is focused on the frustration theory.
3. Making some consultations with the consultant to get best suggestions, advices, and supports for the study.
4. Reading and studying references in form of writings, such as books, articles, thesis, paper, electronic books, and websites to find some important information for this study.
5. Collecting the data from the play text such as from Peter’s utterances, the stage directions of the play, and the utterances of the other character that show or contain reports on the main character.
6. Classifying the collected data based on the types by making certain coding.
F. Data Analysis Technique

Miles and Huberman (1992: 21) explain that after the data collection, they are data reduction, data display, and conclusion drawing/verification. In this study, the steps of analyzing the data are as in following:

a. Data reduction

Some of the collected data are selected to find the data that fits the study and to focus the selected data to the specific types, e.g., the data that show the motivational needs, the data that show the causes of frustration, and the data that show the reactions towards frustrations. Finally, the raw data are transformed to become desired data on the basis of the concept or theory of frustration.

b. Data display

The data are displayed in a systematic format after data reduction process. This means that the data are systematically arranged in an order so that they can show the process of the matter from the very beginning to the end. As an example, the data that show how the frustration appears are placed in the beginning of the order; the next is the data that show the causes of the frustration, and so forth.

The systematic data make it easy to understand the condition shown by the data and ultimately to draw the conclusion.

c. Conclusion drawing/verification

In the last process, the data are verified in order to assure the quality of them. The process gives a chance to check and to know whether

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the data are meaningful and relevant to the study or not. After finding which data that are meaningful, relevant, and needed, the conclusion is presented in form of narrative.

The processes above are interrelated. So, it is possible to move forth and back among the activities in order to achieve the conclusion.

Below, Miles and Huberman (1992: 20) figure the interactive model of analysis that shows how each of the processes has an interrelation with another.

![Diagram of Data Collection, Data Display, Data Reduction, and Conclusion]

**G. Research Procedures**

A researcher should conduct the research logically and systematically from the beginning of work until the end of it. In order to position him or her in the right direction along the research, he or she has to work with the same
procedures. According to Widodo and Muchtar (in Siswantoro, 2004: 78) procedure can be defined as:

“Suatu urutan kegiatan yang memandu aktifitas-aktivitas penting dengan suatu tata urutan kegiatan yang mapan untuk menemukan sesuatu secara objektif.”

The quotation above shows that procedure refers to the sequence of steps done by a researcher in his or her research. Related to the literary research which the research conduct, those steps can be divided into:

1. Selecting an Approach

   The choice of an approach is determined by the researcher himself depending on his tendency, readiness and also scientific capacity which are relevant to the phenomena which appear in the fiction. In this research, the researcher has selected a psychological approach.

2. Selecting a Fiction

   In selecting the fiction, mainly by means of psychological approach, the researcher eventually finds a fiction that consists of phenomena which can be analyzed through it. The fiction chosen is The Zoo Story, a play written by Edward Albee.

3. Reading the Fiction Intensively

   Here is the step where the researcher should read the fiction intensively after the consultant has approved the selected fiction. It does not mean that in the previous step the researcher has not read the fiction intensively. In this step, however, the researcher is required to read more intensively than before.
4. Selecting a Theory

The relevant theory is chosen after the researcher reads the fiction intensively and having a good understanding of it. The theory selected in this research is the theory of frustration proposed by Ruch. There are motivational needs, causes of frustration, kinds of frustration, and defense mechanism as the reaction toward frustration. But to find the relatedness between the theory, the approach, and the play, the consultant should help the researcher by giving a solution that refers to some selected theory.

5. Understanding the Theory Intensively

After finding the needed theory, the next activity is to understand it more intensively. In order to reach the objective, the researcher reads the theory for several times until he really understands it.

6. Formulating a Title of the Thesis

Having understood the theory and the phenomena that appear in the play, the next activity is to formulate a title. In this research the title is “Peter’s Frustration in “The Zoo Story”, a Play by Edward Albee (Psychological Approach).”

7. Consulting the Title of the Thesis to the Consultant

After formulating the title, the researcher then consults it to the consultants. If the consultants accept the title, it means that the title is well approved.
8. Writing a Proposal

Before writing the thesis, the researcher should propose his or her proposal first. It contains the outline of conceptual frame. By means of it, one can learn the main ideas of the research such as: the reason of choosing the title, the problem statements, the objective of the study, the underlying theory, the research method, etc.

9. Consulting the Proposal to the Consultant

In this step, the researcher consults his proposal to the consultants. This activity is done in order to get suggestions for the improvement of the proposal. After several times of consultation, the proposal is approved.

10. Preparing Research Tools

After the proposal is approved, the next step is preparing the research tools such as: preparing the copy of the play, data collecting sheet, the copy of the theory used, holders, eraser, ballpoint, etc. all of the tools are very important in the data collecting technique activities.

11. Collecting Data

When the research tools are well prepared, the researcher conducts the next step that is collecting data. This activity includes: data selection or reduction and conclusion drawing.

12. Analyzing Data

In this step, the researcher analyzes the collected data. The analysis is conducted on the basis of unitization. It means that the analysis is carried per unit of category. For example, the unit of plot in which consist
of the exposition (the time, place and character appear in the beginning part of the story).

13. Writing Research Report

After all steps have been conducted, now it is the time for the researcher to write the research result into a report. It is called a thesis. The organization of the report is determined by the policy of the faculty, in this case FKIP. Thus, in the process of writing the researcher should refer to the format which has been arranged into a book entitled “Pedoman Menulis Skripsi.”
CHAPTER IV
THE RESULT OF THE STUDY

The data of this study are taken from the play of “The Zoo Story”, a drama by Edward Albee. The data are used to identify and describe the Peter’s motivational needs, the cause of Peter’s frustration, the kind of Peter’s frustration, and how the frustration appears in Peter. The data are in form of dialogues between the characters, Jerry and Peter, and the stage directions that show the behavior of the character. The researcher selects the data that show the phenomena of frustration experienced by Peter.

To identify and describe the phenomena of frustration, the researcher uses the coding pattern. The data are categorized based on the related theories. The coding pattern formulation is as follows:

a) The data indicating Peter’s motivational needs

1. Attachment Need (N1.1 – N1.2)
2. Esteem Need (N2.1 – N.3)

b) The data indicating the causal factor of Peter’s frustration

1. Peter’s Female-dominated Household (F1.1 - F1.5)
2. Jerry’s Unpleasant Attitude
   a. Jerry’s coming and building up a conversation (F2a.1)
   b. Jerry who gets to know about peter’s personal life (F2b.1 - F2b.6)
   c. Jerry’s confusing questions and stories (F2c.1)
d. Jerry’s effort to take the bench by punching Peter in the arm (F2d.1 - F2d.6)

c) The data indicating kinds of Defense Mechanism that appear in Peter’s reaction

1. Compromise Reaction

   Sublimation R1.1 – R1.3

2. Aggressive Reaction

   Aggression to Jerry R2.1 – R2.5

The results of the study are presented in two sections including: 1) Peter’s motivational needs and the causes of Peter’s frustration and 2) Defense mechanism which appears in Peter’s reaction. These findings are presented in the following section.

A. Peter’s motivational needs and the causes of Peter’s frustration

There has been an understanding that frustration occurs when there are obstacles that blocks one's wishes or goals. In other words, it may say that the obstacles are the causes of the frustration. Some people can fulfill their needs easily, but sometimes they are prevented from reaching their goals of fulfilling their needs. They have to deal with frustrating events in which goal-directed activity is blocked, slowed up, or interfered with. Reaching goals deals with the activity of fulfilling some needs. When the goals are blocked by the obstacles that cause a frustration, then the needs remain unfulfilled.
Before discussing the causes of Peter's frustration, the motivational needs of Peter will be the first to discuss. Peter works in a publishing and he makes around eighteen thousand dollars a year. He has a wife and two daughters. From this condition, it can be noticed that physiological needs has been fulfilled. It means that physiological needs are no longer a matter for Peter and also his family. Safety and security needs coming after the physiological needs are satisfied. Peter’s condition and position have reached this level of need. The next level of needs seeming to deal with Peter is attachment needs. It deals with needs of belongingness, family, relationship, to love, and to be loved.

1. Peter's Motivational Needs

   a. Attachment Need

   Attachment needs is the needs to belong, to affiliate, to love and to be loved. When both physiological and safety needs are fairly well gratified, then there will emerge the love and belongingness needs. These needs will encourage people to compose the relation with others both from family and or society. Belongingness is the human emotional need to be an accepted member of a group. Whether it is family, friends, co-workers, or a sports team, humans have an inherent desire to belong and be an important part of something greater than themselves. The motive to belong is the need for “strong, stable relationships with other people.” This implies a relationship that is
greater than simple acquaintance or familiarity. The need to belong is the need to give and have love from others.

Since human beings are social beings, they have needs to belong or to be accepted by various groups. Human need to be loved (not sexually) by others. According to Daris in *Psychology* 2, the love and belongingness needs include affiliation with friends and companions, a supportive family, group identification, and an intimate relationship (1997: 540). It is supported by Maslow that love is not synonymous with sex because sex belongs to physiological needs.

N1.1

JERRY: But you wanted boys.
PETER: Well ... naturally, every man wants a son, but...
(TZS: p. 3)

Even he has a wife and two daughters in his family, to have a son to love and to be loved becomes a need for Peter. The dialogue shows that Peter does not deny that he wants a son when Jerry guesses it. He wants to have a son to love so that he and his son would have an intimate relationship and a companion.

N1.2

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?
(TZS: p. 4)

From the piece of Jerry’s dialogue above and Peter’s gestures responding Jerry’s utterance shows that even that he is married with two daughters, a dog means something for him. He wants to have a dog to be a companion. He is sad that there is no dog in his household instead of having cats of which it is his wife and daughter’s idea.

b. Esteem Needs

After the individuals begin to satisfy their needs to belong, they generally want to be more than just a member of their group. They feel the needs for esteem. Maslow divides these into two subsidiary sets; self-respect and esteem from others. The former includes such things as desire for competence, confidence, personal strength, adequacy, achievement, independence, and freedom.

Sunday afternoon is perfect time for him to have his lonely time to read book in Central Park. A bench in Central Park is his favorite spot for him because there is never anyone who sits in the bench. To have a lonely time becomes his need after his family does not make him worth being a husband and a father. This habit of Peter is a reaction of frustration which later will be presented in the causes of Peter’s frustration. In this section, it is seen from motivational needs point of view.
N2.1
PETER: [lightly] Well, I must confess that this wasn't the kind of afternoon I'd anticipated.
JERRY: YOU mean, I'm not the gentleman you were expecting.
PETER: I wasn't expecting anybody.
(TZS: p. 14)

In this situation, Peter states that he was not expecting anybody. He wants to be alone in the park. It means that he needs to feel his freedom and independence. He feels free when he is alone. He is able to do anything he wants.

N2.2
PETER: [Hushed] But ... what ever 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.
(TZS: p. 15)

N2.3
PETER: [Quivering] I've come here for years; I have hours of great pleasure, great satisfaction, right here. And that's important to a man. I'm a responsible person, and I'm a GROWN-UP. This is my bench, and you have no right to take it away from me.
(TZS: p. 17)

Peter always spends Sunday afternoon by sitting on the bench reading book alone where he does not expect anybody to talk with. The bench becomes his needs to have best place for him spending time to read book and to have his lonely time and that there is never anyone there. It can be considered that Peter needs his sense of worth. In progress his meeting with Jerry becomes an obstacle for him to find fulfill this needs.
2. The Causes of Peter’s Frustration

a. Peter’s Female-dominated Household

In this drama, Jerry is the one who maintain the conversation. He always has new subjects for Peter in effort to establish a communication. Jerry succeeds establishing this conversation and revealing the personal life of Peter. In the conversation Peter tells many things about his household. He has a wife and two daughters. There is no man except himself in his family. Furthermore, there are desires of his wife and his daughters that make him looks weak among his female family members. His weaknesses can be seen very clear when he cannot have a dog. His family does not support him in satisfying this desire instead of having cats and parakeets which belongs to his wife and his daughters’ desire. Then, cats and parakeets are animals which are more to female.

Peter’s frustration is initiated from this household problem. He becomes very weak person in his family. It is obvious that he seems having no choice except agreeing his wife and daughters desire and keeping his desire for himself. This becomes a big problem until he chooses to find another place to satisfy his needs of comfort. The discussion below will show how Peter’s frustration appears and develops which is initiated from his household problem.

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F1.1

PETER: [he has cleared his throat] There are ... there are two parakeets. One ... uh ... one for each of my daughters.
JERRY: Birds.
PETER: My daughters keep them in a cage in their bedroom.
(TZS: p. 4)

F1.2

JERRY: [angry] Look! Are you going to tell me to get married and have parakeets?
PETER: [angry himself] Forget the parakeets! And stay single if you want to. It's no business of mine. I didn't start this conversation in the...
(TZS: p. 5)

From the dialogue, it can be seen one problem that Peter has in his family: Jerry mentioning parakeets which Peter has in his household and Peter who is angry himself show that it actually becomes one of other factors that makes him does not feel comfort to live in his female-dominated household. To have parakeets in his household is his daughters' desire. It is among other desire of his wife.

The other factor that makes Peter unhappy and that shows supporting idea for Peter’s female-dominated household will be shown in the other lines of the dialogue.

F1.3

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?

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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.

(TZS: p. 3)

This data shows another weaknesses of Peter when he cannot satisfy his need to have a son and. His wife decided not to have child anymore and he cannot do anything about this. He hates that he has admit his wife made this decision. It shows how his wife dominates the family.

F1.4

PETER: People can't have everything they want. You should know that it's a rule; people can have some of the things they want, but they can't have everything.

(TZS: p. 16)

This dialogue implies that he is frustrated when he cannot have what he wants in his family even his utterance may bring the idea that he has no problem dealing with satisfying desires. He has an experience of how to treat his desire in his family about to have a son and a dog which is blocked by his family, this is why he tells Jerry this idea but actually he still have to struggle with this problem.

F1.5

JERRY: Why? You have everything in the world you want; you've told me about your home, and your family, and your own little zoo. You have everything, and now you want this bench. Are these the things men fight for? Tell me, Peter, is this bench, this iron and this wood, is this your honour? Is this the thing in the world you'd fight for? Can you think of anything more absurd?
PETER: Absurd? Look, I'm not going to talk to you about honour, or even try to explain it to you. Besides, it isn't a question of honour; but even if it were, you wouldn't understand.

(TZS: p. 17)

In this situation, it is clear that Jerry holds all information about the personality of Peter. He tries to make Peter aware of his life. Jerry thinks that Peter has everything in his life. Peter has a wife, two daughters, cats, and parakeets, it is like his own little zoo, but Peter wants the bench.

The dialogues above show that the bench means so much for Peter. He treats the bench as the best place for him, not at home. Even if he does not want to explain to Jerry why he defends the bench, it can be concluded that he feel frustrated in his family and it is the reason why he defends the bench, because Peter considers that the bench where he sits as his power.

b. Jerry’s Unpleasant Attitude

b1. Jerry’s coming and building up a conversation

As stated in the previous section, Peter’s aim is to have a lonely time reading book. At the beginning of the play it is said on the narration that Peter is seated on one of two benches as Jerry is coming. Jerry coming and trying to build up a conversation brings Peter to a frustrating situation. It becomes obstacles for him to reach his satisfaction. In the following, the data show Jerry’s coming and building up conversation causes of Peter’s frustration.

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F2a.1

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?


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-fifth 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.

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.]

JERRY: Well, Time magazine isn't for blockheads.

PETER: No, I suppose not.

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.

PETER: Oh. [He returns to his book.]

JERRY: [stands for a few seconds, looking at PETER, who finally looks up again, puzzled] Do you mind if we talk?

PETER: [obviously minding] Why . . . no, no.
JERRY: Yes you do; you do.
PETE: [puts his book down, his pipe out and away, smiling] No, I really; I don’t mind.
JERRY: Yes you do.
PETE: [finally decided] No; I don’t mind at all, really.
(TZS: p.1-2)

In the beginning of the play, Jerry meets Peter, a new person whom he has never met before. Suddenly Jerry starts to ask Peter questions and although it is obvious that Peter is not interested in communicating with a man like Jerry, Peter answers because of his politeness. Peter tries to block the beginning conversation by giving short polite replies but Jerry does not give up and manages to keep the conversation.

b2. Jerry who gets to know about Peter’s personal life

Jerry is a person who is looking for conversation partner and Peter a man in his forties who sits on a bench and enjoys his idle period while reading a book. While they are talking Jerry gets to know a lot about Peter and his family atmosphere. Jerry’s questions often make Peter feels frustrated.

F2b.1

JERRY: But every once in a while I like to talk to somebody, really talk; like to get to know somebody, know all about him.
PETE: [lightly laughing, still a little uncomfortable] And am I the guinea pig for today?
(TZS: p.4)
F2b.2
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 clear his throat] There are ... there are two parakeets. One ... eh ... one for each of my daughters.
(TZS: p.4)

Jerry raising his guesses succeeds to get information about Peter’s personal life. With his gestures, Peter confirms Jerry’s guesses that Peter, a married man with two daughters, is an animal man having cats and parakeets which is his wife and daughters idea.

F2b.3
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.
(TZS: p.3)

It is shown that Jerry tries to make Peter telling him about his personal life. Lightly mocking, he guesses that Peter cannot have a son and Peter tells him that he does. Jerry succeeds to get to know about Peter’s personal problem in his family.

F2b.4
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.
(TZS: p. 3)

The dialogues show that Jerry tries to know about Peter's wife. He tries to guess that Peter's wife is the one who decides that they are not going to have more children. From this dialogue, Jerry succeeds to make Peter telling him about his personal life, his interaction with his wife. From this piece of conversation, Jerry knows that Peter does not have power in his family. In this case, Peter's wife holds the control.

F2b.5
JERRY: That's too bad. If they did you could set them loose in the house and the cats could eat them and die, maybe. [PETER looks blank for a moment, then laughs.] 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 text books.
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: 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.
JERRY: That wasn't so hard, was it?
(TZS: p. 4-5)
The data shown above is a piece of conversation between Peter and Jerry where Jerry is trying to know about Peter’s personal things. He asks about Peter’s job, and then he continues with how much money Peter makes. With cheerful expression, Peter tries to block Jerry’s question and not to answer it although he answers it afterward. The way Peter answers Jerry’s question can be seen as Peter’s frustration that he does not want to tell Jerry, a stranger, his personal things. It is continued to the question where Peter lives. The narration tells that Peter is reluctant to answer the question. But again, Jerry succeeds to make Peter tells everything. With loud voice, Peter tells Jerry where he lives.

F2b.6
JERRY: All right. Who are your favorite writers? Baudelaire and J.P. Marquand?
PETER: [wary] Well, I like a great many writers; I have a considerable ... catholicity of taste, if I may say so. Those two men are fine, each in his way. [Warming up] Baudelaire, of course ... uh ... is by far the finer of the two, but Marquand has a place ... in our ... uh ... national...
(TZS: p. 5-6)

Jerry continues asking new questions about Peter’s personal thing. He knows that Peter is an educated man and works in publishing house. He mentions two writers, Baudelaire and J.P. Marquand. Peter tells him his opinion about those two writers.
b3. Jerry’s confusing questions and stories

F2c.1

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-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.

(TZS: p.5)

Jerry asks question about social classes which Peter does not understand. Peter cannot answer the question which he does not understand the context of the question.

b4. Jerry’s effort to take the bench by punching Peter in the arm

F2d.1

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.

PETER: [friendly] I’m sorry, haven’t you enough room? [He shifts a little.]

(TZS: p.15)

The dialogue above is the first time Jerry’s try to take the bench from Peter. He pokes Peter in the arm. Still in friendly way Peter replies and shifts a little. At this point, Jerry is trying to move
Peter from the bench while keep telling him his story about the zoo.

F4.2

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.

PETER: [patiently, still friendly] All right. [He moves some more, and JERRY has all the room he might need.]

(TZS: p.15)

Jerry pokes Peter for the second time. Peter is still trying to be patient and friendly responding to Jerry who pokes him.

F4.3

JERRY: And it's a hot day, so all the benches are there, too, and all the balloon sellers, and all the ice-cream sellers, and all the seals are barking, and all the birds are screaming. [Pokes Peter harder.] Move over.

PETER: [Beginning to be annoyed] Look here, you have more than enough room! [But he moves more, and is now fairly cramped at one end of the bench.]

(TZS: p.15)

Still continuing his story, again, Jerry pokes Peter. This time Jerry pokes him harder and makes Peter begins to be annoyed emphasizing that Jerry has enough room on the bench.

F4.4

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: Do you want to hear the story? [Punches Peter's arm again.]

commit to user
PETER: [flabbergasted] I'm not so sure! I certainly don't want to be punched in the arm.

(TZS: p.15)

This is the fourth time Jerry punches Peter to get him moving from the bench. This makes Peter tells Jerry that he does not want to be punched in the arm as he feels very annoyed.

F4.5
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: [flushed] But ... what ever 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.

(TZS: p.16)

From the dialogue above, it can be seen that Jerry asks Peter to move from the bench they are sitting to the other bench. Peter replies that he does not want to move and tells him how important the bench means to Peter.

F4.6
JERRY: [softly] Get off this bench, Peter; I want it.
PETER: [almost whining] No.
JERRY: I said I want this bench, and I'm going to have it. Now get over there.
PETER: People can't have everything they want. You should know that; it's a rule; people can have some of the things they want, but they can't have everything.

(TZS: p.16)
Again, Jerry forces Peter to move by saying that he wants the bench repeatedly. Again, Peter defends it that he does not want to move.

3. The Kind of Peter’s Frustration

To give a clear explanation about the causes of Peter’s frustration, the researcher uses some theories. Based on the theories the researcher concludes that Peter, as manifested in the play of The Zoo Story, is dealing with frustration. The causes of Peter’s frustration are discussed above according to the classification of frustration made by Ruch. He classifies frustration based on the sources into three categories, they are: environmental frustration, personal frustration, and conflict frustration. Based on the theory by Ruch, the researcher can get some data from the text of the play. It can be noticed that Peter is dealing with environmental frustration.

B. Defense Mechanism that Appears in Peter’s Reaction

An individual who is frustrated will react unconsciously to reduce the psychological tension that may cause a pain or stress. Such kind of the reaction is called defense mechanism. Through the reactions, the individual tries to keep his esteem from the reality. There are three fundamental types of the reaction, they are: aggressive reaction, withdrawal reaction, and compromise reaction. In the play The Zoo Story by Edward Albee, Peter is
doing some reactions. Below is the discussion of the data that show how Peter reacts toward his frustration.

1. Compromise Reaction/Sublimation

In a compromise reaction, a person should give up to the threatening and unpleasant situations, as the effect of frustration. In this case the person shouldn’t have to totally give up. He is still able to realize the goal. It means that the individual should reduce his ambition and desire to accept another goal in order to replace his actual goal. The compromise reaction is divided into some categories. One of them is done by Peter. In sublimation, the goal is absolutely new and symbolic of the original one. For instance, hostility can be sublimated through participation in competitive sports or through artistic activities.

In the action of sublimation, the individual is seeking another new means to get the satisfaction. It means that he chooses an exchange goal as an alternative to direct his energy. Though the goal will never give the same satisfaction as what the original goal will give, at least it can give a satisfaction to derive his ambition that is prevented.

In The Zoo Story, Peter is doing sublimation. Peter is not able to satisfy what he wants to get support from his family. Peter must deal with frustration because he cannot fulfill some of his needs that can bring him a certain satisfaction. Of course, he does another thing to waste the time when his ambition and need are completed.
PETER: People can't have everything they want. You should know that; it's a rule; people can have some of the things they want, but they can't have everything. (TZS: p.16)

Peter realizes that he, in the middle of his family, does not have any power to encourage his wife and daughters to support him in satisfying what he wants. He cannot make his wife to fulfill his need to have a son. It becomes one of the other causes Peter's frustration which then he chooses the park and bench as a place where he can satisfy what he needs.

R1.1
PETER: [flushed] But... what ever 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. (TZS: p.16)

The data above shows that Peter does not want to give the bench when Jerry wants to take it from him. It is also shown how important the bench means to Peter. It can be noticed clearly that Peter treats the bench as his own. He uses the bench to replace what he does not have at home.

R1.2
PETER: [quivering] I've come here for years; I have hours of great pleasure, great satisfaction, right here. And that's important to a man. I'm a responsible person, and I'm a GROWN-UP. This is my bench, and you have no right to take it away from me. (TZS: p.17)

Peter says that he has come to the park for years and he gets great pleasure and satisfaction there. It can be noticed that the only pleasure for
Peter is the park and the bench. He spends hours of time to have this satisfaction.

The following data show that Peter’s reaction which is categorized as sublimation by treating the bench as his way to get satisfaction. The bench becomes the only thing that gives him pleasure and satisfaction changing his unfulfilled ambition at home.

R1.3
PETER: MY BENCH!
JERRY: [pushes Peter almost, but not quite, off the bench] Get out of my sight.
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 move.] Go away, I said. [JERRY does not move.] Get away from here. If you don't move on ... you're a 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. (TZS: p.16)

2. Aggressive Reaction

In this drama, Peter’s reaction toward his frustration which is categorized as sublimation discussed above meets another obstacle. It is caused by Jerry’s coming and making a conversation he never expects. Jerry becomes a person who creates new problem for Peter. It means that Peter’s aim to have satisfaction through isolating himself by sitting alone in the park does not run as what he usually has. Then in this situation, it can be seen Peter’s aggressive behavior toward Jerry.

Aggressive behavior is a reaction to frustration. When this is the case, the individual may attack either the obstacle blocking him or some
substitute for that obstacle. Usually, however, aggression is not a satisfactory technique of adjustment. It may temporarily reduce the mental or psychological tensions, which accompany frustration. In the long run, it is likely to meet social disapproval, punishment, or strong feeling of guilt.

From the explanation above it can be noticed that someone who is frustrated may do an attack to the object to be the cause of the frustration, even to the substitute object. In the long run, aggression is likely to meet with social disapproval, punishment, or strong feeling of guilt. The following will reveal how aggression is reflected in Peter.

**Aggression to Jerry**

It is mentioned that individual may attack someone who becomes the obstacle blocking him. That is shown as a reaction to frustration. In the drama of The Zoo Story, this reaction is shown by Peter who is frustrated. In this case, Peter attacks Jerry as a reaction toward frustration. It is discussed before that one of the causes of Peter’s frustration is Jerry. So, he uses him as the object to be attacked in order to reduce the mental or psychological tension.

The data below indicate that Peter attacks Jerry through his utterances shown. He doesn’t attack Jerry physically, but he does it through insulting, and telling about him unpleasantly. It can be seen from the dialogues between Peter and Jerry below.
R2.1
JERRY: [angry] Look! Are you going to tell me to get married and have parakeets?
PETER: [angry himself] Forget the parakeets! And stay single if you want to. It's no business of mine. I didn't start this conversation in the...
(TZS: p.8)

At this point, Peter shows his uncomfortable feeling through his anger. Even Peter does not finish his utterance; it can be seen clearly that he tries to stop the conversation by telling Jerry that he does not expect to have such conversation instead of being along reading book.

R2.2
PETER: [very annoyed] I can't move over anymore, and stop hitting me. What's the matter with you?
JERRY: Do you want to hear the story? [Punches Peter's arm again.]
PETER: [Habbergasted] I'm not so sure! I certainly don't want to be punched in the arm.
JERRY: [punches Peter's arm again] Like that?
PETER: Stop it. What's the matter with you?
(TZS: p.15)

Peter becomes very annoyed when Jerry asks him to move from the bench by punching him. He becomes angry because Jerry is starting to make him move from the bench and take it over, his favorite place. This aggression is made in order to defend his territory which gives him pleasure and satisfaction.

R2.3
JERRY: You put things well; economically, and, yet ... oh, what is the word I want to put justice to your ... JESUS, you make me sick ... get off here and give me my bench.

commit to user
PETER: MY BENCH!
JERRY: [pushes Peter almost, but not quite, off the bench] Get out of my sight.
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. [JERRY does not move.] Get away from here. If you don't move on ... you're a 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. (TZS: p.16)

Peter's anger increase as Jerry does not stop asking him to move.

Through his utterance, it can be seen that he is insulting Jerry. He insults and threatens Jerry through his saying until he decides to call a police as Jerry stays and does not move from the place.

Knowing that the bench means much to Peter, Jerry keeps staying on the bench. Peter's precious bench, while, Peter's anger increases and Jerry does not stop mocking him.

R2.4

JERRY: [contemptuously] You don't even know what you're saying, do you? This is probably the first time in your life you've had anything more trying to face than changing your cats' toilet box. Stupid! Don't you have any idea, no even the slightest, what other people need?
PETER: Oh, boy, listen to you; well, you don't need this bench. That's for sure.
JERRY: Yes; yes, I do.
PETER: [quivering] I've come here for years; I have hours of great pleasure, great satisfaction, right here. And that's important to a man. I'm a responsible person, and I'm a GROWN-UP. This is my bench, and you have no right to take it away from me.
JERRY: Fight for it, then. Defend yourself; defend your bench.
PETER: You've pushed me to it. Get up and fight.
JERRY: Like a man?
PETER: [still angry] Yes, like a man, if you insist on mocking me even further.

commit to user
(TZS: p.17-18)

The dialogue above shows how Peter reacts when Jerry is mocking at him and challenges him to defend the bench. He responds by challenging him back to fight. This is a reaction that is intended to attack and to defense at once.

R2.5

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! Help! 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. [Spits in Peter’s face] You couldn’t even get your wife with a male child.

PETER: [breaks away, enraged] It’s a matter of genetics, not manhood, you ... you monster. [He darts down, picks up the knife and backs of a little; breathing heavily] I’ll give you one last chance; get out of here and leave me alone! [He holds the knife with a firm arm, but far in front of him, not to attack, but to defend]

JERRY: [sighs heavily] So be it!

[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. He crumbles there, sitting, facing Peter, his eyes wide in agony, his mouth open.]

(TZS: p.18-19)

The situation becomes worse when Jerry takes out his ugly-looking knife to be used in this fight. He did not mean to hurt Jerry but he just threatens him. This aggressive reaction is chosen by Peter in order to
reduce his frustrating feeling in this situation. It is out of Peter's mind that
Jerry would kill himself using his own knife in Peter's hand. Peter
becomes more frightened knowing that Jerry kills himself using the knife
in his hand. In this situation, his aggression to Jerry is not necessary since
Jerry has his own plan to kill himself, not really to take the bench from
him.
CHAPTER V

CONCLUSION, IMPLICATION, AND SUGGESTION

A. Conclusion

Based on the analysis of the study, the writer draws some conclusions. There are five points to be analyzed, namely, kind of Peter’s frustration, Peter’s motivational needs, the causes of Peter’s frustration, the development of Peter’s frustration, and defense mechanism taken by Peter. Here are the conclusions:

1. The Kind, the Causes, and the Development of Peter’s Frustration

   The frustration that occurs in Peter comes from the social environment. According to Ruch, this frustration is called environmental frustration. The frustration is caused by some obstacles which blocks Peter from fulfilling his needs.

   a. Peter’s Motivational Needs

      Based on the theory of motivational needs floored by Maslow, there are two kinds of Peter’s motivational needs. The needs are attachment need and esteem need. Attachment needs is the needs to belong, to affiliate, to love and to be loved. Peter wants to have a son. It can be concluded that it becomes his needs regarding that he lives in the middle of female-dominated household.
Esteem need deals with intention, status, fame, reputation, personal strength, independence, and freedom. Peter always comes to Central Park in Sunday afternoon for years. It becomes his need since he cannot satisfy his need; that is to get his freedom in his family. By sitting in a bench and reading book in Central Park every Sunday afternoon, he gets great satisfaction and pleasure.

b. The Causes of Peter’s Frustration

Based on the theory of frustration, the researcher gets some data that show the causes of Peter’s frustration. There are two factors that become the causes, they are: (1) Peter’s female-dominated household and (2) Jerry’s unpleasant attitude. Both factors are regarded as the causes of the frustration because they become the obstacles that block Peter in reaching his goal. There are two main needs that are blocked by the obstacles, they are: attachment need and esteem need.

2. Kinds of Defense Mechanism that Appear in Peter’s Reaction

In analyzing the play, the researcher finds some terms of defense mechanism that are reflected in Peter, they are: compromise reaction in form of sublimation and aggressive reaction. In this chapter, the researcher discusses the reactions one more time in brief.

Peter must deal with frustration because he cannot fulfill some of his needs that can bring him a certain satisfaction. His family becomes the obstacle for him in satisfying his attachment needs. He uses the bench at
Central Park to replace what he does not have at home and being alone and reading book becomes the exchange goal. Though the goal will never give the same satisfaction as what the original goal will give, at least it can give a satisfaction to derive his ambition that is prevented.

While in progress this exchange goal as precious satisfaction is blocked by the coming of Jerry who wants to talk to him. Peter’s frustration develops when Jerry always try to make new subject to maintain the conversation which finally he wants Peter to give the bench to him. Peter uses his aggressive reaction directly to Jerry to reduce his frustrating feeling. He cannot control his anger until he challenge Jerry to fight against him.

**B. Implication**

The play The Zoo Story shows how a man deals with psychological problems. It shows the condition of the man who is frustrated and has to face and reacts to his frustration. In real life, frustration is a kind of psychological problems that may be faced by human beings. This will give an understanding that it is important for people to know and notice the term called frustration. As an example, in teaching activities, a teacher may face some students who have problems that deal with frustration. When the teacher understands the situation and know how the students will react to their frustrations, he can easily control the situation and even help the students solving their problems.
Literature is actually closely related to language and language studies because language is the main material that is used in literature. In learning English, an English play text can be a material that gives students a source to study. In conducting English learning activities in a class, a teacher may use some approaches and or methods that fit with the material and the goals of the study.

The play text “The Zoo Story” can be the material that supports the use of the approaches discussed above. It contains dialogues that show the communication between the characters that are in form of English. It also contains information and the context of the dialogues and shows how the utterances are addressed. The play text seems fulfill the requirements for conducting English learning activities in the class using the approaches.

The activities that use the play text as the source or the material to study are supposed to improve some skills of language. Some pages of the play text are quoted to be the material of the activities. The example of the activities below are shown as the main activities, they may become a whole activity that is conducted in some meetings. Anyhow, they actually require other skills or activities integrated with the main activities. The activities are as follows:

1. Listening and writing activity. The students are asked to complete the blanks in the play text sheet by listening to the teacher who reads the entire dialogues. This activity will improve their listening skill and vocabulary mastery.

2. Reading activity. The students are asked to read the play text of An Enemy of the People and answer the questions dealing with the content of the text. This
will give them a chance to improve their writing skill, reading comprehension and vocabulary mastery.

3. Speaking and listening activity. The students are divided into some groups. Then, each group is asked to perform in front of the class to do a role play using the play text. Every student must speak and act as one of the characters of the play. The other groups become the audience who in turn has to watch, listen, and appreciate the performance. The teacher arranges the activity and gives some corrections dealing with the pronunciation and the stress. In the end of the activity, the teacher gives some conclusions and explanations about activity.

4. Writing activity. After reading the play text, the students are asked to paraphrase the play text. They can freely arrange the words in their own ways. Another writing activity that is usually conducted in intermediate or advanced class is writing essays. The students are asked to write brief essays about the play.

5. Discussion. The activity requires all skills and activities before it is conducted. After studying, listening, watching the performance, and writing about the play text, the students are asked to discuss what they have got and learned from the play text. The discussion may be about everything that deals with the play such as: the story, the characters, the writer, the language, the theme, criticism, etc. the activity is intended to improve the students’ ability in speaking and addressing opinions. This is the ultimate activity in which the students is hoped to have the ability to use the language in real communication.
C. Suggestion

The writer would like to provide some suggestions to a better value that might be worthwhile and useful for the teachers, students, other researchers, and readers in general who are interested in this study. They are proposed as follows:

1. The Zoo Story is a kind of complicated drama. This drama is very challenging to analyze. Through psychological approach, this drama shows that psychological problem of human being always has its source and can be learned through an appropriate method. Drama is a reflection of real life so that the conflicts arise within the drama including psychological problem are reflection of the conflicts happening in the daily life of human being. Here, the writer suggests that it is necessary to learn about the life of human being through literature. We may learn how to solve our problems through characters in literary work that have some problems as us.

2. To study English is not only to learn from English books. Many teaching methods, such as learning English through song, short story, and film are developed. Here, the writer suggests drama as one of alternatives. The writer thinks that performing English drama in the class activity will be very exciting. The students can practice oral English drama at the same time to improve their vocabulary and practice to pronounce it rightly. Besides, they can learn about drama performance, to act and to prepare the performance.

3. It is said that drama is an incomplete work until it is performed on the stage. To perform a drama on the stage is to give an interpretation about the whole
text of the drama itself in front of the audience. Before giving an interpretation about the drama and bring it to the stage, there should be such kind of analysis toward the drama. Analyzing a drama is quite different from analyzing other literary works. For instance, in the process of reading, it needs a high imagination. When reading a text, it’s better to have the stage play in the theatre of mind. Expressions, gestures, and tones of the characters should also be imagined. So, the writer suggests the students and the readers to learn to analyze a drama. In this case, this study is hoped to be an example of analyzing a drama.