

## CHAPTER II

### THEORETICAL FOUNDATION

This chapter discusses various relevant hypotheses to the issue of this study. This research is based on two theories: Jean-Paul Sartre's idea of existentialism and Gerrard Genette's narrative theory. In this chapter, the researcher elaborates on the assumptions underlying the study, including the acceptance of existentialism by plays characters. The article discusses how characters in plays use characterisation to represent their ludicrous existence in the play. This chapter presents hypotheses that address the concerns raised in Chapter I.

The researcher uses a play by Edward Albee, *The Zoo Story*, as the research object. According to (Grebstein, 1968) literary works cannot be comprehensively comprehended without consideration of the environment, culture, and civilization that generated them. They must be examined within the broadest possible perspective. Every literary creation is a reciprocal outcome of social existence. This representation underscores that literature fundamentally reflects human existence. The significance lies not only in the stated words but also in the contextual factors, including the speaker's identity, the date and setting of the conversation, and the underlying motivations for the communication.

Existentialism provides a great perspective from which to analyze the characters and story structure of Edward Albee's *The Zoo Story*. Existentialism, a philosophical doctrine stressing human liberty, decision, and the search for meaning in a sometimes ridiculous and indifferent world, provides the means to discuss the interactions throughout the play.

Jerry's character personifies the existential need for meaning and identity in the face of cultural alienation. His relationship with Peter, representing passive obedience, underscores the contradiction between existential freedom and societal demands. This acts as the catalyst in the novel for the existentialist ideal that man must face the absurdity of life and actively choose in order to live his life.

The story of *The Zoo Story* essentially captures the existentialist philosophy through a chain of events that leads the protagonists to confront the fact that human life is utterly precarious and chaotic. Jerry's actions and words make Peter reconsider his complacent existence; this leads to a very important moment that captures the essence of the existential quest for meaning. This display of existential motifs propels the development of characters and the advancement of plot while giving weight to the main philosophical question of the play: the search for meaning in an indefinite world.

It fleshes out such insights with Jean-Paul Sartre's existentialism and Gérard Genette's narrative theory employed as analytical frameworks. The following explanation adequately helps in elaborating on the theory of Sartre: "existence precedes essence" regarding Jerry's character. An individual who consciously acts in every respect for the mankind, showing their eagerness to make sense in an indifferent universe. Jerry effectively depicts that individuals themselves are responsible for their meaning in life as a result of having free will in choice-making. It may lead to misinterpretation or escalate conflict.

Furthermore, Genette's narrative theory explains how existentialism is integrated within the structural framework of the play. Genette's concepts of focalization and temporal manipulation offer deep insights into the inner and outer tensions the protagonists experience in *The Zoo Story*. Jerry's storytelling of his visit to the zoo involves changes in focalization that blur the line between the past and present, bringing out the fragmented and subjective nature of human experience. The structural complexity underscores the existential problem of alienation, as Jerry's story forces Peter—and the viewer—to confront the dissonance between reality and perception.

The integration of Sartre's and Genette's theories underlines the interrelation between philosophical concepts and storytelling methods of explaining the existential themes of the narrative. Jerry's anarchistic worldview is in utter contrast to Peter's attachment to societal standards, and the employed narrative strategies amplify the contradiction between the two characters. The climax of the play, marked by violence and uncertainty, is a point both in the narrative and philosophy, as it shows how untrammelled existential responsibility leads to unpredictable outcomes.

Moreover, the existential problems of the characters are directly related to

the unfolding of the plot. Jerry's deliberate provocations and Peter's reluctant participation is representative of Sartre's existentialist ideas of freedom and responsibility. The structure of the play moves from the exposition to a philosophical climax, leading to an unusual dénouement, which is what human existence, is all about: unexpected and ridiculous. This structural approach tallies with the emphasis on narrative innovation in Genette, for instance, because the linearity of events is disrupted in order to point out philosophical problems which the protagonists had to face.

The present study examines *The Zoo Story* within the perspective of existentialism and some theories on narration, using the junction of these approaches to discuss the deep questions concerning identity, freedom, and the human condition. The exchanges between Jerry and Peter reflect broader existential issues: the conflict between individual freedom and social limitations in a society that offers no simple solutions. Through these two lenses, the play is at once a deep study of the search for meaning and the existential dilemmas characteristic of human existence.

When drama mirrors real life, existentialism takes on a functional role in the narrative. There is a reversal of expectations about the meaning of life because the significance of meaning shifts when existentialism infiltrates drama and because existentialism often challenges conventional assumptions and forces characters to confront the absurd realities of life.

Existentialism in drama has a purpose, which has an effect on the characters in the story. As a philosophical mechanism, existentialism shapes the characters' intentions and behaviors by pushing the plot in the story. Existentialism is interwoven with narrative to build characters and drive the plot in a reflective or even uncertain direction.

Characters are created under conditions of drastic choices that define existence. They are tormented by inner conflicts, which mirror the philosophical problems of alienation, freedom, and the quest for meaning. The characters interact with the world in a way that often mirrors deep questions about human existence.

In an existential drama, the plot is developed as a sequence of events indicating the absurdity of life and how existence is intrinsically uncertain. Such plots may include moments of reflection, philosophical conflict, and sometimes

ambiguous resolutions, reflecting the indeterminacy of life. It may be developed with a plot structure such as exposition, rising action, philosophical climax, falling action, and an unconventional conclusion. Existential drama therefore contains complex elements to tell and move a story. Existentialism examines life, liberty, and choice through the action in one's life; how the character confronts the absurdity of freedom in his or her existence.

Existential dramas take on characters who are very much burdened with making crucial life decisions. In addition, the inner conflicts of alienation, freedom, and search for meaning reflect a variety of philosophical concerns. Deep questions about human existence often emerge through the way one's identity interacts with the world around them.

On the contrary, in an existential drama, there is development of the plot through a succession of events that show the absurdity of life and uncertainty in human existence. Plots like these may include moments of introspection, philosophical conflict, and ambiguous resolutions that reflect the fickle nature of life. The structure can follow the plot exposition, rising action, philosophical climax, falling action, and conclusion in a way that defies traditional patterns of storytelling.

Existentialism portrays their weaknesses, motivations, and contradictions through the reflections and choices of the characters and, therefore, progresses an emotional and intellectual journey of the plot. Major happenings in the storyline are headed by decisions and actions that are influenced by existential contrast and conflict. The characters' tussles with freedom, responsibility, and life's absurdity add a philosophical depth to the drama as a whole. It is a philosophical concept that carries deep reflections around the meaning of life, freedom of the individual and personal responsibility. In this respect, Jean-Paul Sartre's ideas play an important role in the extension of existentialism, which is not only depicted in literature but also has deep roots in the philosophical thoughts of his predecessors.

Simone de Beauvoir was one of the most important existentialists and an intellectual partner of Jean-Paul Sartre, whose thought developed the roots of modern existentialism. Their thoughts challenged and complemented each other, though each had original interests and approaches. In his famous theory, "existence precedes essence," Sartre emphasized that man is born without an

innate, essential purpose and thus is in need of creating meanings in the indifferent, at times absurd, world. Conversely, Beauvoir, in her notable works such as *The Second Sex* (1949) and *The Ethics of Ambiguity* (1947), was elaborating a theory of freedom for an individual being created and often confined by the social situation and relations with people. These works extended Sartre's ideas and developed a more substantial freedom in the context of social reality and power relations.

The most important contribution of Beauvoir to existentialism was in the notion of "the other," which became pivotal in gender analysis in *The Second Sex*. Here, Beauvoir explained that women have been viewed throughout history through the male gaze as objects and she labelled "the Other," whereas the man was "the subject." This also can be linked to Sartre's idea of *mauvaise foi*, or bad faith, where an individual denies their freedom to act by accepting roles in life that others or the world around them have identified. Beauvoir not only supported this view but extended it into social spheres to show that bad faith more often than not comes forth not so much from individuals' choice as from restrictive social structures. Beauvoir maintains that many, mostly women, sink into bad faith out of the obligation imposed on them by society and not because they refuse to assume freedom.

In *The Ethics of Ambiguity*, Beauvoir discusses the relationship between the individual's liberty and the liberty of others. She claims that it is impossible for an individual to achieve authentic freedom without simultaneously devoting themselves to the freedom of others. This brings a very strong ethical element into Sartrean existentialism, which had placed the emphasis upon the individual's freedom in isolation. According to Beauvoir, the ambiguity of human relationships is rooted in the dependence of our freedom on individual choice and social surroundings, but at the same time, the relationship with other people. Freedom as such is inextricably connected with responsibility for the freedom of others and social existence in general. This perspective is relevant to *The Zoo Story*, in that the interaction between Peter and Jerry is a struggle of two freedoms-both characters struggle with the desiring to be free from societal constraints and the inability to do so.

Sartre also wrote of conflict between individuals in *Being and Nothingness* (1943), he saw human relationships as a continuous struggle in an attempt to

establish one's liberty concerning the other. Sartre maintains that human relationships are combative because the individuals involved strive to maintain their freedom without regard for others' freedom. However, Beauvoir's influence helped Sartre to realize that these human relationships did not have to be combative. In her novels, *She Came to Stay* (1943) and *All Men Are Mortal* (1946), Beauvoir explored the complexity of relations between people, showing that this freedom can be a source of conflict but also an occasion for unity. The works of Beauvoir kept on bringing to Sartre that this freedom is not only salvation of an individual, but as such is interrelated within other people's freedom in a broader social framework.

In Edward Albee's *The Zoo Story*, such themes are elucidated through the dynamics between Jerry, who rejects social standards and is fighting his search for independence, and Peter, who leads a more conventionally stereotypical life bound by societal expectations. Their fight transcends the two individuals; it becomes representative of a greater existential predicament: how does one negotiate personal autonomy within a society replete with societal constraints? Jerry's anarchistic ideas epitomize Sartrean freedom, emphasizing extreme freedom; yet, his actions may also be understood through the lens of Beauvoir as an opposition to social structures that alienate individuals from one another. Jerry is not only attempting to assert his own freedom but is challenging the very social structures that impede the realization of more freedom.

By contrast, Peter is a character who lives in bad faith, passively accepting his social role without questioning the deeper meaning within it. This is the life that would lead Beauvoir to consider how human freedom is policed by societal structures—even when persons seem "happy" in their roles. The tension between Jerry and Peter is a manifestation of the conflict Beauvoir defined in *The Ethics of Ambiguity*, where the freedom of the individual is always at odds with responsibility toward others and the structures that society imposes. It is not only a personal but also an existential conflict—a fight between freedom restricted by social norms and a desire to break free from social roles.

Furthermore, in pitting Sartre's ideas against those of Beauvoir, an analysis of *The Zoo Story* will help explain how the play encapsulates the very essence of existentialism: the human struggle to create meaning in an indifferent universe and the tension between that struggle and the restrictive parameters of human

interaction and social structure. It outlines a perspective in the paper which stresses existentialism not merely as a philosophy of freedom, individual in its mode; this would also encompass one aimed at comprehending social injustices-as may be represented from such texts as *The Second Sex* or *The Ethics of Ambiguity*. Consequently, *The Zoo Story* goes beyond a mere story of personal liberty to an examination of the greater societal and existential dilemmas that individuals face in their pursuit of freedom and meaning within social constraints.

This research connects Sartrean existentialism with the most valuable contribution of Beauvoir through the illustration of how their intellectual collaboration came up with a complete framework for comprehending individual freedom in personal and societal situations. From this perspective, *The Zoo Story* is an important comment on the existentialist conflict between individual freedom and societal constraint, highlighting moral obligations toward recognizing and standing in defence of the freedom of others.

## **1.1 Drama**

Drama is a genre that represents human experience through gestures, speech, and actions that are enacted on the stage. It is a medium that articulates the intricacies of human existence, character, and conduct by animating the written word through performance. Unlike other forms of literature, such as novels or poetry, drama involves direct interaction between characters; this is often expressed through dialogues, monologues, and physical acts, thus presenting a vivid and immediate expression of human experiences. These interactions and performances serve as a powerful means to scrutinize various aspects of society, human nature, and individual conflicts. Drama essentially represents reality while conveying deep emotional and intellectual truths about the human condition.

Conflicts are essential in drama, which move the story forward and explain the complexities of human relationships. Characters very often find themselves in situations that are challenging, where their decisions and actions reveal their character, values, and emotional depth. This process enables the viewer to witness various aspects of human life, such as love, hate, ambition, fear, and identity. Through the portrayal of such conflict and emotions, drama

stirs thought, empathy, and introspection that allow the audience to relate to the struggles and dilemmas of the characters.

The philosopher Plato claims that art, in particular the play, is an imitation of reality. He argues that art is only an imitation of the real world, which is only knowable through reason and intellect. Therefore, art is inferior to the reality it attempts to portray. Plato views creative expression as no more than a poor imitation of a form ideal beyond the material world. Such a line of thought suggests that drama, being an imitation of life, will never be able to capture true life fully. Even as Plato looked upon art as a degrading aspect of humanity, drama remains one of the more important forms of expression to understand humanity through the emotional, behavioral, and experiential involvement of characters.

Drama is used both as a tool of entertainment and as a channel of social and moral reflection. It has been used to address important issues in society, challenge norms, and study humanity. The theatre has always been a source through which playwrights voice and dramatize the political, cultural, and psychological challenges of both the individual and society throughout history. Drama, for that matter, is a potent medium of social change since it is able to reach both the emotions and intellect of audiences to have their views and beliefs reconsidered.

## **1.2 Existentialism**

Existentialism is a philosophy that stresses the individual's existence, freedom, and choice. It is the concept that, despite living in an illogical universe, humans establish their own purpose in life and strive to make reasonable judgments. It is concerned with the question of human existence, as well as the idea that life lacks a purpose or explanation. It states that, as there is no God or other superior power.

The only way to battle nothingness and find purpose in life is to embrace existence. Existentialism maintains that individuals are entirely free and must take personal responsibility for their acts (even if this responsibility causes agony, great suffering, or fear). As a result, it emphasizes the importance of action, freedom, and decision-making, and believes that the only way to overcome humanity's basically ludicrous position (marked by



pain and inescapable death) is to use our own freedom and choice (a total rejection of Determinism).

Existentialism's meaning and definition are hotly discussed in literature, although the idea centers on the human individual's choice, freedom, and existence. It has a deep philosophical notion about life and humanity. It concentrated on how individuals behave themselves in their decisions to live appropriately. Humans, according to the notion, want to define their own way of life. It focuses on rational decision-making.

According to the view, the cosmos and the world are irrational things that must be defined individually. Existentialism has focused on people's actions in the cosmos. The hypothesis is founded on the assumption that humans follow a predictable pattern throughout the cosmos. According to this idea, people are not rational. The theory concerns man's behavior as a free trial and option. To live in the cosmos, man has the freedom to make his own decisions and choices. The man attempts to maximize his own potential through his deeds.

As a free trial and choice to live in the universe, man is free to make his own decisions and choices. The man strives to improve his own potential through his own actions.

Sartre is possibly the best-known and one of the few who have adopted the title "existentialist." *Being and Nothingness* (1943) is his most significant book, and his novels and plays, including *Nausea* (1938) and *No Exit* (1944), helped popularize the movement. Sartre's theory of existentialism produced numerous important principles that define the various varieties of existentialism, which are stated as follows:

### **1.2.1 Humanist Existentialism**

The existential philosophy of Jean-Paul Sartre is generally accepted as representative of humanist existentialism and is based upon the proposition that "existence precedes essence." The very notion shatters the traditional schools of philosophy that believed in man's birth with a definite specified nature or purpose. He declares that human beings first of all exist, and then, through acts and decisions, they develop their essence or identity. Things and inanimate

objects are determined solely by their purpose and, respectively, their structure, whereas human beings possess the capacity for and duty of self-definition.

This principle-that "existence precedes essence"-is the declaration that individuals do not have a meaning, role, or purpose determined by either divine will, cultural expectations, or biological determinism. Man is put in an indifferent universe that holds no intrinsic meaning, and this means that he has to find his own meaning or create it with his choices, actions, and commitments. In such a view, responsibility falls squarely on the individual since there is no higher power, external agency, or moral authority to guide.

The core of Sartre's humanist existentialism is the concept of radical freedom. Human beings are not restricted by any intrinsic or extrinsic essence. They are free to act, to think, and to shape their life according to their will. This freedom is not an abstract concept; it is existentially burdensome because it compels individuals to bear the weight of responsibility for their decisions. It is here where Sartre's humanism existentialism meets his views of duty and ethics. Every decision a person takes is not simply a personal choice but also adds to the overall moral situation that surrounds him. In choosing to behave in one style or another, a person is also, wittingly or unwittingly, announcing a value system that may affect others. In other words, every act expresses the person's idea of the perfect world.

Sartre believes that the realization of one's liberty is at once liberating and oppressive. The liberating aspect of freedom is the ability to create one's own meaning and determine one's existence, without bowing to the dictates of society or religious imperatives. The burden, however, is the knowledge that nobody else will answer for one's behavior. This extreme freedom necessitates that every person make moral decisions within a context bereft of any clear or objective standards, and for which the individual is responsible not only in one's own life but also for the consequences one inflicts on others.

### **1.2.2 Bad Faith (*La Mauvaise Foi*)**

In the philosophy of Sartre, bad faith, or *la mauvaise foi*, is an important concept that describes a kind of self-deception or existential dishonesty. It describes how one abdicates one's own freedom and responsibility by acting as if one were subject to conventional norms, traditions, or other powers

beyond one's control. Bad faith occurs when human beings refuse to acknowledge their freedom to choose and instead embrace an identity or role that is bestowed on them by society, family, or tradition. Such refusal of freedom allows human beings to escape the anguish of existence that comes with awareness of extreme freedom.

Sartre was fond of the café waitress to illustrate bad faith. In this case, the waitress becomes so involved with her role that she overplays her position, acting as though her whole identity is defined by being a waitress. She may behave in ways that suggest she feels she is nothing more than the function she does, as if she had no choice to act outside of her duty. Sartre would argue that this is a paradigmatic case of bad faith, in which the individual renounces the recognition of her freedom to change her situation, choose another path, or refuse the social identity imposed on her. In that sense, the individual evades the task of self-definition and selects an existential comfort that shelters them from the anxiety of their own freedom.

Sartre believes that bad faith acts like a defense strategy through which individuals are able to cope with existential anxiety related to absolute freedom. An individual living in bad faith refuses to accept the reality that the person's existence is not constrained by external circumstances, and instead, one exists in the way as they made choices. They evade the weight of responsibility by concealing themselves inside societal conventions, feigning compliance with directives, adhering to social standards, or executing a predetermined role. This evasion of accountability, however, incurs a detriment to authenticity. Existing in bad faith entails evading the potential for authentic self-actualization, since it negates the individual's capacity to determine their own fate.

Bad faith also reveals the conflict between individual freedom and the external world. While the external world might wish to impose a role or a pattern on an individual, an individual acting in bad faith will passively accept that role without resistance or trying to change it. This passive reception of civil duties is actually self-deception and prevents the person from fully realizing his or her capabilities as a free agent.

### 1.2.3 Authenticity

In sharp contrast to bad faith, authenticity is a state when a person fully acknowledges and assumes their freedom and responsibility. Living authentically means recognizing that one is free from societal, family, or religious expectations and that one's being and meaning are determined by individual choices. Sartre believes that man becomes authentic while facing the totality of his existential freedom and realizing that he and he alone is responsible for the course his life takes. Authentic existence requires constant self-consciousness and the courage to face the anxiety involving deep freedom.

The condition of living an authentic existence is that one must forsake the comfort of bad faith and engage positively in a process of introspection whereby one recognizes, for one's self, that no external authority on life can define them or determine how to act. Individuals must create their own meaning through choices made and actions taken. It demands a frank recognition of the contingency of human existence with no role or fixed essence given by which one can guide a life.

Authenticity has to do with Sartre's distinction between being-for-itself and being-in-itself. Being-for-itself refers to human consciousness-which is dynamic and constantly expanding, as man becomes conscious of his freedom and the ability to choose for himself; whereas being-in-itself refers to things which are inanimate, unconscious of the world around them, and incapable of change or decisions. Sartre insists that it is precisely self-awareness and the capability of autonomy that distinguish human beings, and that authentic authenticity requires the acceptance of that freedom rather than seeking refuge in roles and identities provided from outside.

An authentic life is one that is constantly in flux, as humans are not fixed objects but rather always in a state of becoming. Every choice speaks to who the individual has been, yet at the same time shapes the person they will be. Authenticity requires an individual to take full responsibility for their actions, acknowledge their potential to self-create, and accept the existential anxiety that goes hand in hand with the acknowledgment of one's own freedom.

#### **1.2.4 Nothingness and Radical Freedom**

A fundamental constituent of Sartre's existentialism is nothingness, understood here to mean the negation of any intrinsic or pre-defined essence in human life. Whereas traditional metaphysical theories assume a higher power, a divine design, or at least a set meaning in life, Sartre insists that by nature, human existence is meaningless. And this is not to be feared or shunned but rather a source of ultimate freedom.

The nothingness of human existence means that there are no enduring ideals, impersonal moral criteria, and absolute truths that determine human behavior. Humans enter a world devoid of an intrinsic meaning, and it's the individual's task to decide what to make of their existence. At the same time, the absence of an ultimate aim is both exciting and stressful: while it gives individuals free choices in choosing their course in life and building up their selves, on the other hand, it gives an overwhelming responsibility as there is no guideline or benchmark to follow.

All this intense freedom forces individual people to make decisions, and to build up their value systems and goals. In refusing determinism, Sartre further entrenched the notion of the individual not being bound by his past, biology, or situational variables. Individuals are beyond the past, creating their identities at any given moment. The existential anxiety from such a position is the realization that, free from these structures, individuals have to choose without security concerning what the "right" choice is or what the consequences will be in terms of happiness or despair.

To Sartre, nothingness was not an abyss of despair; it was a site of self-creation. This lack of preordained meaning allows individuals to create meaning through their actions, interactions, and choices. In fact, this does indeed allow freedom in creating one's meaning, but with this great freedom comes the burden of responsibility and the fear of not having any external frameworks upon which to base one's decisions.

#### **1.2.5 Anguish**

Anguish or existential dread in Sartre's philosophy forms the very basis of his philosophy, coming out of the recognition of human freedom and the responsibility that follows with it. This is not an emotional reaction to a

situation but a basic constituent of human existence. Sartre writes that sadness comes when, all of a sudden, a person realizes their freedom: there is no higher power, no predetermined essence, no objective moral order. It is in this realization that one recognizes himself as fully responsible for all his actions, decisions, and life course.

Existential despair is born in the conflict between an individual's overwhelming freedom to define his life and his fear of the unknown. According to Sartre, man, because of limitless choices, grapples with the responsibility to know that everything he does in the world determines what he is and simultaneously affects the reality of the world and all humanity. What Sartre believes is that every choice one makes, one is not only choosing for oneself, but in a wider sense, one is choosing for all men. Every decision made by a person reflects a set of values or views concerning the ideal state of the world that may later influence others. Therefore, any action is morally significant, not only because it defines the self but also because it serves implicitly as an example in the moral universe of others.

For Sartre, radical freedom is a liberation that is terrifying. It is the capacity to create one's world, to determine one's own essence and values free from the constraints of convention, religious fiat, or biological necessity. It is, however, equally a source of anxiety in that the individual faces the frightening fact that there are no external standards or guarantees. The individual has to make their way in the world sans map, and making decisions lacks clarity or an objective standard of right or wrong.

The anxiety associated with existential freedom is intensified by the fact that individuals cannot escape responsibility for their choices. Sartre's existentialism rejects any idea of universal moral system or supernatural force to direct human decisions. There is no "higher power" to take the onus away from responsibility. In every action by an individual, one acts singly, without cause from outside to justify or vindicate the act. The anxiety of freedom is coupled with the realization that one's existence is not certain, that there is no preordained purpose in store for him, and that he as an individual is fully responsible for the meaning he would create in his life.

On the other hand, Sartre perceives suffering as some sort of universal experience among all human beings; it only varies in intensity. This freedom,

realized through existential anguish, is unavoidable. Though people try to flee this misery by diversions or by adhering to cultural ways, one is still radically free. Sartre calls this painful awareness of one's freedom agony. This existential condition demands that every person must be conscious that he will suffer the results of his actions, which will constitute his identity and define the reality of the world.

Sartre does not consider sorrow a bad and destroying force. Rather, it is basically a pre-condition for being truthful. Confronting sorrow allows one to understand what freedom may be, and this understanding furthers authentic self-creation. Moving into the anxiety of freedom and responsibility means moving into one's full potential as a free human able to create his life and ideals himself. In this regard, agony, while distressing and anxiety-provoking, is an important step in the existential quest for authenticity and self-determination. Individuals are clarified regarding the conduct of lives in line with their chosen values, fully assuming the entirety of freedom and the consequences of their actions.

### **1.3 Structuralism as Literary Criticism**

At the start of the twentieth century, significant and swift development of literary theory commenced to occur as a manifestation of the changing nature of human life and the increasingly complicated nature of social structures. It has been closely related to the intricate challenges of understanding human conduct, culture, and identity that have developed in technology booms, social revolutions, and globalization. Literature remains a means for expressing and reflecting complexity, whereas the literary theory of the day is changing simultaneously with providing frames that facilitate a more profound engagement with texts and its wider cultural and philosophical ramifications.

This rapid progress in technology and the accretion of knowledge have given quite new dimensions to methods and forms of doing the study of literature. New digital technologies have opened up new avenues for textual analysis, including computational methods and distant reading that let researchers examine patterns and themes on a scale unimaginable previously. These technologies augment traditional approaches, making the study of literature more accessible and efficient. At base, however, the core work of literature remains the same: to create and recreate human life. This is

intrinsically a dynamic objective since the human situation in itself is dynamic. Literary genres, therefore, respond to the dynamism in life as much as theories are developed for scholars to acquire the skills necessary for them to analyze and evaluate the representations of the same life phenomena.

At the core, however, of the above discussion is the function of language, often regarded as the "master" framework in literary studies. Language is not just a method of expression but a structure which also interfaces intricately with human cognition and society. Within the main theoretical framework of the structuralism approach, the role of language and its deep structures forms an essential means toward interpreting the chaos inherently part of the human experience through literature. Structuralism believes that the cognitive processes of the human mind enable man and society to bring order into the chaos of life. Here, literature is an important means of articulating meaning and containing chaos. It is a methodical attempt at interpreting and explaining the universe; it is a way of gaining insight into the collective and individual psyche.

One of the most typical features of structuralism is the concern with the concept of function. This perspective argues that reality is not a collection of isolated events and things but an integrated structure of social facts which obtain meaning from the relationships that exist among its elements. This interrelationship is then manifested in literature, where these different facets of a particular work-its characters, themes, plot, motifs-are not discrete elements but serve as parts contributing to the harmony of the whole. Each of the elements makes sure that importance is ensured through relation to other elements in the text, hence contributing to the overall quality and integrity of the work. It looks toward relational insights into knowledge about texts, considering that meaning regarding a work can never be ascertained in full without consideration of interaction among its components.

Works of literature are often interwoven by complex relationships which may include harmony and discord. Conflicts and debates are intrinsic in the telling of stories and in the articulation and unfolding of their subject matters. Such contradictions add to the richness and intricacy of the narrative while reflecting broader socioeconomic and psychological obstacles faced by individuals and communities. In this way, works of literature provide a framework for readers to examine the deep-seated causes that condition human



experiences.

The relationship between literature and society underlines well the importance of structuralism, as well as other theoretical approaches toward the study of literature. Literature commonly portrays the cultural, political, and social realities of its respective time, revealing the root ideas, ideals, and conflicts that typically define an era. Accordingly, Kuntharatna (2004) also states that understanding the relationships between a work of literature, a given society, and unique perspectives it represents is especially relevant to uncovering an underlying meaning of a story (pp. 76-80) This approach underlines the interdependence that exists between texts and their contexts and highlights how literature shapes and gets shaped by its surroundings.

In the broader aspect, structuralism shows the interface between factors within the text and those factors outside the text. Through consideration of literature's stance in regard to societal understandings, historical contexts, and philosophical ideas, scholars are able to delve deep into its worth and relevance. It strengthens the act of interpretation and gives better understanding of how literature acts as a medium to overcome the complexities of life.

The evolution of literary theory and the development of genres represent a continuous interplay between human imagination and the dynamic conditions of reality. Structuralism, in its focus on function, interrelation, and cognitive structuring processes, advances an integral approach to understanding literature's contribution to the interpretation of the world. Literary theory can explain the potential for change within literature by showing how different parts of a text interrelate and connect with broader social and cultural phenomena. It underlines how meaningful storytelling is as a method of understanding ourselves and our place in the continuously changing fabric of human lives.

#### **1.4 Characters and Characterization**

Characters, according to *A Glossary of Literary Terms*, are people who appear in a dramatic or narrative work and are interpreted by the reader as having moral, dispositional, and emotional qualities that are expressed in what they say -the dialog- and what they do the action (*A Glossary of Literary Terms*, p. 20).

As Abrams stated in *A Glossary of Literary Terms*, in order to

understand character and its development, we must be concerned with the character's consistency. Character may remain essentially stable, or unchanged in his outlook and his dispositions, from beginning to end of a work, or he may undergo a radical change, either through a gradual development or as a result of an extreme crisis. Whether a character remains stable or changes, the reader of a traditional, realistic work requires consistency –the character should not suddenly break off an act in a way not plausibly grounded in his temperament as we have already come to know it” (Abrams, 1981, p. 20)

Edgar V. Robert and Henry E. Jacob identify four factors that explain how authors express information about their personalities.

1. What the Characters Say and Think.

Speeches may effectively convey a person's personality. Speeches can be spontaneous and reflect transitory emotions or cognitive circumstances. When reading, it's important to consider the circumstances and relevancy of each allegation, as well as any potential for progress or development.

2. What The Characters Do

Readers should consider how events shape the characters personalities. Occasionally, the intervention appears to defy logic and recognition. Involvement might indicate innocence, fragility, hypocrisy, or a manipulative nature. It could also indicate deep underlying issues or opportunities for growth.

3. What Other Characters Have Said About Them

People often investigate others in tales and plays, just as they do in real life. When characters state the truth about a scenario, readers may get their perspective on many characters. Additionally, personal beliefs and preferences may influence decisions. By portraying characters in a negative light, authors might give readers a more positive impression of them.

4. What The Author Says About Them

The author's statements regarding characters in the authorial voice are considered truthful. As the author analyzes events and character

attributes, their opinions may be true or erroneous. Authors often organize acts and utterances such that readers may create their own inferences, rather than interpreting them. (Robert, 1989, page 147).

Characterization is providing statements about fictitious or conversational characters. Characters are generally established through attributes, speech, and cognition, as well as representation. A character's impression, maturity, sexuality, intellectual attainment, specialty, profession, economic status, relative position, prestige, upbringing, passions, gender preference, beliefs, desired outcomes, motives, demeanor, and other factors may be considered. Dramatic and literary characterizations follow similar ideas and serve the same objective. During a performance, actors have limited time to define their characters, which might result in undeveloped characters.

Dramaturges such as Henrik Ibsen, August Strindberg, and Anton Chekhov often focus on latent portrayal in their own works. For example, in *The Seagull*, the audience is drawn into the protagonists' subconscious agony as it unfolds over three acts. Dramatists and performers, like writers in literature, prefer straightforward representation. In sociological discourse, characters should only be as realistic as the subject requires. A dramatist may use a character as an emblematic figure to represent a place, historical emergence, or political issue.

#### **1.4.1 Method of Characterization**

Characterization is one of the most important writing strategies, having a great impact on the understanding and perception of story characters by readers. Characterization in literature refers to the different ways an author develops and reveals characters throughout a story. There are two major types of characterization: direct and indirect. Each of them has its role and is used more or less by the author, depending on his style, goals of narration, and, finally, on the spirit of the time in which the work was written.

The first approach, indirect characterization, is the disclosure of a character's traits through his actions, speech, choices, and relations with people. He does not tell the readers the nature or intention of the character but gives

hints, which the readers must work out. In this approach, much depends upon the inferring ability of the audience about the personality, beliefs, and values of a character from the subtle suggestions in the text. For example, a character's generosity may be exposed by the author not by stating it but by showing him distributing his belongings among others. Pride in a character might be shown through demeaning words or domination of the conversation. This works well with contemporary methods of storytelling that use subtlety and engage the audience. By leaving judgments to the readers, authors present multidimensional, relatable characters whose multidimensionality is the same as real-life people.

The second approach to characterization, which is direct characterization, is a method where the author describes the traits, intentions, and history of a character directly. In this approach, often there are narrative comments in which the feelings and thoughts of the reader are guided by the author concerning a character. A narrator might describe a protagonist as "kind-hearted and selfless," thereby influencing the audience's view of the character. Direct characterization makes things clear and ensures that certain traits of a character remain unquestionable. Though this may be less subtle than the indirect methods, it gives the author the ability to convey very important information rapidly and concisely, particularly when some characteristics are so vital to the story or theme. This approach was much more prevalent in 19th-century literature, where authors such as Charles Dickens and Jane Austen would often describe their characters at length, leaving little to a reader's imagination. This melodramatic way of portrayal was typical for the usual standards of literature at the time, when clarity and moral impact were considered particularly important.

Modern fables influenced by the cinematographic approach and by psychological realism tend to rely on indirect characterization. Modern authors often try to create characters indirectly, weaving psychological features and motivation into the text without describing them explicitly. Such a subtle approach reflects the spontaneity and complexity of real characters, engaging the reader in active work with the text to disclose deep meanings. Ernest Hemingway's "iceberg theory" is a good example of such a modern approach:

the real character is hidden beneath the surface of the story, and can only be disclosed through painstaking analysis.

On the other hand, the literature of the 19th century would be more inclined to directly characterize its protagonists. In such cases, authors have usually let their ethical and social obligations influence their mode of writing, which had characters tending toward well-defined virtues or defects. This straightforward presentation of characters did more than move the story forward; it provided insight into cultural norms, morality, and human behavior as well. This approach captures the literary mood of the time, where it was expected that a book would entertain and also offer some moral lessons to be learned. Authors such as Leo Tolstoy, Victor Hugo, and George Eliot often used direct characterization in order to achieve the desired meaning and impact of their works.

Each of these characterisation styles serves a different narrative function and elicits specific reactions in the reader. Indirect characterisation provides depth and requires active participation, while direct characterization provides clarity and immediacy. Many authors masterfully combine these methods in order to create multi-dimensional, multi-faceted characters interacting with viewers. In F. Scott Fitzgerald's *The Great Gatsby*, the mysterious character of Gatsby is revealed both through his actions and explicit descriptions by the narrator, Nick Carraway.

**Conclusion** An author's method of characterization in a work significantly affects and dictates how and in what ways the readers can relate to and interpret such characters. Indirect characterization enlists the interpretive skills of the readers, which requires a more engaging investment in understanding the depths of a character. At the same time, direct characterization ensures coherence in narration and that the characterization will be clear forthwith. The interaction of these techniques has evolved over time, reflecting major shifts in the literary styles and cultural expectations that run from explicit moralism in 19th-century literature to the subtlety of realism in today's narratives.

### 1.4.2 Narratology

Narratology represents a branch of the larger discipline of narrative theory, which is in turn rooted in the philosophical underpinnings of Structuralism and Russian Formalism. The discipline will study the structures of narration and their functions in texts in depth in order to gain a deeper understanding of how tales are told and interpreted. Sometimes, the term "narratology" is used as a very general term for story analysis. Narratology is typified by its focus on basic principles of story interpretation, which has made its influence felt in other disciplines like literature, linguistics, media studies, anthropology, and cognitive science.

Narratology is essentially a systematic and objective method of analysis of story systems. It aims at unearthing the universal frameworks supporting all narratives, which highlight the importance of some discourses while interrogating the preference for some narratives over others. This scientific procedure will enable a careful examination of the very basics of telling: narration, character development, point of view, and time structure. Generally, narratology researches the role of fictional stories in terms of their effects on perceptual, emotive, and cultural beliefs. It has also recognized the genius of the writer as a contributor to building such an exciting storyline that captured the taste of multiple viewers.

Narratology argues that storytelling is not strictly a form of entertainment but an integral part of the representative processes constitutive of interpersonal communication as such. Stories are told to make sense of and to tell about experiences, to organize the messiness of reality into coherent, meaningful structures. The world, as perceived by man, is seldom told in its entirety. Instead, representation is an act of narration that gives selected views and meanings. This selection is crucial in the construction of meaning by individuals and cultures; hence, narratives become vital in the making of human understanding.

Stuart Hall's work in cultural studies provides a sound framework for understanding the representational aspects of narratology. According to Hall, there are three dominant modes of representation, each relating to narrative analysis:

1. The Reflective Approach assumes meaning is, ontologically, in the world: a pre-existing natural order to the physical forms of human beings, things, and events. Stories can 'record,' encapsulate, capture the truth of that meaning: "a picture of how the subject matter is." A sample of a biographical narrative in the reflective approach describes actual, historical events, attempting to accurately describe its subject matter devoid of ornamentation.
2. The Intentional Approach does not consider meaning as discovered but rather as intentionally created by the maker, be it a novelist, a filmmaker, or other narrative artisans. Such authors use tales as tools in reinterpreting or changing reality and embed their own intentions and perspectives into the story. A satirical novel may exaggerate certain aspects of society in order to comment on its shortcomings, which shows how narrative is intentionally used to achieve representational ends.
3. The Constructionist Approach: Third, the approach of Hall is oriented to the social aspects of representation. It underlines the view that meaning arises from an interaction of cultural conventions, social relationships, and visual or narrative structures, not just from the intentions of the maker or the intrinsic nature of the object represented. Narratives are considered to be collaborative productions influenced both by the speaker and the listener. Emphasized here are the fluid and contextual processes of generating meanings across or within narratives.

Narratology bears closer relation to the constructivist approach that views in the structure of narrative the model according to which reality gets elaborated and conveyed. This understanding makes the narrative composition, the storyline, character constellation, setting, and mode of narration not vessels of the material conveyed, but a source of meaning. The structuring of events, the use of certain narrative perspectives, and the manipulation of time and space contribute to the way in which a narrative delivers meaning and affects its audience.

As stressed in the constructionist perspective, narratives need to be treated as structures of possibility; for they are the grammars along which the meaning of narration unfolds—not only what the stories say but also the mode according to which they will be seen and judged. Narratology clarifies quite strikingly how the structural elements within these stories encode cultural values and social organizations, and very central philosophical questions. A linear narrative would suggest necessity or causality, while fragmented or nonlinear narrative would resist traditional notions of time and sequence, inviting readers to reassess their assumptions concerning reality.

Applications of narratology go beyond being relevant to the discipline of literary study alone. Its concepts have come into use in a plethora of fields such as filmmaking, game design, advertisement marketing, and artificial intelligence. Filmic narratology allows going in-depth into the issue of how cinematic practices—like editing, camera usage, and audio treatment—service the narrative. It inspires interactive narratives in game designs that include players as actors. In marketing, businesses make use of narrative approaches in composing stories appealing to their customers, which will allow building emotional connections and loyalty in their direction.

Narratology in the digital era intersects with emergent technologies such as virtual reality and artificial intelligence. Virtual reality stories plunge people into virtual environments where they can interact with stories in very personal and interactive ways. AI-generated narratives push the boundaries of creativity, raising questions about authorship, originality, and what it means to tell a story.

### **1.4.3 The Structure of Narrative**

Structuralism studies investigate literary works to identify basic system elements or functions that govern their narrative functioning. Narratology, a branch of literary criticism, relies heavily on a structuralist approach. The researcher focuses on two instances that are representative of the issue and will benefit readers' understanding of structuralism: A.J. Greimas and Gerard Genette. Greimas suggests that people generate essence by creating contradictory sequences, such as "A is the contrary of B" and "-A (the negating of A) is the contrary of -B (the negating of B). "Every phenomenon has two



sides: an antithesis (hate) and a negation (the absence of love)." He believes that human languages, experiences, and people's interpretations of experiences are affected by the binary opposition process, which includes four ingredients and two outputs. Our stories depict this mechanism using narrative formulas such as crisis and resolution, suffering and peace, and severance and convergence. Narrative formulas employ persona roles to create tale zones with authentic characters. A single character may fulfil several roles.

Greimas argues that the plot's evolution from tension to resolution, from suffering to peace, from alienation to unification, involves the movement of certain qualities or objects by each character towards one another. Narratives require a double structure of subject, verb, and object. The narrative grammar creates three plot configurations by categorizing Greimas' six key actors into three categories of binaries.

| <b>Actant</b>     | <b>Plot types</b>   |
|-------------------|---|
| Subject – Object  | Stories of Quest/Desire (a subject, or hero, search for an object: a person, thing, or state of being)  |
| Sender – Receiver | Stories of Communication (a sender – a person, god, or institution – sends the subject in search of the object, which the receiver ultimately receives) |
| Helper – Opponent | Subplots in Quest/Desire/Communication Stories (a helper aids the subject in the quest; an opponent tries to hinder the subject)                        |

Similarly, Genette's narrative theory is derived from means. Genette identifies three types of narrative: tale, narrative, and narration.

1. A story is the telling of a sequence of events. The story is told in the order that events "actually happened" to the characters, which may differ from the order depicted in the narrative.
2. Narrative refers to the written material that serves as the foundation for both study and storytelling. The narrator develops the tale through narration.

3. Narration is the process of conveying a story to an audience and creating a narrative. The audience (*narratee*) does not always match the author perfectly, just like the narrator.



## CHAPTER III

### RESEARCH METHOD

This chapter elucidates the research methodology employed in this study. The elements encompass research design, source of data, sample data, technique of collecting data, and technique of identifying data.

#### 3.1 Research Design

This study employs a literary method, which is appropriate for the analysis of Edward Albee's *The Zoo Story* since it focuses on textual characteristics, character dialogue, and thematic structures. A literary method allows space for close examination of a text's intrinsic characteristics, including narrative structure, character interactions, and language usage, to uncover underlying meaning in the play.

Structuralist critique, as a literary approach, zeroes in on the underlying features of a text—such as binary oppositions, recurring motifs, and forms of language—to analyze how meaning is constructed. The present research will analyze *The Zoo Story* by uncovering dominant structural features within its dialogues, character interactions, and thematic progression. The research will also investigate how these structural features enhance the play's greater critique of human relationships and social norms.

The data for the study will be collected from the primary sources (the play itself) and supplemented with secondary sources such as literary critiques, scholarly articles, and structuralist theory books. Close reading, textual deconstruction, and thematic categorization will be used to determine how Albee's play functions in relation to a structuralist context.

Using this literary strategy, the research is to provide illumination on *The Zoo Story*'s inner mechanisms and represent how its character interactions and form reflect more widespread structures of meaning in literature.

#### 3.2 Source and Type of Data

Data encompasses everything within the goal or subject of research

(Subroto, 1992). Qualitative research data is often soft data in the form of words and expressions rather than numbers. The basic data in this study will serve as the subject of investigation. Secondary data serves to elucidate the source data.

The principal data in this study consist of scripts, particularly conversations, whereas the secondary data are sourced from books, journals, or theses from prior research addressing analogous issues or theories. This analysis utilizes the following data sources:

1. The principal source in this study is *The Zoo Story* by Edward Albee, a dramatic screenplay released in 1958.
  - Data Classification: Dialogue
2. Comprises books, journals, or theses pertinent to the topic or theory employed by the researcher. This material provides context for comprehending main data and is crucial for establishing a backdrop and theoretical foundation for the investigation.

### 3.3 Sample of Data

This study employs purposive sampling, a deliberate sampling strategy that establishes certain criteria for the selection of sample data. Consequently, the researcher chooses data samples according to the established criteria. Consequently, this study exclusively utilizes data samples pertinent to the research challenges, namely quotations from phrases or words in *The Zoo Story* by Edward Albee. This is an example of sample data in the study:

**3.3.1 Table 3.1 Bad faith, authenticity, and radical freedom in *The Zoo Story***

| No | Data   | Category                                     | Explanation   |
|----|--|--|---|
| 1  | <b>JERRY:</b> Do you know what it's like to be pushed to the extremes of yourself? Do you know the feeling of isolation that eats away at your insides until you can barely stand to exist? I went to the zoo today. | Bad faith, authenticity, and radical freedom | Jerry and Peter's argument in <i>The Zoo Story</i> reflects many basic points of Sartre's existentialism, particularly with the |

|  |   |   |
|--|---|---|
| <p><b>PETER:</b> Oh, yes, the zoo. That's nice.</p> <p><b>JERRY:</b> The zoo is a fair way to describe it. Everyone separated by bars from everyone else. The animals, for the most part, from each other, and always the people from the animals. We keep things apart. That's what we do. We build cages for everything, and we never try to break out. We're all kept apart by our own bars, our own fears, our own social conventions. These bars are our false values, our lies. We think we're so different from the animals, but we're not. We're just as trapped, just as desperate to connect, but always separated.</p> <p><b>PETER:</b> I'm not sure I understand what you mean. <b>JERRY:</b> Look at you, Peter. You're in your own little cage. A good job, a wife, children, a home. It's all so neat and tidy, isn't it? But you're just as caged as those animals at the zoo. You live by the rules, the conventions that keep you from really connecting with others. You don't know what it's like to break free, to try and reach out beyond the bars.</p> <p><b>PETER:</b> And you do?</p> <p><b>JERRY:</b> I try. I try to make contact, to find some way to connect with others. But it's hard. People are afraid. They don't want to see the truth of their own cages. So, they stay behind their bars, comfortable in their own little prisons.</p> |  <p>INSTITUT TEKNOLOGI SEPULUH NOPEMBER<br/>SUNAN GUNUNG DJATI<br/>BANDUNG</p> | <p>views of bad faith, authenticity, and radical freedom. Jerry wants to transcend a life confined to social norms that inhibit human freedom, but Peter is trapped in a decent but inauthentic existence. According to Sartre, individuals live in bad faith through the refusal of their freedom and through avoiding responsibility by living according to societal expectations. Peter, who is living a neat and conservative life, epitomizes the state of bad faith since he still keeps himself in the dark regarding his freedom to choose and live authentically. Jerry, on the other hand, demonstrates an attempt at authentic existence outside of societal "prison" into great freedom—albeit with the accompaniment of loneliness and fear of existence. With this, Jerry seeks to break all shackles—to experience true freedom that epitomizes the concept of existentialism itself as elaborated by Sartre: freedom requires an acknowledgment of the fact that one has to create a meaning in life without any norm or value imposed by any other source.</p> |
|--|---|---|

3.3.2 Table 3.2 Bad faith and Authenticity in *The Zoo Story*

| No | Data   | Category                   | Explanation   |
|----|--|----------------------------|---|
| 1  | <p><b>PETER:</b> (Sitting on his bench, reading a book)</p> <p><b>JERRY:</b> (Approaching) Nice day, isn't it?</p> <p><b>PETER:</b> (Looking up) Yes, it is. Very pleasant.</p> <p><b>JERRY:</b> Do you come here often? Peter: Every Sunday. It's a nice escape from the usual routine. I enjoy the peace and quiet.</p> <p><b>JERRY:</b> Do you have a family?</p> <p><b>PETER:</b> Yes, a wife and two daughters. We also have a cat and a parakeet.</p> <p><b>JERRY:</b> And you come here to get away from them? <b>PETER:</b> (Pauses) No, not to get away. I love my family. But I find that I need a bit of solitude. It's a way to unwind after a busy week, to recharge.</p> <p><b>JERRY:</b> You must enjoy your job then?</p> <p><b>PETER:</b> I do. It's not my dream job, but it's fulfilling enough. I've accepted that some dreams might not come true, and that's alright. Life gives you what it gives you, and you make the best of it.</p> <p><b>JERRY:</b> So, you've given up on those dreams?</p> <p><b>PETER:</b> (Thoughtfully) I suppose I have. It's like a deck of cards; you play the hand you're dealt. And I'm content with that. I have responsibilities, and I meet them. But it's nice to have this time for myself, to read and reflect without any disturbances.</p> <p><b>JERRY:</b> (Intrigued) Don't you ever want more? More excitement, more connection?</p> <p><b>PETER:</b> (Smiling slightly) I've</p> | Bad faith and Authenticity | <p>It was Albee's <i>The Zoo Story</i>-what might be considered an existential contradiction between bad faith and authenticity-that gets labeled, for example, by Jean-Paul Sartre. Peter is bad faith personified; he lives and accepts life as it comes and without question or above his set boundaries. In so saying, Peter is content with the routine and "quiet happiness" he finds, but he fails to recognize or acknowledges the integral freedom of each human being to continually create new meaning in his life. This acceptance is not true happiness but rather an escape from the existential pain related to the recognition of pure freedom.</p> <p>Jerry, on the other hand, embodies the spirit of authenticity. He is discontent with Peter's passiveness and questions life incisively: "Do you not want more?" Jerry symbolizes the man aware of the bonds imposed by society, yet willing to transcend</p> |

|  |   |   |
|--|---|---|
|  | <p>found that moderation keeps me balanced. Too much of anything, even excitement, can be overwhelming. I've learned to be content with what I have and to appreciate the small joys in life.</p> <p><b>JERRY:</b> And you're happy with that?</p> <p><b>PETER:</b> Yes, I am. It's a quiet, steady kind of happiness. It may not be dramatic, but it's real. And that's enough for me.</p> | <p>them—a rather risky and lonely endeavor.</p> <p>This is the tension between authentic existence and a compromise to fit into norms and customs. Peter chooses the superficial security of his life, but for Jerry, it means freedom and deep connection, even at the expense of anxiety and instability. The tension between them reflects the core of the human existential dilemma: to cling to the comfort of the social "cage" or face the urgency of recognizing one's hyper-freedom.</p> |
|--|---|---|

### 3.4 Technique of Collecting Data

Qualitative researchers themselves collect data, by observing documents, observing behavior, or interviewing participants (Cresswell, 2017). In this research study, an extended textual analysis was used as the main data collection method. The approach keenly analyzed the textual material, with particular focus on Edward Albee's play *The Zoo Story*. The researcher employed a narrative approach to gather data from qualitative texts. A narrative passage was the dominant strategy used in presenting the analytical findings. Qualitative data appeared as words or sentences extracted from Edward Albee's *The Zoo Story*; it served as the main data source, supported by other sources such as books, journal articles, and theses. The strategies adopted in data gathering for this study were:

1. **Data sources.** The primary source of data in this research was the entirety of *The Zoo Story* by Edward Albee. This material provided the framework

for identifying and extracting instances of existentialism throughout the play.

2. **Data collection.** Relevant notes were made on the realization of existentialism, quotes, and reference points throughout the data collection process. These sets served as a basis for further research.
3. **Verification of data.** The research procedure encompassed peer verification and cross-validation to guarantee the correctness and dependability of data collection. A peer or colleague with expertise in qualitative research and theatrical analysis was recruited to examine and corroborate the discovered instances of existentialism.
4. **Organization of data.** Quotations, references, and contextual annotations collected were well-organized and sorted to enhance the ensuing stages of analysis and interpretation of data.

### 3.5 Technique of Analysis Data

Qualitative data analysis was closely linked to other parts of the construction of a qualitative study, which also included data collection and the formulation of results. It was important in qualitative research to clarify the procedures in the analysis of qualitative data to attain an intensive understanding of the information acquired and to provide credibility for presentation and possible validation or conclusions of the study. Therefore, this research employed both inductive and deductive approaches in data analysis.

Qualitative researchers tended to use an inductive approach, generating patterns, categories, and themes by systematically organizing the data into increasingly abstract units of information. This inductive process involved a constant backwards-and-forwards process between the evolving ideas and the data set until a comprehensive set of topics was developed. Later, the researchers adopted a deductive perspective, re-viewing their data in light of these themes to determine if additional evidence could confirm each theme or if additional data needed to be gathered. Qualitative data analysis involved successive steps, moving from the specific to the general, and included multiple levels of analysis. Therefore, the stages of data analysis in this study, as outlined by Creswell & Creswell (2017), were identified as follows.



1. **Organization and Preparation of the Data to Be Analyzed.** The researcher revisited the data, represented by extracts from Edward Albee's *The Zoo Story*, which were previously highlighted. The data was then organized and prepared by transferring it into Microsoft Word.
2. **Data Analysis.** Microsoft Word was used to check structured data to ensure nothing was left behind; it also provided an overall overview of the material that each research topic considered.
3. **Data Categorization.** The researcher categorized the data to confirm the accuracy of the data. The classification approach included careful data selection that matched the study criteria to eliminate any duplication or overlapping data. Hence, the data was categorized according to the research questions and sub-sections of the theories adopted for this research.
4. **Creating Data Descriptions.** Data descriptions explaining the data used in this research were created. This included providing specific details about the facts to build an explicit and vivid picture. Thus, the researcher was able to examine the data in a more in-depth manner, connecting it with a number of inherent elements of Edward Albee's *The Zoo Story*, such as story and setting.

The researcher transformed the data previously categorized into a qualitative description by explaining the implication of each data point based on the theories underlying the study. This detailed representation of data included the researcher's perspective, supported by quotes from the data sources that substantiated the findings.



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