The Animal Other: Revisiting Edward Albee's *The Zoo Story*'s Jerry and Peter from a Postcolonial Lens

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Abstract

This paper delves into the intricate layers of Edward Albee's *The Zoo Story* (1958), with Jerry embodying the other and Peter representing the self. The focus is on the rich and complex postcolonial issues of hybrid identity, land, art, and otherness. The fixed identities of Jerry and Peter serve as a lens to understand the dynamics between the self and the other, where every other is shaped by the conquering culture while rejecting its ability to define it. Otherness is a complex and multifaceted concept involving discourse and the dominant group's norms and ideals. To maintain their feeling of superiority, Westerners stigmatized groups such as Others, Barbarians, Savages, and People of Color throughout the colonial era. The conflict is perpetuated through stereotyped ideals and spatial structure. The paper employs the Manichean allegory, the fragmented family metaphor, and the Native American trickster figure to delve into otherness and becoming an animal in the Third Space, Central Park, a unique blend of wilderness and modern life. The sudden appearance of the trickster Jerry in the northern part of the park, leading to a fatal fight for the bench, will expose invisible crimes rooted in animality, sexuality, and criminality discourses of identity-making. Albee's narrative will bring Editor Peter to the shaman's path through tribal storytelling and murder, a powerful tool for promoting sensation for diversity in media, forcing Peter to confront his other and self as the colonizer, colonized, and the animal via the face of the dying animal, Jerry, impossible to deface.

Keywords: Otherness, Trickster, Third Space, Hybridity, Shaman, Becoming animal

1. Introduction

Jerry and Peter's identities are not simple but rather complex and multi-faceted, revealing the intricate dynamics between the self and the other. Each individual absorbs the values of a conquering culture while rejecting its ability to define them. Exploring otherness, encompassing doubleness, identity, and difference, creates two distinct human groups. One group is characterized by prejudice and flaws, while the other is stigmatized by dominant norms as Others, Barbarians, Savages, or People of Color, supporting the self's sense of superiority. The conflict is maintained through stereotyped ideals and the spatial structure, as displayed in Central Park via the Manichean allegory in *The Zoo Story*. Jerry's attempts to solve this conflict by telling stories about the Zoo and the landlady with her black dog aim to change the discourses of stigmatization. In Central Park North, Jerry tells Peter the Zoo story, symbolizing the stigmatized others and the black dog serving the landlady. Peter, a colonial editor with his little Zoo and Nature replica at home, produces colonial discourses. Jerry identifies with the caged lion at the Zoo but is the subservient black dog of the landlady, Columbia. The landlady and her black dog harass Jerry, as he tells Peter, "I am the object of her sweaty lust, "and decides to poison the dog to stop their effect. Jerry struggles with the Black Dog, symbolizing the line between animals and humans created in history, including the Principle of Order and Charles Darwin's views on domestication and psychiatric discourses. As also stated by Una Chaudri, institutions created an unscientific line with their discourses that was impossible to cross.

Jerry and Peter, two characters in a society separated by Manichean allegory and sameness discourses, call each other mad. As Michel Foucault affirms, speaking an idea without the rhetorical foundation of language simultaneously exposes the speaker to insanity and death (1977, p. 19); Jerry, representing stereotype, will die. Their encounter at Central Park, a blend of wilderness and city life, blurs their lines. Peter is calm; he has a job, a family, a wife, and two daughters, whereas Jerry is solitary. Parks were initially intended for fresh air in post-WWII Europe and America (Lavery & Delijani, 2015, p. 91) but became associated with stigmatization and homosexual activity (Brickell, 2012, p. 472). Absurd Drama emerged as a response to the lack of meaning in language, focusing on meaning rather than narrative and poetic (Esslin, 1995, p. 15). Edward Albee uses language as a tool for othering. He employs wandering thought and proceeds dialectically, leading to a final message in a dynamic, definite line of development (Esslin, 1965, p.12). Jerry is the nomadic thought and the counter-memory; he is a trickster who suddenly appears, identifies with the lion, fights the black dog, and finally becomes a shaman who exorcises the fragmenting discourse of otherness, making invisible crimes visible and annihilates himself due to self-knowledge to restore the unity between the self (Peter) and other (Jerry), the soul and the body for self-transformation.

Albee's *The Zoo Story* explores otherness through the play's absurdity, focusing on Jerry, the other, the animal, and Peter, the self, the consumerist Little Man. The study uses the Manichean allegory, fragmented family metaphor, and Native American trickster figure to explore hybridity and otherness in (Third Space) Central Park, wilderness, and modern life, analyzed via Homi K. Bhabha's notion of the Third Space. In Central Park, Peter becomes an animal, which for Gilles Deleuze and Félix Guattari means becoming something other than the white man, which is possible only through the primitive Jerry, a trickster, a shaman. Stereotyped Jerry's self-realization and murder will transform the self. Juxtaposing the fragmented family nation metaphor with the Little Zoo of Peter, the paper traces the trickster Jerry's sudden appearance in the northern part of the park, a Third Space in between two cultures, that will lead to a battle for "the bench," a metaphor for land ownership, unraveling in/visible crimes related to othering and stereotyping. Through storytelling, the shaman Jerry enables the encounter between self and others, vegetable and animal, destroying stereotypes and affecting media discourse on diversity.

2. Literature Review and Research Gap

Edward Albee's plays often feature the family and New York as contested spaces of cultural memory. Albee rejects the "happy family" idea due to his traumatic experiences with his wealthy adoptive family and New York, with his plays staged late (Crespy & Konkle, 2019, p. 231). He depicts the fragmented American family, including his influential family in the media and entertainment industry (George, 2016, p. 2). Albee's writing is political and transgressive, aiming to contaminate television and media with stories of otherness to give them a voice. He creates puzzlement on stage (Cresby & Konkle, 2019, p. 172) by hinting at an unspecified face, eventually revealing the face of Peter's dying animal, Jerry, which Editor Peter avoids roaring like an animal. Still, he must face it, as television will inevitably show it.

The play explores the ideological divide between masculinization and emasculation, with Jerry, a homosexual, and Peter, a heterosexual, both victims of heteronormative, patriarchal capitalist ideologies. Parisa Shams and Farideh Pourgiv (2013, pp. 7-8) saw the play as a power struggle, concentrating on gender identity and gender performativity, utilizing Judith Butler's perspective. Another critic, Shuchi Agrawal, states that since heterosexuality represents success, Peter becomes a part of society, whereas Jerry, as a homosexual, is an outsider (Agrawal, 2017, p. 11). In this respect, the discourse between Peter and Jerry is a conversation between two sexes and two classes of people rather than a communication between two individuals (p.12). C. W. E. Bigsby criticizes Martin Esslin's portrayal of Jerry and Peter as a representation of isolation and a lack of interpersonal connection. Unlike European absurdism and Albert Camus, he highlights Albee's humanistic perspective on communication and the possibility of persistence in seeking truth (1967, pp. 73–74). Jerry's insistence on telling his stories of the Zoo and the black dog reveals the inadequacies of contemporary American society and the individual's shortcomings in facing reality, as in the consumerist Little Man Peter's case. A. Robert Lee argues that Jerry, a primitive from the underworld, seeks natural relationships and breaks the passivity of middle-class culture through violence. He charges Peter with destroying natural energy, sexuality, and love (1970, pp. 53–55). Jerry is not hysterical, as he is falsely labeled as psychotic by some actors and directors. He does not even want to use profanity. He wants to be understood:

> JERRY: … I don't like to use words that are too harsh in describing people. ... But the landlady is a fat, ugly, mean, stupid, unwashed, misanthropic, cheap, drunken bag of garbage. And you may have noticed that I very seldom use profanity, so I can't describe her as well as I might.
>
> PETER: You describe her ... vividly. (Albee in Esslin, 1965, pp. 168-169).

As Jerry's speech reveals, Jerry's problem is not the aggressive dog; his problem is its keeper, the drunken landlady, and how she uses the dog for Jerry is worried about the animal inside Peter. Una Chaudhuri, in her study on Charles Darwin's bestselling work on the emotions and feelings of animals and men (1872), emphasizes looking into the face of the animal and accepting the truth that animals have feelings and emotions will disturb the (animal) slaughter and consumption culture and make one guilty of animal anthropomorphism (2007, p.12). Humans make replicas of the outside world of nature by withdrawing to their private worlds that reflect their way of life (p. 13), as exemplified by Peter, who has a little Zoo at home. On the other hand, the animal's gaze is disturbing, whereas the human can gaze at the animal freely without considering the animal's feelings and emotions; the animal cannot gaze back and becomes defaced (p. 12) to avoid facing the animal Other, which is the main subject of animal studies. According to Chaudhuri, Albee's play *The Goat or Who is Sylvia*? with its overt depiction of the animal body and face, reveals this, which is not the case with *The Zoo Story* (1959), which is rather discoursive and shown in the language used by Jerry. Chaudhuri should have included the play *The Zoo Story* in her study. As mentioned by Boróka Prohászka Rádl, the scapegoat in *The Goat or Who is Sylvia*? is a natural goat, or a person or persons, or a sacrificial victim who would take on the sins to transform the fragmented and suffering human characters or others like Jerry, as the trickster (my emphasis) into a new state, opening a new opportunity for a new sense of identity (2009, p.147). The animal symbolism of the dog, the cat, and the lion helps with identification in the play. Jerry worries about his sense of self. Like Jerry, who faces the black dog and the lion, Peter must face Jerry, his other animal.

Albee's play requires careful analysis of the revelation of a language that would give voice to animals or animal-identifying people in the 1960s and 1970s, similar to the self-liberating attitude of male jazz musicians who identified with cats breaking free from dominant culture's restraints. Animals are no longer wild but domestic breeds like all the other pets, and individuals like Jerry, whose only concern is how to live together, are assimilated. Lucina P. Gabbard argues that Jerry calls himself a perpetual transient, as his mother abandoned him at the age of ten and made him homeless forever. He desperately tries to connect with God, humans, animals, and objects (1982, p.

15), which would do injustice to wise Jerry, as he reveals a spirituality akin to the minimalist environmentalist activist Henry David Thoreau's stand, listing his self-made furniture, counting one bed, one plate, one spoon, one fork and his being a part of the abolitionist movement (Thoreau, 1980, p. 49). Jerry's mother's departure to Alabama alludes (to the gendered South) where she was found an alcoholic and dead by his father (gendered North), wanting to bring her back, referring to the fragmented nation metaphor of Civil War Poetry. Therefore, Jerry must be analyzed from a postcolonial perspective, as he is the (animal) Other from the West, the Native Americans, whom Peter does not want to face but must face becoming self-conscious. Jerry targets the clichés of modernism, identifying with the caged (mountain) lion, a sacred native animal at the Zoo representing the Trickster Coyote with whom the Native Americans identify, like the crow, the bear, or the puma, and so on, which became a stereotype with the criminal animal metaphor, becoming stigmatized. Coyote became associated with Mexican male drug dealers who trafficked women. So, Jerry is a trickster figure who suddenly appears to lead a person down the right or wrong path and requires respect and understanding. This paper examines *The Zoo Story*'s characters in the context of otherness through a postcolonial lens via the trickster figure, tracing the nomadic thought in Jerry's discursive journey from being a trickster, a lion, a dog, and a shaman to self-annihilation and death, with an emphasis on the hybrid or open-boarded identity or the animal Other created in the in-between place of a Third Space that connects wilderness and civilization's city life.

This study has some limitations, as there have been no previous studies on hybridity, the Third Space, animality, or postcolonial issues related to *The Zoo Story*. Most existing literature focuses on gender construction and performativity, lack of communication, alienation, isolation, class difference, violence, language, and deconstruction. In a recent study, Sadia Afrin Shayla (2022) explores how the internalization of power restricts individuals from making their own choices and suppresses their sexuality. She uses Foucault's ideas on power, focusing on the societal limitations on Peter's sexual life and his (animalistic) desires as he tries to maintain his middle-class status. On the other hand, Jerry, who is sexually free but isolated, refuses to remain in the lower class and wants to join Peter. Another critic, Faiza Zaheer, analyzes the play using Jacques Derrida's Deconstruction and emphasizes the deceptively straightforward language used by both Jerry and Peter to reveal their true identities in postmodern and postwar American society (2023, p. 561). However, the author of this study aims to reexamine *The Zoo Story*'s Jerry and Peter from a postcolonial perspective. It looks at the Manichean allegory in the Third Space between the colonizer and the colonized to deconstruct the metanarratives of the American family and identity based on wilderness and othering discourses, with the counter animal stories of hybrid Jerry, to create new diversity discourses.

3. The Zoo (Story): The Site of Memory

Jerry's one-night stand with the son of a Greek guard alludes to the effect created by dominant myths, grand narratives, and psychiatric discourses. With his stories, trickster Jerry enters the Zoo, the site of memory, where he can remember the past, make sense of the present, and plan the future by calling the editor, Peter, to action, revealing in/visible crimes through self/murder. Juxtaposing the Zoo with Central Park, he will tell the devastating story of civilization, democracy, and stigmatization. Jerry is the unwanted animal Other, whom Peter needs to face to become an animal, which Gilles Deleuze and Félix Guattari define as becoming other than heterosexual White men (or Jesus) that is necessary for becoming a part of the ecosystem made of "animals" and "vegetables," as Jerry calls Peter.

For Jerry, Peter must be a dog man, not a cat man, as dogs are tamed and a literary category reflecting civilization, love, and friendship. Nevertheless, Peter does not own a dog and refuses to contact Jerry, who questions him and wants to sit on his 'bench.' The metaphor of taking over the bench in North Central Park in the right corner where Peter sits challenges the notions of democracy, the family, the country, and the American identity associated with the North, as Jerry is coming from the West and is related to illicit sexuality, gayness, and primitivity. Ironically, he will reconquer the lost spaces of cultural memory denied to him. He will open space for change, dismantle stereotypes through language, and enable a new language. In *The Zoo Story*, Albee critiques the empty language (Esslin, 1995, p. 16), which prevents honest communication and is the primary tool for othering (Bennett, 2017, p. 43). He attacks the patriarchal language and the American nation's conception of the family. The family man, Peter, symbolizes the family, institutions, and police cooperation in his approach to solitary Jerry, emphasizing sameness and success. According to Emeline Jouve, the nation as a family metaphor is fundamental to American discourse (Clum & O'Brien, 2018, p. 16); paradoxically, Albee employs this image to condemn a morally depraved society by portraying the transgressive, insane Jerry, who seeks to awaken Peter, unaware of his pitiful and violent position, to his other selves. Albee makes the invisible violence visible on stage; Peter the All-American, ironically, labels Jerry mad and a transgressor as reflecting the political turmoil of the time, secluding all differences from politics and work life, inducing madness and paranoia as the local police, cooperating with the FBI, arrested people. They banned people who were different from working in public positions following the subcommittee report released on December 15, 1950, declaring that all sex perverts are transgressors (Paller, 2005, p. 55), blocklisting them.

In the same manner, Peter threatens Jerry with the police. Still, Jerry does not shy away and belittles Peter, saying that the police would not help him because they are busy hunting homosexuals (fairies) on top of the trees or in the bushes on the west side (Albee in Esslin, 1965, pp. 180–181). Albee, with the pun on the name Peter, penis (manhood), and rock (Plymouth Plantation and the Forefathers of America), attacks language with Jerry with multiple meanings (the German soldier, the lion, the trickster, and the shaman) to break its effect and disrupt the flow of history. Jerry is chasing after the lost power and "the land," which is synonymous with identity for the Native Americans whose lands colonialists have taken away. Jerry tells their story with the Zoo story. As mentioned by Cornelius Holtorf, zoos are metaphorical places for collective memory to remind us of the past, present, genetic inheritance, natural evolution, and culture that can no longer be associated with wilderness and innocence (Holtorf, 2013, p. 89).

The Zoo alludes to the colonial history of Europe and America and the human zoo of Nazi Germany before WWII. It refers to the blindness of America, rooted in racist attitudes by Marxist critique and by others as a rational product of modernity (Carlton, 1995, p. 106), ancient philosophy, humanism, and Cartesian dualism drawing a clear line between the animal and humans. Social Darwinism paved the way for exterminating inferior or weaker species, which became a legal policy (Carlton, 1995, p. 146). In Germany, there was genocide, and in America, there was the systematic occupation of indigenous lands through the extermination and subjugation of the indigenous people in colonial North America, which happened as a process in four stages: the exploratory (16th century) marked by curiosity; the colonial (1600–1775) ruled by treaties and conciliations: the domination (1845), where tribes surrendered: and the consolidation (1845–1890), which resulted in total white supremacy. According to Carlton (1995), they subdued all Plain Indians, killed and assimilated the hostiles in the southwestern territories, and established the reservations at the cost of cultural genocide (p. 121). Nomadic Jerry metaphorically interrogates Peter's case in the right corner of the Northern Central Park in the North.

In search of justice, Jerry hopes to meet the good old North (associated with abolishing slavery) and the wilderness. Instead, he finds Peter, the consumerist Little Man created by the film industry, sitting alone in the park and boasting with his family and two television sets (Albee in Esslin, 1965, p. 160). In Central Park, the barriers of race, ethnicity, class, and gender seem to have vanished. In this way, in the heart of the modern city, the two separate worlds unite violently (Stenz, 1978, p. 6), where Peter represents the self (colonialist) and Jerry represents the Other (colonized). As Peter Brook calls it, the holy theater of Albee is the theater of the invisible made visible, in which the stage becomes a place where the invisible can appear (Barber, 2005, p. 39), combining space and identity in his theater. New York Central Park becomes the battlefield to display otherness, the self, double, and other duality: heterosexual and homosexual, primitive and civilized to achieve liberation. Jerry is like a judge or sorcerer, seeking the truth and exorcizing evil. Ironically, Peter confronts the dismembered family constituent, Jerry, "in struggle," whom he is supposed to know but does not because of the fragmented family concept created by the Manechian discourses and the gendered family nation metaphor.

4. The Family as a Nation and the Fragmented Family Metaphor

The fragmented family concept developed in American art and poetry contributed to the evolution of national identity, associating the North with the masculine and the South with the feminine. Jerry, too, suffers from the memories of his fragmented family. Metaphorically, Jerry's mother left him and his father and went to the South, running away with a man when he was ten, but later, his father found her drunk and dead in Alabama. Furthermore, he leaves his two picture frames empty, alluding to the controlling, divided family metaphor. According to Amy Mural Taylor, this metaphor and the family's lexicon produced a gender divide in war poetry between a male Union and a female Confederacy, which Americans used to try to comprehend the struggle between the two sides (Johnson, 2016, p. 33). The South wanted to forge a national identity through metaphors based on the ideals of family and organic duty by identifying themselves with the founding fathers and European nationalist movements (Johnson, 2016, p. 34) and created Columbia with her dog, the mother of the Nation, who summoned her sons to duty by allowing the war (Johnson, 2016, p. 34). Artists imagined a welcoming native woman depicted naked and adorned with feathers, which remained popular in political cartoons between the 16th and 19th centuries despite the silencing of Indigenous women. The iconic native woman later became the White Lady Liberty, or Columbia (p. 34), who became the image of Manifest Destiny and was finally attacked as the misanthropic old landlady by Albee in *The Zoo Story*. The national identity founded on the white young woman's image excluded blacks, indigenous people, and immigrants gathered in ghettos, reservations, barrios, and rooming houses. Albee's counter-image, the loveless, mean, misshapen, and drunken landlady, intolerant of difference, symbolically illustrates segregation and mistreatment (Albee in Esslin, 1965, pp. 168–169), a reality.

According to Jouve and Michael Y. Bennett, absurd drama is realistic, and the dialog between absurdism and realism opens the way for the process of self-realization (Clum & O'Brien, 2018, p. 17). Mad Jerry has to help All-American Peter with his self-realization process. As a tribal storyteller and a shaman, hybrid Jerry (Albee) is to exorcize the false self (fixed identity) that prevents mutual respect and compassion. According to Andrew Darr, Central Park separates Jerry and Peter sexually and economically (Clum & O'Brien, 2018, p. 43). The in-between place symbolizes diversity, the separation between the conquerer and the conquered (the colonizer and colonized), the immigrants and the original owners of the land, the wild and the civilized, the animate and the inanimate, and the dispute resulting from them. Ironically, it is a habitat for racial, ethnic, and biological diversity and shows the interconnection between species. The Harlett, the North Woods, and the Ramble in the northern part of Central Park, despite the disappearance of 198 plant species, 641 plant species, and 270 bird species each year, is an ecologically significant area (Başaran, 2020, p. 139) for diversity, of which Jerry and Peter are a part. Central Park is notable as a habitat for birds and plants (vegetables). Jerry seems obsessed with it as he talks about birds hanging from St. Francis and Peter as vegetables.

Albee's use of in-betweenness is similar to Homi K. Bhabha's use of the Third Space in *The Location of Culture* (1994) to question fixed identities imposed on conquered nations or folk. Taking the idea from Frantz Fanon, Bhabha notes that people with transgressive hybrid identities will be the only ones who can start revolutionary cultural change (Bhabha, 1994, p. 55); he asserts that in the Space of Enunciation, a space between (in-betweenness and liminality) two worlds, the conquerer and the conquered, is where the hybrid identity of the conquered is formed (p. 54). By creating a new sense of identity that may be nearly identical but not the same, entering the Third Space demonstrates the possibility of creating a shiftable identity (Bhabha, 1994, p. 123). The Freudian term unheimlich (unhomeliness), used by Bhabha, enables the hybrid person to relocate home and world, creating extra-territorial and cross-cultural initiations (pp. 13–14). Hybrid Jerry will relocate home, helping with change and transformation.

Jerry not only cares about the animal inside, but he also cares about the animal inside Peter and wants to free Peter's body from his soul

by taking the entire bench from Peter, which is a metaphor for possessing Peter's soul, telling animal stories for identification. As Michel Foucault (1995) states, the body's prison is the soul, and new concepts can create new definitions (p. 30). Naqibun Nabi and Firoz Ahmed (2016) state that while Peter symbolizes the imprisoned American soul, Jerry represents the other America in struggle (p. 237); the concept of the shapeshifting Native trickster will trigger change. Mac Lanscott Rickets explains in "The Shaman and the Trickster" (1993) that in Indigenous culture, the trickster can be a lion, a rabbit, a coyote, a handsome man, an old man, a beautiful woman, and so on. It can trick and mislead someone to do right or wrong. He alludes to acquiring knowledge and the power that knowledge brings. The trickster aids in overcoming the restrictions of the past self, which will open future possibilities. It facilitates the development of a different psyche and the discovery of a specified place in the universe. (Hynes & Doty, 1993, p. 87). He also seeks humorous ways to subdue the world, like Jerry, who suddenly appears in Central Park and annoys Peter as he goes about his Sunday ritual and does not want to be disturbed. Jerry appeals to the masculine animal or violence in Peter and seeks to subdue it violently by making it visible.

5. Jerry and Peter in the Third Space: Central Park and Hybridity

As past and present can be found in America (Arneil, 1992, p. 5), Central Park (the Third Space) is the emblem of democracy. It is a microcosm to trace the history of American identity based on wilderness occupation and taming. The Zoo in Central Park is the memory bank of modern life, and Peter, claiming the place as his own, is a fanatic. As Cecilia Konchar Farr notes, the American landscape made America uniquely American. The American landscape, which is exurban, green, pastoral, and wild open space, fascinates writers to idealize it and helps to create heroes for self-definition (Murphy, Gifford, & Yamazato, 1998, p. 94). Albee's Peter is a self-defined hero, a stereotype meeting his Manechean Other (primitive) Jerry as a counter-figure who also attempts self-definition. As also noted by T. Ross Leasure, Central Park serves as a meeting place for people with varying self-definitions, as it is an open space. The south side of 86th Street, with cheap accommodation and employment, became a home for poor gay men who were hooking up after World War II (Clum & O'Brien, 2018, p. 33) and became the Other Space. Similarly, Columbus Avenue and Central Park West, in which Jerry was residing, were areas associated with illicit sexual activities (p. 31), a place Jerry does not like, ironically alluding to the foundation of America and democracy.

Nomadic Jerry, searching for democracy, is walking north to become a shaman (an animal). According to Gilles Deleuze and Félix Guattari, becoming a woman or animal is a necessity that is possible only with a multi-dimensional, active subject, a decentralized self, and with writing (flow, composition) that will allow transformation. Transformation into an animal or a woman, which means being other than a white man, is possible only by facing the sexualized and racialized other (Parr, 2010, p. 307). Jerry is the racialized and sexualized other who is to mirror the animal, the plant, the effeminate, and the criminal beastly other, and Peter is either an animal or a vegetable (Albee in Esslin, 1965, p. 170).

Albee's work explores primitivism, focusing on the concept of the self/other through the characters Jerry and Peter. He highlights the spirituality of primates, who break free from institutionalized beliefs by becoming animals. Albee's theory emphasizes the importance of understanding and accepting people who identify as automatons, robots, and animals for communication. He uses Jerry as the animal and Peter as the automaton, allowing for communication between the two separated worlds united in the North. Albee creates an alternative human model, opposing the idea of a scientific model of the self-knowing man embodied in the robot-like Peter, and presents an alternative to Jesus's front as described by Deleuze and Guattari; humans do not need the intolerable Jesus's face for spirituality. The face of Jesus is the white man's face with enormous white cheeks and black pits (Deleuze & Guattari, 1984, p. 163). Albee emphasizes R. D. Laing's view, famous in his time in America, on the necessity to find a theory focusing on understanding, accepting, and including the people who identify themselves as automatons, robots, and animals mentioned in *The Divided Self* (1965, p. 23) to enable communication. Walking north to the Zoo in Central Park alludes to the right to own land in the North, citing the latitude that Drake mentioned. According to colonialists, New England stretched from Philadelphia to Newfoundland, from sea to sea, and from the forty-first to the forty-eighth parallels of north latitude (Drake, 2001, p. 66). The play contrasts the rock memory of Plymouth Plantation founders Peter and Jerry, a counter-memory of the land. Albee juxtaposes the human model with Jerry's instincts and flaws, suggesting Peter, a fake, artificially engineered male model, is the product of science. Jerry is not psychotic or someone with suicidal tendencies, as critics and actors misread him; he is a teacher (Hoffman & Braudy, 1979, p. 20) who asks the right questions to Peter about 'North' and his masculinity and modernity as they are interrelated.

Jerry is a challenge; he is a counter-teacher through whom Albee denounces the concept of the teaching machine and the construction of a new kind of individual as opposed to Skinner's popularized view. Skinner spoke of the need to bring men up to the same level of science and emphasized the science of behavior with an experimental attitude toward what a few men can make (Hoffman & Braudy, 1979, p. 20); on the contrary, Jerry's role is to explore the bond between humans and animals, emphasizing primitivity. While writing about "the absolute image of man" and the idea that it tried to normalize sexually offensive and addictive behavior, Albee does not justify the addictive behavior of the individual. Therefore, Jerry criticizes Peter for smoking and his obsession with the bench, referring to Sigmund Freud, who had mouth cancer and a prosthesis as a result of smoking (Albee in Esslin, 1995, p. 160). Jerry struggles to overcome the consequences of addiction and obsession with the status quo caused by the so-called civilization based on potent patriarchal ideals of manhood represented by feudalistic Peter and the father of psychoanalysis, Freud. Calling him to defend his honor, he starts a battle over the bench where their faces almost touch (Albee in Esslin, 1965, p. 182-183) to release accurate instincts. Hence, the face can convey a subject or a person; human language can translate all the codes of life. (Deleuze & Guattari, 1987, p. 63). Their blurred faces becoming one and mirroring each other will transcribe shared life codes, instinctively transforming them into animals discussing animality, sexuality,

civilization, and criminality discourses.

6. The Animal Other

Through classification, science and the Enlightenment contributed to dividing individuals into sexual groups and species. Charles Darwin's theories in *The Origins of Species* sparked discussions on sexuality and animality. Particular animals like cats, wolves, foxes, and jackals became categorized as other animals because they destroyed sheep and poultry as untamable, as taming was the essential element for civilization (p. 224). However, dogs have become associated with taming, civilization, society, love, and companionship because of their ability to inherit desirable genetic traits (Darwin, 1859, p. 224). According to Naama Harrel, the devoted dog connected with culture is a mythological and biological construct, and its wolfish tendencies influenced its beneficial guardian abilities (Harrel, 2020, p. 103). The gatekeepers, the misanthropic obese landlady, and her beastly dog—who refuse love, friendship, and communication—are Albee's counter-image (Albee in Esslin, 1965, p. 168).

In addition to serving Western culture, the transgressive, selfish, and assimilated black dog also helped to marginalize gays, animals, people of color, Native American women, and mad people. Directors and reviewers called Jerry mad for poisoning the dog. Jerry makes fruitless attempts to sever his ties to modernity and blend in. Similarly, mental health institutions label individuals as "mad," "animal," "machine," "psychotic," "psychopathic," and other labels without getting to know them. According to Foucault, segregation and institutionalization—two Enlightenment ideas that aim to isolate people from society—were the sources of the distinction between reason and insanity. Since the trickster represents wildness and animality and the people identifying with animals become stereotypes, madness, an essential part of shamanism, is dissociated from reason. Therefore, Peter tries to keep Jerry away from society by labeling him mad and calling the police to maintain the conflict between the other and self, the wild and the tame, madness and reason, homosexuality and heterosexuality. Jerry and Peter represent the contradictory images introduced by Kinsey. In America, the anti-psychiatrist Kinsey believed that a veil concealed sex. This belief led to self-enclosed discourses about homosexuality and made coupling an action that paved the way for sexual reform (Hoffman & Braudy, 1979). To counteract the effects of sexuality discourses of othering, Albee writes about both overt (Jerry) and covert (Peter) homosexuality. Peter's crossing his legs, sitting, and speaking are examples of this, as Jerry detects them (Albee in Esslin, 1965, p. 161).

Albee also alienates the detaching effect of hunter and farmer discourses, the Wildman, the Beast, and the Murderer. Alluding to the wild man, as opposed to Peter, Jerry refers to the beast in everybody and the myth of the everyman still present in the humanistic rhetoric of the 20th century, a supposedly frightening figure covered in hair, raised by bears and wolves with no language, living outside society (Zulaika, 1993, p. 22); Jerry, with his physical appearance and fading youth, makes the invisible Wild Man in Peter visible, alluding to the Biblical hunter and farmer story, of the hunter Cain and the farmer Abel fighting each other. They show the eternal confrontation between primitivity and civilization (Zulaika, 1993, p. 23) between the Native Americans and the Westerners. Peter and Jerry are like the two Edenic brothers in constant battle. They are both the hunter and farmer, actually being one. But the unique wild beast haunting the hunter's desire and imagination is unclassifiable and invisible, so the concept gets dissolved (Zulaika, 1993, p. 25) in Jerry, leading Peter to confusion and making him think Jerry must be from the village (Esslin, 1965, p. 164), thus making Jerry angry:

> JERRY: What were you trying to do? Make sense out of things? Bring order? … I live in a four-storey brownstone rooming-house on the upper West Side between Columbus Avenue and Central Park West ... It's a laughably small room … this beaverboard separates my room from another laughably small room … a small room, but not necessarily laughable. The room beyond my beaver board wall is occupied by a coloured queen who always keeps his door open… (Albee in Esslin, 1965, p.164)

The caged lion next to other caged animals and the four-story brownstone rooming house allude to the founder Columbus; as the Avenue's name suggests, America, populated by assimilated people with different ethnic, racial, and gender backgrounds, shows abused human and animal lives as parallels. Only when Jerry speaks of his environment can he spawn some interest in Peter (Esslin, 1965, p. 168), as Peter also realizes that he is living in a cage (Agrawal, 2016, p. 10). Still, at the same time, it suggests his powerlessness to take the right action, as he cannot kill the dog, and the segregation and stereotyping discourses symbolized by it. Due to his incorrect tactics for befriending, the dog grows more robust and hostile:

> … when he saw me for the first time ... the day I moved in. I worried about that animal the very first minute I met him. Now, animals don't take to me like Saint Francis had birds hanging off him ... What I mean is: animals are indifferent to me ... like people [He smiles slightly] ... most of the time. But this dog wasn't indifferent. … he'd snarl and then go for me, to get one of my legs … [Puzzles] I still don't know to this day how the other roomers manage it, but you know what I think: I think it had to do only with me. (Albee in Esslin, 1965, pp.170-171)

The roomers are living in poverty under constant threat, reflecting the period's realities about racial and sexual segregation. Despite the Fair Employment Practices legislation, people in the North experienced racial discrimination and were living in poverty. The New Deal coalition opposed civil rights activists (Kazin et al., 2011, p. 926). Jerry's altercation with the black dog, who does not like Jerry even if he provides him with hamburger meat without the buns, represents this. Trickster Jerry does not enforce obedience on animals and humans as St. Francis (Christianity) did. His altercation with the erotic but submissive dog demonstrates how happy and unhappy outcomes can influence behavior, particularly in a consumerist society that mirrors the psychiatric discourses of the day and their impact on othering, echoing Kinsey's theories that center on the adverse effects (neurosis and psychosis) and the repression of sexual instincts by civilization.

Kinsey aspired to normalize sexuality as a means of emancipating patients from an oppressive society. However, the repression of sexual desire was essential for cultural advancement and the transformation of sexual energy into art, religion, and intellect (Hoffman & Braudy, 1979, p. 23). Jerry needs to find an artistic strategy to alter the dog. The abusive black dog in Erection, for example, is a creative production by Albee that challenges Kinsey's theory that influenced discourses of entrapment around homosexuality instead of liberation. Because of stigmatization and stereotyping, Jerry finds it challenging to achieve self-actualization and is unable to control the masculine dog. He needs to examine himself and devise a strategy to deal with the adaptability of American society based on control and ownership.

Jerry desperately wants to control the black dog and Peter, but they do not want to lose control. Peter, claiming ownership of Noboy's bench in an open space like Columbus, labels Jerry mad like Columbus, who stigmatized the indigenous peoples as idiots, dispossessing them of ideas of value (Schweninger, 2008, pp. 20–21). Furthermore, the Enlightenment meant land labor was the foundation for property rights (p. 19), transferring preachers and politicians the right to use the concept to acquire colonial lands (p. 23). The symbolic fight for the bench alludes to the right to land property, as in the case of fruitful Seneca land converted into Central Park, a commodity. Politicians removed the free owners of the land (Seneca) with the assistance of the media by labeling them vagrants and criminals, many lost persons whose whereabouts no one knows, as mentioned by the U.S. National Park Service (n.d.) in an article called Seneca Village, New York City.

The American Dream, Manifest Destiny, and the madness of capitalism are all reflected in the metaphor of who gets to sit on the bench. Jerry hastens his death to destroy discourses on homosexuality, animality, and bestiality. Mad Jerry, a black dog, a trickster, and a shaman, symbolizes societal corruption and healing. He sacrificially dies in Central Park, blurring all borders to create a new spirituality based on diversity, disrupting history, and becoming an alternative figure for Jesus Christ. Jerry and Peter signify madness and reason as binary, ironically mirroring each other. As Michel Foucault mentioned, madness is associated with sloth, animality, and non-meaning. In Foucault's view, it transforms into a space for meaning creation by becoming the opposite of reason (McNay, 1993, pp. 38–39).

7. Jerry, the Shaman's Path and a New Spirituality

The television will feature primitive Jerry, a shaman who speaks for animals and humans in the Zoo, seeking authentic relationships like honesty, trust, understanding, tolerance, and love. Jerry's mission is to co-exist with animate and inanimate beings (Albee in Esslin, 1965, pp. 178–179), focusing on connection with body and voice. The shaman enables communal life with animals, plants, and other species in their natural environments. Instead of expressing a relationship to the face, the shaman emphasizes connection with body and voice. The fact that the frail and precarious shamanic, warrior, and hunter institutions of power work through corporeality, animality, and vegetality makes them all the more spiritual (Deleuze & Guattari, 1987, p. 179). He awakens Peter from his Zoo illusions, awakening him to his instincts and overcoming undesirable sides. Jerry's story exposes civilization's corruption and the desired outcome. He produces animal stories, contaminating all aspects of life and creating a becoming-woman, taking over social fields and conquering men (p. 276), opening up a space for new imaginings. Jerry, an idea (wandering thought) of the biological paradigm of philosophy, Christian humanism, and nationality, must extinguish the old to build the new in the Nietzschean sense; Jerry, as a stereotype, dies.

Albee's writing and storytelling have tainted the self-sufficient, so-called successful All-American Peter. *The Zoo Story* touches on every aspect of life. As Claire Colebrook states, literature is a becoming-woman; language is a new perception-creation tool for new becomings (2002, p. 145). Jerry deposes Peter, takes his bench, and possesses Peter's soul. As the tribal storyteller and shaman, he introduces a new spirituality as opposed to the Christian St. Francis of animals, who teaches the animals to pray to God and obey his orders. Trickster Jerry opens the way for the true self and self-identity. Peter transcends his former self with the dying Jerry, who challenges the anthropocentric patriarchal discourses by metaphorically annihilating the fingerprints of Peter from the knife, civilization. Peter has lost the bench but defends his honor, as Jerry utters, "You're not a vegetable... You're an animal, too" (Albee in Esslin, 1965, p. 184), surviving the heroic battle. Now that Peter has fully transformed into an animal, he may join the animals at home for supper, which the parakeets prepare, and sit with the cats. The cat replaces the dog, the exotic parakeets represent independent colonial daughter lands, and the bird of the shaman returns the spiritual messages of the Birds of St. Francis (influence of Christianity) to shamanism and diversity. The parakeets and the birds no longer hang from St. Francis but become members of Peter's table at home, symbolizing home and acoustic language (Ferber, 1999, p. 25), destroying the Manichean allegory.

Birds suggest the co-existence of paganism and Christianity in shaping animal criminal and sexuality discourses. Michael Lundblad (2009) argues that human and nonhuman animal discourses produce categories like the "criminal animal category," and animality studies can enhance understanding of human politics and cultural perspectives on animality, leading to new insights in fields like sexuality history (p. 497). Cats were connected to witchcraft in the Medieval Age but were considered spiritual beings in ancient Egypt and Islam. Jazz musicians identified with cats, liberating black and white people seeking freedom and spiritual meaning (Saul, 2003, p. 254). Albee breaks the hierarchy between animals and humans, presenting an antithesis of the colonizing, Feudalistic Christian story and highlighting the connection between animality and sexuality only after the symbolic murder of the stereotypes represented by the other Jerry, Peter, with his new animal identity, can sit and eat at his animal community table at home.

8. Conclusion

Edward Albee's *The Zoo Story* breaks down the hierarchical classifications of medieval, ancient, and Enlightenment thought. Albee creates a Third Space by breaking down patriarchal animality discourses with metaphors. His minimalist approach departs from convention, fostering creativity and new artistic mediums. The play addresses nationality, family, and the value of free speech for

communal and individual well-being and identity. Albee's use of words to create and destroy worlds emphasizes how necessary open borders, identity, openness to becomings, and authenticity are to one's and the world's well-being. His minoritarian theater creates a sophisticated avant-garde style in American theater by fusing postcolonial ideas related to self and other, the Third Space, with Deleuzian and Guattarian ideals of art and becoming-animal, deconstructing stereotypes and making invisible (crimes) visible, enabling communication between reason and madness, civilization and primitivity, animal, and human, the colonizer and colonized the heterosexual and homosexual, the rich and poor, and giving voice to the silent by liberating the body from the confines of the soul.

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