

A Jungian Analysis of the Male Protagonist's Personality in Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*¹

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Abstract

Stephen Sondheim's musical *Sweeney Todd: The Demon Barber of Fleet Street* features a protagonist who can be viewed as a victim of England's classism. In this study, Carl Jung's theory of analytical psychology has been adopted to analyze Todd's personality as perceived in Sondheim's musical. The results reveal that Todd, having been unjustly separated from his wife and daughter, is driven by the Personal Unconscious, which is part of a psychological complex that blocks the logical utilization of the Ego. At the same time, he displays a calm and earnest-looking Persona while embodying the Shadow of a cold-blooded killer. His Anima is revealed as his weakness when he is distracted as well as being driven by the desire for a family reunion. However, he cannot attain the Self, which is central to a balanced personality. In brief, psychologically, Sweeney Todd is a thinking and feeling introvert, a product of both causal motivation and regressive adaptation.

Keywords: Sweeney Todd, Stephen Sondheim, Carl Jung, Jungian Analytical Psychology, Personality

Literary works draw readers into the fictional worlds created by writers and invite all kinds of emotional involvement contributing to the purpose of entertainment. This includes aspects of originality and artistry through the

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creation of characters and settings (Rizakiah et al., 2018). A character analysis is often an automatic process that occurs while a reader is engrossed in the story (Suwannaus, 2000), especially when the character's personality resonates with an understanding of human psychology in the real world (Onsiriwan, 2021). At a quick glance, Stephen Sondheim's musical *Sweeney Todd: The Demon Barber of Fleet Street*, an "urban spectacle of pointless murder and communal cannibalism" (Davies & Emeljanow, 1989 as cited in Labrande, 2020, para. 2) may seem far-fetched, improbable and, thus, too far removed from real human resonance. On closer inspection, however, this musical thriller that is both humorous and tragic (Upton & Vanderwerp, 2015) presents a complex character exhibiting how the mind can influence a person's desires and ways of attaining desires (Utomo, 2018).

In order to reveal the functioning of the mind and achieve an understanding of both real and fictional characters' behavioral performance and personality, many scholars suggest the application of Carl Gustav Jung's theory of analytical psychology, or as it is widely referred to, Jungian analytical psychology (Feist & Feist, 2008; St. Hilaire, 2019; Ewen, 2003; Schultz & Schultz, 2015; Shelburne, 1976). Jung believes that human beings are born with the tendency to inherit from their ancestors many elements which guide their behavior and set their consciousness regarding social responses, personal experiences and the world; that is, the processing of the psyche (Feist & Feist, 2008; Ewen, 2003; Schultz & Schultz, 2015). The term 'psyche' describes the system of the mind whose work leads to the body's responses. In other words, it is considered to be a collaboration between mental energy and physical energy. This collaboration results in the shaping of a person's personality through experiences, surrounding factors as well as the patterns of ancient energy (Shelburne, 1976; Schultz & Schultz, 2015; St. Hilaire, 2019). The present study, therefore, proposes to apply the Jungian theory of analytical psychology focusing on the issues of personality structure, archetypes, psychological types and the dynamic of personality in an analysis of Sweeney Todd, the male protagonist of Sondheim's famed musical. It is hoped that viewing the personality of Sweeney Todd through the analytical lens of Jungian psychology will contribute to a more complete understanding of this complex character.

Literature Review

Jung's theory of analytical psychology has influenced many literary studies in which repetitive behaviors and gestures are analyzed and defined as human archetypes. In such studies, the personality and psyche are illustrated and understood in terms of structure and type. Suwannaus (2000), for example, applied the concept of psychological types and the dynamic of personality to illustrate the character of Scarlett O'Hara in Margaret Mitchell's *Gone with the Wind* and found that this female protagonist performed the functions of thinking,

feeling, sensing and intuiting. Moreover, she was extravert and driven by her fear of starvation due to the past experience of a hard time—considered as the Causality—and her desire for wealth—considered as the Teleology. Fitri (2021), in addition, made use of the theory of archetypes to analyze the character “She” in *Imaginary City* and revealed that the character put on a Persona to hide her real feelings and introduced the archetype of the Self in an attempt to stop the Shadow, which ruled above reason, and to repair the damage in her relationships with others. Jung’s archetypes can also be applied in a film study. For instance, Falsafi et al. (2011), adopted this theory to analyze the middle-aged characters in the film *Who’s Afraid of Virginia Wolf* and found that the male character displayed his Anima through his weakness as a result of a failed marriage and the female character displayed her Animus through her dependence on alcohol. The characters’ Shadow was shown to be violent for the male character and lustful for the female character.

The present study intends to further the existing applications of Jung’s theory of analytical psychology by showing that the theory can also accommodate an analysis of a seemingly over-the-top character in a musical play. Following a brief introduction to Sondheim’s *Sweeney Todd: The Demon Barber of Fleet Street*, this section gives a brief overview of four aspects of Jungian analytical psychology, namely the structure of personality, the archetypes, the psychological types and the dynamic of personality.

Stephen Sondheim’s *Sweeney Todd: The Demon Barber of Fleet Street*

Stephen Sondheim composed the music and lyrics of the musical *Sweeney Todd: The Demon Barber of Fleet Street* and hired Henry Wheeler to write the musical’s book based on a stage play which was itself an adaptation of an original story entitled *The String of Pearls* published in 1846-47. The musical opened on Broadway in New York, U.S.A., in 1979 and has since become widely known and very popular (Fergus, 2018; Manning, 2014; Rymer, 2019).

Sweeney Todd: The Demon Barber of Fleet Street is set in 1846, a transition period from the industrial revolution to the Victorian era, when the tension between the upper class and the working class was constantly present. The story relays the contradiction between morality and sensationalism that was part of the public appetite throughout the nineteenth century (McNamara, 2020). The musical relates the story of an Englishman named Benjamin Barker, a barber with high professional prospects, a beautiful wife, Lucy, and an adorable daughter, Johanna. Barker is falsely accused of a criminal charge and sent away for hard labor to the British penal colony of Australia because the powerful Judge Turpin harbors a secret desire for Barker’s wife. After fifteen years, Barker returns to London and changes his name to Sweeney Todd to hide his real identity while desperately searching for news of his family. Todd then resumes the profession of a barber and kills his customers to hone his killing

skills hoping to one day get his hands on Judge Turpin. To hide his crimes, he and his co-worker, Mrs. Lovett, turn the bodies of his victims into the fillings for Mrs. Lovett's pies. Although Todd finally executes his revenge by successfully murdering Judge Turpin, he himself is killed after having accidentally killed his own wife and furiously murdered Mrs. Lovett.

Sondheim's musical has been the focus of academic studies by many scholars. For instance, Utomo (2018) analyzed Sweeney Todd's motivation as a murderer using the framework of Maslow's hierarchy of needs and identified the needs for love and belonging as Todd's motivation. Moreover, Syifaurrehman and Suyatman (2019) employed Sigmund Freud's human personality to analyze Todd's personality and revealed that his desire to take revenge on his enemies was driven by his instinct (Id) and supported by his Ego, but not by the Superego which guided the norms of the society where he lived.

Carl G. Jung's Analytical Psychology

The Structure of Personality

The Jungian Analytical Psychology explains how the human mind shapes one's personality through experiences and self-awareness, which are presented through mental motions such as thoughts, feelings, sensations and wishes in the psychological process called the psyche (Feist & Feist, 2008, p. 103). Jung identifies three levels of the psyche: The Ego, the Personal Unconscious and the Collective Unconscious, all of which combine as a structure. The Ego is the first level of this structure. It is the central part of a person's personality in the conscious mind and is exhibited as thoughts, decisions and consciousness, which are essential for self-awareness (Jung, 1980). The next level of the structure of personality is the Personal Unconscious which is formed by past experiences that have been suppressed into the unconscious mind by the psyche mechanism. If these experiences are forced into display, they are manifested as a pattern of emotions, memories and perceptions called a complex, which may be conscious or unconscious depending on the interference of a person's consciousness, and useful or harmful depending on the person's goal and determination in relation to the complex and other surrounding factors (Schultz & Schultz, 2015, p. 90; Sharp, 1991). In addition to the personal unconscious resulting from each individual's experiences, the unconscious also takes roots in the ancestral past of the entire species called the Collective Unconscious (Feist & Feist, 2008, p. 104), which is made up of a collection of knowledge and imagery that every person is born with and is shared by all human beings through ancestral experience. Even though humans may not know what thoughts and images are in their collective unconscious, it is postulated that when a crisis occurs, the psyche has the ability to tap into the Collective Unconscious (Jung, 1980; Schultz & Schultz, 2015, pp. 89-91). Some

elements of the Collective Unconscious have been developed into solid forms known as the archetypes (Feist & Feist, 2008, p. 104).

The Archetypes

The archetypes as presented in Jung's theory of personality describe the recurring themes or patterns of human personality as a result of the highly treated ancient experiences in the Collective Unconscious (Feist & Feist, 2008, p. 104). Many archetypes serve as protection and are suppressed in the masking system called the "Persona," the system of the Collective Unconscious exposed as a public personality to suit a role (Jung, 1954/1970). The Persona, therefore, is an individual's unreal character but it is frequently mistaken as a person's identity and is used by the person to connect with the external world as conditioned by social expectations and environments (Burger, 2015; Carter, 2006).

Moreover, Jung explains that the human mind also contains primitive animal instincts suppressed in the deepest part of the unconscious and called the Shadow. The Shadow represents the tendencies of moral objectionability as well as creativity that are manifested as negative images such as greed, rage and hatred, and thus rejected and condemned by the society (Korkunove & Bushueva, 2019; Feist & Feist, 2008, p. 113).

In addition, in terms of sexual development, the Jungian archetypes explain that an individual possesses both the masculine and the feminine sides (Feist & Feist, 2008 p. 107), which means that each sex manifests characteristics, temperaments and attitudes of the other sex. The psyche of a man with the feminine aspects is called the Anima, which is sometimes formed from their early experiences with women such as mothers, sisters and lovers and expressed in the man's irrational feelings. A woman's masculine aspects of the psyche is called the Animus which is shaped from her encounters with men and expressed in her rationality, a trait not believed to typically belong to women (Feist & Feist, 2008; Jung, 1980; Schultz & Schultz, 2005, 2015).

Lastly, the Self represents an individual's unified unconsciousness and consciousness which is processed as an inherited tendency towards growth and an innate disposition. The Self is regarded as the archetype of archetypes because it unites all the other archetypes in the process of self-realization driven by self-knowledge, motivation, goals and plans, the attainment of which requires insistence, comprehensiveness and wisdom (Feist & Feist, 2008, pp. 111-112; Jung, 1980; Schultz & Schultz, 2015, p. 93). In addition, for the Self to be attained, all archetypes must co-exist harmoniously in a person. If the person has conflicts in his personality or his personality is overpowered by one archetype, he is likely to face a state of mental disorder (Chaisungnoen, 2005). To achieve the self-realization that exists in the Collective Unconscious, an individual must overcome his fear of the unconscious, prevent his Persona from completely

controlling his personality, accept the evil side of himself (the Shadow) and have the courage to face his Anima and Animus (Jung, 1961 as cited in Feist & Feist, 2008).

The Psychological Types

Jung relates human actions and reactions to the world in terms of psychological types, which grow out of a union of two attitudes, namely introversion and extraversion, and four functions, namely, thinking, feeling, sensing and intuiting (Feist & Feist, 2008; Jung, 1971). Introversion involves the internal orientation of psychological energy towards one's own thoughts and feelings including prejudices, fancies, dreams and perspectives. Introverts prefer to be isolated and separated from other people, see society from their own perspective and believe that society can make them feel pressured (Feist & Feist, 2008; Ryckman, 2004/2008; Schultz & Schultz, 2015, p. 87). Extraversion, on the other hand, involves the turning outward of psychological energy to engage with projected objectives. Extraverts are influenced by their surroundings. They see the world as changeable and are usually sociable, self-confident, adaptable and talkative (Feist & Feist, 2008; Ryckman, 2004/2008). Jung believes that both introversion and extraversion can be categorized into four functions: sensing, thinking, feeling and intuiting. Sensing is the direct experience that occurs without the need for rationale (thinking) or assessment (feeling). Thinking assists in the understanding of events through reason. Feelings help assess events by determining their quality. Intuiting helps assess situations when established facts are lacking (Progoff, 1953). According to Jung, there are, therefore, eight psychological types: the introverted sensing type, the extraverted sensing type, the introverted thinking type, the extraverted thinking type, the introverted feeling type, the extraverted feeling type, the introverted intuiting type and the extraverted intuiting type (Feist & Feist, 2008; Ryckman, 2004/2008; Schultz & Schultz, 2005, 2015).

The Dynamic of Personality

The dynamic of personality projects that people's motivation and personality are affected by their experiences and expectations (Yenyang, 2020). If a person is motivated by the past, the motivation is called Causality. On the other hand, if a person is motivated by the future, the motivation is called Teleology (Feist & Feist, 2008, p. 121). A person adjusts himself in a process called Adaptation in which the psychic energy interacts with both the internal and the external worlds. The adaptation to the outside world involves the forward flow of psychic energy called Progression. The adaptation to the inner world involves a backward flow of psychic energy called Regression (Schultz & Schultz, 2015).

Methodology

The present study proposes to analyze Stephen Sondheim's musical *Sweeney Todd: The Demon Barber of Fleet Street* as printed in Hugh Wheeler's Libretto Vocal Book published in 1979. The analysis includes fourteen musical lyrics from Act 1 and nine musical lyrics from Act 2 of this musical thriller. The lyrics are either sung by the character Sweeney Todd, or they contain references to this character and/or his actions. As the theoretical framework, the researchers apply Carl G. Jung's concepts of analytical psychology with the focus on issues related to the structure of personality, the archetypes, the psychological types and the dynamic of personality.

Results

The Structure of Personality as Perceived in Sweeney Todd

The Jungian structure of personality explains conscious and unconscious processes that are affected by both causal conditions and future expectations. It is represented as a psyche which is the result of the whole personality including the Ego (the conscious), the Personal Unconscious and the Collective Unconscious. The personality analysis of the character of Sweeney Todd adopts the concept of the Ego to explain Todd's behavior as a result of patchy logical utilization. In addition, the analysis investigates Todd's personal unconscious to shed light on his personality driven by personal complexes and experiences and the collective unconscious to explain Todd's eventual brutality which can be read, through the lens of Jungian psychological analysis, as an inborn personality.

Set in 1846 London, the musical is framed by the social and political ideologies of Victorian England. It is, therefore, not unreasonable to view the character of Sweeney Todd as representative of a person exploited by the classism in the Victorian period. After an unjust punishment by Judge Turpin, a member of the upper class, Todd sees the city of London as a dirty place. This reaction is caused by the functioning of the personal unconscious which forms a viewpoint on the society based on what he has encountered. Since Todd's personal unconscious is dominated by terrible experiences, it forms a psychological complex, which is then suppressed but barely hidden. In other words, Todd's present viewpoint is influenced by old stigmas. He judges and treats people according to his own evaluation of the 'dirty' society. His paranoid reaction to and interaction with the beggar woman is an example of this mental function. Coming back to London after long years of absence, he views familiar streets with distrust because, in his mind, they are haunted with ghosts from the past.

Although Todd's cynical view originates from an awareness of identity that is an essential part of the Ego, his perceptions, thoughts and feelings are so

burdened with the complex of the painful past that the guise of Sweeney Todd soon takes over the presence of Benjamin Barker and logical utilization as well as morality quickly gives way to a zest for revenge. When his hope for a family reunion is dashed by the news of his wife's death, Todd becomes enraged with Judge Turpin and this rage influences his thoughts, emotions and actions. In other words, Todd's innate tendency is stimulated by what he has faced, which, according to Jung, is a typical situation that can guide people to act or react in different ways (Feist & Feist, 2008). Lucy's death (though eventually proved false) and his own unjust punishment make Todd see himself as a victim. This feeling of being victimized is expressed when he says that he has been living in hell for fifteen years on a false charge. Simultaneously, Todd also expresses aggressive behavior with the threat of revenge, as seen in the following excerpt, and from this point on his sense of moral judgment becomes morbid and he inflicts upon others the injustice that England's classism has imposed on him.

(TODD) *Fifteen years sweating in a living hell on a trumped-up charge. Fifteen years dreaming that, perhaps, I might come home to a loving wife and child.*
 (TODD strikes ferociously on the pie counter with his fists)
Let them quake in their boots — Judge Turpin and the Beadle — for their hour has come. (Sondheim & Wheeler, 1979, Act 1, No. 4)

Todd's behavior in the excerpt above reflects the undesirable feelings that are biologically-based and contained in the Collective Unconscious. Since his Ego is obstructed by the psychological complex involving his family, Todd gradually releases a darker trait of personality that is usually buried deep in his Collective Unconscious. This aspect of personality becomes the Shadow, which proves to be Todd's most dominant archetype and manifests its domination through brutality. Even when he is reminiscing about his wife and daughter, he does not shy away from the intent of committing murderous acts upon enemies (Judge Turpin and the Beadle) and strangers (the customers at his barbershop) alike.

It could then be projected that, in terms of the structure of personality, Sweeney Todd is a man who is stuck in the past. He represents an Ego resistor because he does not display any conclusive sign of logical utilization. Moreover, throughout the story Todd behaves against morality, going on a killing spree and showing no signs of remorse. The behavior that obstructs the function of the Ego is the result of his own personal unconscious. Todd's personality is driven by the painful loss of his wife and daughter. In other words, Lucy and Johanna constitute a major part of his complex. The complex that is in Todd's personal unconscious can awaken his hidden personality driven by the collective unconscious, as seen when he is stimulated by something related to Johanna or Lucy and becomes blindingly brutal as a serial killer.

The Archetypes as Perceived in Sweeney Todd

Archetypes are the concept of ancient human energies that are passed on from their ancestors and constitute patterns of the collective unconscious displayed as people's personality or identity. According to Jung's psychological analysis, archetypes are categorized as four major types, namely the Persona, the Shadow, the Anima and the Self. In this section, Sweeney Todd's personality is analyzed using Jung's concept of the archetypes to understand Todd's personality development and patterns in different situations. The analysis of Todd's Persona explains the side of his personality that is exposed to the external world. The analysis of his Shadow explains the darker side of his personality—his evil side. The analysis of his Anima explains his feminine side. The analysis of the Self explains Todd's failure to find personality balance.

The personality of Sweeney Todd grows from his Personal Unconscious. Since the identity of Sweeney Todd is a replacement for that of the barber Benjamin Barker, it can be viewed as a Persona that this character assumes and presents to the outside world. After the penal banishment ordered by Judge Turpin, the once contented barber becomes cold and solemn-looking. When he first appears in the first scene on the ship, he reacts coldly towards Anthony, his only friend on that voyage. Soon after, he becomes openly moody and expresses annoyance at a beggar woman. He is clearly easily vexed. Such behavior is the Persona he has assumed, consciously or unconsciously, to mask his gentler image of the past. It also helps conceal his real identity as he plans to find out about his wife and daughter.

When the secret of his real identity is threatened with exposure by a fellow barber named Pirelli, Todd violently attacks and kills him, thus exposing the darkest type of the human archetype, the Shadow. The mind repressed by and overwhelmed with sorrow and resentment is finally unleashed in the form of a cold-blooded killer. The personality that has been shielded by the earnest-looking Persona is now adapting into the Shadow. There are, however, moments of weakness. When Todd's plan to murder Judge Turpin fails to come to fruition, the frustration not only intensifies his Shadow but also draws out his feminine side, the Anima. In a verbal outburst, Todd shows reflections of the pain both caused by the separation from Lucy and Johanna and the suffering faced by them. The Anima, originating from his feelings for Lucy and Johanna, becomes his emotional weakness, as perceived in the following monologue:

(TODD) ON LESS HONORABLE THROATS. (Keening again)
 AND MY LUCY LIES IN ASHES
 AND I'LL NEVER SEE MY GIRL AGAIN,
 BUT THE WORK WAITS,
 I'M ALIVE AT LAST (Exalted)
 AND I'M FULL OF JOY! (Sondheim & Wheeler, 1979, Act 1, No. 17)

Todd's personality is now in chaos since his archetypes are gaining control over his Ego. The Persona is concealing his real identity, the Shadow is heading determinedly for revenge and the Anima is displaying his weakness that can be easily manipulated, as it is by Mrs. Lovett who tells lies about his wife with the desire to monopolize his affection.

Todd himself believes that killing the Judge and getting Johanna back will resolve his problems and heal his pain. Such desires are the foundations of his Shadow and his Anima. Although he finally succeeds in slaughtering Judge Turpin, the influence of the Shadow obstructs his logical utilization, which leads him to inadvertently become the killer of his own wife. He also almost murders his own daughter before she manages to run away from him, neither recognizing their mutual blood tie. Todd himself dies soon after that. His various archetypes, therefore, are never united, and the Self is never realized.

In brief, Sweeney Todd is a character with two identities. In a way, the new identity, the Persona, is built from the ashes of the old identity. However, in neither identity will Todd desert the image of a proficient barber because it is an extension of both his conscious and unconscious selves. The development of Todd's personality through the desire for revenge (the Shadow) reflects the core of the story. He wants to pursue revenge against Judge Turpin dreaming that the end of the Judge will lead to the reunion of his family (the Anima). These two goals, as it turns out, do not accord with each other as the death of the Judge does not bring Todd's family back together. As a result, Todd cannot reach the intermediate point of the conscious and unconscious personality and cannot attain self-realization (the Self).

The Psychological Type as Perceived in Sweeney Todd

The theory of psychological types offers a concept with which to analyze an individual's personality based on his attitude towards both objective and subjective stimuli. Since the tragic story of Sweeney Todd is based on the narrative of revenge conducted by the protagonist, his personality development is directly affected by the tragedy he has faced. His thoughts and actions are reactions to the internal stimulus (his love for his wife and daughter) and the external stimulus (what has happened to them), resulting in his withdrawal from society as well as his preoccupation with his own prejudices and dreams. Being emotionally isolated from others, Todd dwells in his own, at times massively warped, perspective and attitude and represents a typical introverted character.

In ways not unlike most 'real' people, Sweeney Todd views the world based on his personal experiences. These views constitute the 'norm' by which he judges the world. In Todd's eyes, cruel and privileged people are pests that are destroying society, especially in London. He compares society in London to a black hole. The privileged few inhabit the top of the hole and, through their

greed, destroy the lives of the poor who live at the bottom, as described in “No place like London”:

(TODD) THERE’S HOLE IN THE WORLD
 LIKE A GREAT BLACK PIT
 AND THE VERMIN OF THE WORLD
 INHABIT IT
 AND ITS MORALS AREN’T WORTH
 WHAT A PIG COULD SPIT
 AND IT GOES BY THE NAME OF LONDON
 AT THE TOP OF THE HOLE
 SIT THE PRIVILEGED FEW,
 MAKING MOCK OF THE VERMIN
 IN THE LOWER ZOO,
 TURNING BEAUTY INTO FILTH AND GREED.
 (Sondheim & Wheeler, 1979, Act 1, No. 2)

An analysis of Todd’s actions throughout the musical reveals that Todd, despite his emotional repression, is a thinking type. In order to fulfill his desire for revenge, he needs to be able to think and make plans. Many occasions in the play require him to concentrate and think. For example, when he is presented with an opportunity to not only see his daughter again but also rescue her from the oppressive guardianship of Judge Turpin, Todd does not react straight away. Instead, he turns silent. The involvement of his daughter, Johanna, requires him to think well before saying yes. The silence indicates Todd’s thinking (what he is going to do with the situation) as well as feeling (how he is going to react when he finally meets his long-lost daughter). Later on, the character of a thinker is displayed even more dominantly as he plans a step-by-step procedure to rescue Johanna:

(TODD) *We will write a letter to this Mr. Fogg offering the highest price for hair the exact shade of Johanna’s — which I trust you know?*
 (Sondheim & Wheeler, 1979, Act 1, No. 22)

Nevertheless, when his desire to achieve revenge overrules his psychological functions, Todd’s action is strongly spurred on by his intuition. For example, when Pirelli’s threat poses a danger to Todd’s plan against Judge Turpin, Todd wastes little time in attacking and kills Pirelli with his razor. This action may seem rash and un contemplated, but it is not out of line with what Todd has declared he is prepared to do; he is willing to live a hard life to execute his revenge on Judge Turpin and to get his daughter back. When Pirelli poses as an obstacle to Todd’s goal, Todd is moved to get rid of this obstacle.

In the end, although Todd finally succeeds in killing his arch enemy, Judge Turpin, his quest for revenge has also deprived him of the chance to return to his family by inadvertently becoming the killer of his own wife and eventually being killed before reuniting with his own daughter. In addition to consistently displaying the functions of thinking and feeling, Sweeny Todd also displays the occasional function of intuiting. His behavior shows traits of introversion, and his actions and decisions are largely controlled by subjective experiences and anxieties. In conclusion, Sweeny Todd can be said to be predominantly an introverted, thinking and feeling character based on the Jungian psychological types.

The Dynamic of Personality as Perceived in Sweeney Todd

The dynamic of personality explains Sweeney Todd's personality through the pattern of adaptation and motivation in his different experiences and situations. In the happy past, Sweeney Todd, or Benjamin Barker as he was then, interacted with the external world and he adjusted himself to his worldly goal of self-realization as represented by the wife and daughter he clearly loved and the job he clearly was very good at. However, an interference, also from the external world, in the form of Judge Turpin makes it impossible for Todd to realize his goal in the external world and creates an internal gap between what he is faced with and what he wishes to reach. From then on, this discrepancy becomes an internal driving force that shapes a new motivation (revenge) based on the old motivation (happy family life). In addition, Todd adapts regressively to this tragic experience. When his life is interrupted, his family taken away, his job cancelled and his social stability lost, Todd becomes indignant and develops a regressive personality dominated by painful internal turmoil. The progression of his former life virtually ceases at this point as he barely interacts meaningfully with the outside world. The Sweeney Todd who comes back to London after many years of banishment is regressively angry and bitter. Since Todd constantly interacts with his memories, his mind is occupied not in the present but in the past. Although he sets revenge as his goal, he cannot be said to fully live in the present and for the future. Therefore, Todd's motivation can be said to conform to Causality, a personality motivated by the past, as seen in the following dialogue:

(TODD) THERE WAS A BARBER AND HIS WIFE AND SHE WAS BEAUTIFUL.
 A FOOLISH BARBER AND HIS WIFE.
 SHE WAS HIS REASON AND HIS LIFE,
 AND SHE WAS BEAUTIFUL.
 AND SHE WAS VIRTUOUS. AND HE WAS NAIVE.
 THERE WAS ANOTHER MAN WHO SAW
 THAT SHE WAS BEAUTIFUL.
 A PIOUS VULTURE OF THE LAW
 WHO WITH A GESTURE OF HIS CLAW

REMOVED THE BARBER FROM HIS PLATE.
THEN THERE WAS NOTHING BUT TO WAIT
AND SHE WOULD FALL.
SO SOFT,
SO YOUNG,
SO LOST
AND OH, SO BEAUTIFUL!
(Sondheim & Wheeler, 1979, Act 1, No. 2)

Constantly drawn to the past, Todd hardly performs actions that are of progressive adaptation. Instead, his behavior displays a backward flow of psychic energy that ceaselessly regresses to the feelings of injustice and pain.

Furthermore, pain and disappointment from the past also propel activities of the present. Todd combines his personal vindictiveness and his professional passion both as a way to practice killing and as a means to afford a living. By slitting the throats of his barbershop patrons, Todd hones his killing skills. By using the meat from the victims' bodies to make pies in Mrs. Lovett's shop, he earns enough money to live to see the revenge realized.

Sweeney Todd's personality reflects the image of an incomplete human because the only thing he wishes to achieve after being transported back from his punishment is to have his revenge on Judge Turpin. He expresses no other desire that would be deemed normal for an ordinary man. Urged on by Mrs. Lovett's self-interest, he further isolates himself and walls himself off the world. For this reason, he is dominated by the personality of Causality, and, as time passes, he becomes increasingly enraged and impatient for revenge and shows no care for the condition of his present, as evident in the following dialogue:

(Mrs. LOVETT) Listen to me! You got any money?
(TODD) No money.
(Mrs. LOVETT) Then how you going to live even?
(TODD) I'll live. If I have to sweat in the sewers or in the plague hospital, I'll live — and I'll have them. (Sondheim, 1979, Act 1, No. 4)

In the context of Jung's concept of adaptation in the dynamic of personality, Todd seems to embrace the regressive adaptation in his behavior. Yet, a progressive action is hinted at underneath this regression. He is determined to live in order to meet his daughter again someday and this adaptation propels his psyche outward towards Johanna and the future. Nevertheless, this progression is conditioned by the success of Todd's revenge against Judge Turpin. It can then be said that Todd's progressive personality is heavily influenced by and dependent on his regressive personality. According to Jung, if an individual is to achieve growth, he must balance progression and regression. In Todd's case, however, the scale clearly tips towards regression and, as a result, Todd is sadly out of balance, a tragic figure, past and present, with no real chance for a happy future.

Conclusion

The present study applies the framework of Jungian Analytical Psychology to analyse the male protagonist's personality in Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*. The results of the analysis can be recaptured as follows:

In terms of the structure of personality, Sweeney Todd is a man who is stuck in the past. He represents an Ego resistor because he does not display any conclusive signs of logical utilization. His wife, Lucy, and daughter, Johanna, constitute a major part of his complex which can awaken his collective unconscious, as can be seen when he is stimulated by triggers related to Johanna or Lucy and becomes entirely brutal and murderous.

In terms of the archetypes, Sweeney Todd is a Persona that Benjamin Barker puts on display in the desire for revenge (the Shadow) in the hope that the death of Judge Turpin will lead to the reunion of his family (the Anima). However, the end of the Judge does not bring Todd's family back together. As a result, Todd cannot harmonize his conscious and unconscious personalities and, thus, cannot reach self-realization (the Self).

In terms of psychological type, Sweeney Todd can be said to be consistently a thinking and feeling introvert with occasional reliance on intuition. His actions and decisions are largely controlled by subjective experiences and anxieties.

In terms of the dynamic of personality, Todd adapts regressively to the situations that he encounters. Since he fails to balance a regressive personality with progressive behavior, he is mentally overwhelmed by past resentment and unable to achieve growth and contentment.

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