



A JUNGIAN ANALYSIS OF THE MALE PROTAGONIST'S PERSONALITY IN
STEPHEN SONDHEIM'S *SWEENEY TODD: THE DEMON BARBER OF FLEET
STREET*



ITTHIPAT PAOKANTHA

A Thesis Submitted to the Graduate School of Naresuan University
in Partial Fulfillment of the Requirements
for the Master of Arts in English - (Type A 2)

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

By Itthipat Paokantha

has been approved by the Graduate School as partial fulfillment of the requirements
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Oral Defense Committee

..... Chair
(Assistant Professor Somsak Kaewnuch, Ph.D.)

..... Advisor
(Assistant Professor Usa Padgate, Ph.D.)

..... Internal Examiner
(Assistant Professor Todsapon Suranakkharin, Ph.D.)

Approved

.....
(Associate Professor Krongkarn Chootip, Ph.D.)
Dean of the Graduate School

Title A JUNGIAN ANALYSIS OF THE MALE
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OF FLEET STREET*

Author Itthipat Paokantha

Advisor Assistant Professor Usa Padgate, Ph.D.

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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 feudal England. In this study, Carl Jung's theory of analytical psychology are adopted to analyze Todd's overall personality and in-depth personality as perceived in Sondheim's musical. The results reveal that Sweeney Todd is found to be an introverted character who dominantly displays thinking and feeling functions through subjective experiences as a result of causal motivations and regressive adaptation. In an in-depth personality analysis, Sweeney Todd is shown to be 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 driven by the desire for a family reunion. He, however, cannot attain the Self, which is central to a balanced personality. In addition, Todd also releases the Sage archetype as a thinker and planner, and the Rebel archetype with a disdain for respectable social practices and a distorted desire for justice.

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I hope that this thesis will be of a great benefit to those interested in this area of research.

Itthipat Paokantha

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CHAPTER I

INTRODUCTION

Background and Rationale

An individual's unique personality plays a role in his life and his success. It is a personal property built up by experiences from past to present and lasts throughout his life. People are said to be framed by what is called 'personality structure' which determines the destination of his life including accomplishments and failures that come from the expectations of people that surround him. We can, then, imply that the identity of a person is influenced by both his own personality and those of the people around him (Schultz & Schultz, 2015). Besides, Syifaurrahman and Suyatman (2019) stated that environments or places in which people live no matter for how long are also a factor that can shape his behavior in combination with his social drive and cultural practice (Syifaurrahman & Suyatman, 2019).

These claims support the concept of personality founded by Sigmund Freud, an Austrian psychologist who formed the theory of personality development. Freud believed that an adult's personality is invariably based on his own childhood's substratum. This concept was then developed into the practice of psychoanalysis whose aim was to describe the processing of psychic energy regarding the mind's limitations, stableness, unbreakability and changeability which are called the Unconscious, the Conscious, and the Preconscious (Burger, 2015). The concept of psychoanalysis led to describing the structure of personality which includes Id, Ego, and Superego. This structure reveals the process whereby the mind controls the expression of one's personality.

After that, Freud's concept was extended by Carl Gustav Jung, a Swiss psychiatrist who believed that human beings are born with the tendency to inherit from their ancestors many elements which guided their behavior and set their consciousness regarding social responses, personal experiences and the world; in other words, the processing of the psyche B. (2003). Jung explained his own structure of the personality theory that each person's personality was shaped by the results of the inner forces acting on the outer forces (Shelburne, 1976). This structure was called

the 'Psyche' (Schultz & Schultz, 2015, p. 93). The term 'psyche' describes the system of the mind whose work leads to the body's responses. In other words, it is considered as a collaboration between mental energy and physical energy (Hilaire, 2018-20). This collaboration which shapes aspects of a person's personality constitutes the theory of the structure of personality and the theory of archetypes (Schultz & Schultz, 2015).

The structure of personality intends to describe how people's behaviors form their personality through experiences. One's personality is said to have originated from the conscious and unconscious mind. Like Freud, Jung described the Ego as the center of human consciousness that raises an awareness of himself (Schultz & Schultz, 2015). Moreover, Jung described each experience that affects one's personality as Personal Unconscious (that part of the mind containing memories and impulses of which the individual is not aware) and believed that the psyche mechanism that functions to repress painful experiences could form a "complex." The term "complex" refers to a set of emotions, memories, and perceptions that form the core of our personal unconscious and are molded by our experiences. Complexes, on the other hand, can be shown as both conscious and unconscious manifestations, depending on the level of consciousness interference (Feist, 2008).

In addition to the personal unconscious, Jung presented the collective unconscious that is a form of the unconscious common to mankind as a whole and originating in the inherited structure of the brain from the ancestors. It is distinct from the personal unconscious, which arises from the experience of the individual (Schultz & Schultz, 2015). According to Jung, the collective unconscious contains archetypes, or universal primordial images and ideas including the Persona (the way people expose to the world), the Shadow (an evil side of personality which refers to the inner instincts of a person), the Anima (a feminine image in the male psyche), the Animus (a male image in the female psyche), and the Self (the center of personality where humans raise the awareness of themselves) (Jung, 1980).

Besides, Jung also expanded on his archetypal theory by combining history, mythology, anthropology, and religion to create a new set of archetypes carved in our psyches and manifested in our dreams and fantasies. Examples of such archetypes are Caregiver, Creator, Explorer, Hero, Innocent, Jester, Lover, Magician, Orphan, Rebel,

Ruler, and Sage (Albright, 2016). Jung's concept of the archetypes could explain the personalities of both human and fictional characters. In the theory of Psychological Types which relates the acts and reactions of humans to the world, Jung identified several psychological kinds that result from the interaction of two basic attitudes – introversion and extraversion – as well as four distinct functions – thinking, feeling, sensing, and intuiting (Jung, 1980; Feist & Feist, 2008).

In terms of the complexes that form people's personality, Jung's view was that those complexes are the results of human's motivations, that their personalities are affected by their experiences and expectations, and that individuals have different ways to deal with them. This process of encountering and dealing with experiences is called the dynamics of personality. It concerns a person's motivation and handling of events. If the person holds the present events based on their origin in previous experiences, such motivation and handling is called Causality. In contrast, when a person holds the present events that are motivated by goals and aspirations for the future that direct the person's destiny, such motivation and handling is called Teleology. However, people handle situations in different ways. They will adapt themselves in what is called the Progression when their adaptation towards the outside world involves the forward flow of psychic energy which inclines a person to react consistently to a given set of environmental conditions. On the contrary, when their adaptation to the inner world relies on a backward flow of psychic energy, it is a necessary backward step in the successful attainment of a goal (Jung, 1928/1960; Feist & Feist, 2008; Yenying, 2020).

The Jungian theory is a popular theory employed by many researchers to apply in modern studies. This popular concept influences countless studies in human psychology and literature. In the past ten years, several literary studies have adopted the theory of archetypes to analyze fictional characters' behavioral performance and responses to surrounding factors. Moreover, literary works attract many scholars to find out how they reflect society both directly and indirectly. Inevitably, some types of literature are more popular than others and can reach a far higher number of readers and audiences. These works are often converted into, conveyed in, or combined with other forms of entertainment. For example, Abedin et al. (2011) applied the analytical descriptive methods based on the Jungian archetypes to analyze the personality of the

main character in the film titled *Who's Afraid of Virginia Wolf* directed by Michael Nickels. Besides, the concept of the Jungian psychoanalytic theory was adopted to analyze the characters in the Russian novels of Fyodor Dostoyevsky, which Chaisungnoen (2005) studied the concepts of humanity from the view of Jungian psychoanalysis in four novels: *Crime and Punishment*, *The Idiot*, *Devils*, and *The Brothers Karamazov*. Even the most classic literature, Margaret Michael's *Gone with the wind* was also investigated by the Jungian theory, which, Suwannaus (2000) studied the character of Scarlett O'Hara on her personality. Hence, these are the examples of Jungian analysis on the fiction characters.

One such example of popular literature is the musical lyrics. The musical lyrics constitute a key component of a musical theatrical performance. The most famous musicals are performed on Broadway, New York City, U.S.A. One of Broadway's popular shows is *Sweeney Todd: The Demon Barber of Fleet Street*. (Sondheim et al., 1979) The author of this musical is Stephen Sondheim, an American composer and lyricist who was born on March 22nd, 1930, in New York City. He was a musical lyricist who has won numerous Tony Awards for his works such as *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd: The Demon Barber of Fleet Street*, and *Into the Woods* (McNamara, 2020; Secrest, 2017). For the background and theme of *Sweeney Todd: The Demon Barber of Fleet Street*, it was originally written by George Dibdin Pitt who adapted the story's structures from a serial literature "Penney Dreadful" and turned it into an original story with the title *The String of Pearls*. It was a gory melodrama set in Victorian London and published in weekly installments from 1846 to 1847. The story was characterized as an "urban spectacle of pointless murder and communal cannibalism" (Davies and Emeljanow, 1989, cited in (Manon Labrande, 2020)). Pitt then adapted the story for a stage play with the same title *The String of Pearls or The Fiend of Fleet Street*, which was performed in that year at Britannia Saloon. Pitt's play became popular in a few years and inspired many writers to write their own versions of the same story. In his own version, Sondheim adapted Christopher Bond's version, which was rewritten based on Pitt's version. Sondheim liked Bond's version of *Sweeney Todd* and hired Henry Wheeler to write the musical's book while he composed the music and lyrics himself. The musical *Sweeney Todd: The Demon Barber of Fleet Street*, written by Sondheim

and Wheeler, opened on Broadway in New York, USA, in 1979. It starred Angela Lansbury and Len Cariou and was directed by Harold Prince (Fergus, 2008; Manning, 2014; Rymer, 2019).

The story of *Sweeney Todd: The Demon Barber of Fleet Street* is about an Englishman named Benjamin Barker, a barber with high professional prospects. Barker has a beautiful wife, Lucy, and an adorable daughter, Johanna. The story presents the main character with a painful complex which becomes the core of the study. A judge named Turpin harbored a secret desire for Barker's wife and wrongly accused him of a criminal charge. Barker is then sent to the British penal colony of Australia for manual laboring. After fifteen years, Barker comes back to London and changes his name to Sweeney Todd. During the sea journey back to London, he befriends a young man named Anthony Hope. When he arrives at London, he rents a room above Mrs. Lovett's dingy pie shop at Fleet Street, where Benjamin Barker previously operated as a barber. Sweeney Todd discovers that his wife is missing. Mrs. Lovett tells him that Lucy was raped by Judge Turpin, and she then she killed herself by poisoning. Moreover, his now coming-of-age daughter, Johanna, has been raised all this time by Judge Turpin. Sweeney Todd starts his first crime unintentionally by murdering Signor Pirelli who has uncovered his real identity. Todd then takes the body to Mrs. Lovett to make meat pie. Mrs. Lovett also adopted Pirelli's assistant, Tobias, as her helper. Sweeney Todd's desire for revenge turns into murderous psychosis, and he quickly becomes a serial killer. He and Mrs. Lovett neatly hide their crimes by turning the victims' bodies into meat for the pies in their increasingly popular pie shop. One day, Anthony, who has fallen in love with Johanna, seeks Todd's help in rescuing Johanna from Judge Turpin's house. Todd lures the judge to his barber shop by indicating that Anthony can be arrested there. When Judge Turpin arrives, Todd offers him his barbering service and slits his throat. Coincidentally, Lucy, who has gone insane after the rape and has been roaming the streets as a beggar, walks in and sees the murder. Todd then kills her too. When Todd and Mrs. Lovett try to push the two bodies into the meat grinder, the light from oven shines on Lucy face, and Todd realizes that he has killed his own wife. Out of grief and anger, Todd kills Mrs. Lovett, pushing her into the oven. Tobias, a witness to all

this, finds one of Todd's razors and slits Todd's throat with it, ending the cycle of Sweeney Todd's revenge (Fagus, 2018; McNamara, 2020).

It can be seen that this murderous barber represents a complex character that displays how the system of mind can influence the person's desires and ways of achieving desires (Utomo, 2018). Although *Sweeney Todd* is a thriller, it is at times humorous and is also a tragic love story, therefore the complexes and setting included an environment pushed this character to be a revenger (Upton, 2015). An analysis of the character requires a systemized reading through the character's behaviors and settings (Sunwannaus, 2000). Jungian concepts on literary criticism with the focus on the structure of personality and collective unconscious could help pull out the character's identity through textual clues such basic beliefs, fears, and anxieties and archetypal pictures and tale patterns (Rowland, 2018). Besides, Jung's structure of psychological types can describe the behaviors that influence personality such as the dynamics of personality where humans apply physical energy to mental energy for motivating their life (Yenying, 2020).

Because of the complex properties of the character of Sweeney Todd and the theme of the story, it is hoped that that a psychological analysis of the character of Sweeney Todd using the Jungian theory would contribute to a more complete understanding of this complex character. Since the Jungian theory covers the issues of personality structures, archetypes, psychological types and dynamics of personality, these elements will be used to describe Sweeney Todd's identity. Therefore, the present study proposes to apply the Jungian theory in a personality analysis of Stephen Sondheim's musical lyrics of *Sweeney Todd: The Demon Barber of the Fleet Street* with the focus on the male protagonist, Sweeny Todd.

Objective

To analyze the male protagonist's personality in Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street* using Carl G. Jung's theory of personality.

Research Questions

1. How is the overall personality of Sweeney Todd constructed in Stephen Sondheim's musical *Sweeney Todd: The Demon Barber of Fleet Street* based on Jungian theories of psychological types and dynamics of personality?
2. How can the in-depth personality of Sweeney Todd be illustrated by the Jungian theories of the structure of personality and archetypes?

Scope of the study

This study adopts the Jungian psychological analysis to analyze the character of Sweeney Todd from *Stephen Sondheim's Sweeney Todd: The Demon Barber of Fleet Street* with the focus on the structure of personality, the archetypes based on the collective unconscious and the myth archetypes, the psychological types and the dynamics of personality. The analysis is based on the content of Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street* which includes the lyrics of the following songs:

- **Act I:**
 - The Ballad of Sweeney Todd
 - No Place Like London
 - Poor Thing
 - My Friends
 - The Barber and His Wife
 - The Worst Pies in London
 - Pirelli's Miracle Elixir
 - Pirelli's Entrance
 - The Contest
 - Wait
 - Underscore
 - Pretty Woman
 - Epiphany
 - A little Priest
- **Act II:**
 - God That's Good

- Johanna
- By The Sea
- Wigmaker
- After Letter
- Not While I'm Around.
- Searching Part I&II
- The judge's Return
- Final Scenes

Definitions of Key Terms

“Jungian Analytical Psychology” is the term used to represent an analytical psychology, the concept and theory of Carl Gustav Jung aiming to describe human's personality under the influence of the unconscious mind, called “psyche,” which is shaped from an individual's experience (personal unconscious) and those inherited from his/her ancestors (collective unconscious). It also covers the process of psychological types and the dynamics of personality.

Carl G. Jung” is a Swiss psychiatrist who established a brand-new theory named “Analytical Psychology which the theory is influenced by Freud's orthodox psychoanalysis.

“Personality” refers to a pattern of relatively permanent traits and unique characteristics that give both consistency and individuality to a person's behavior, generally, people's personality was generated from physical pattern formulated by heredity, mental pattern affected by society and outside environmental components.

“Complex” is the term describing a pattern of emotions, memories, and perceptions that are considered as a core of our personal unconscious shaped by experiences.

“Archetypes” are systems of readiness for action that represent a very strong instinctive conservatism as well as the most effective means of instinctive adaptation which Jung believed that archetypes are the ancient experiences been inherited from ancestors.

“Sweeney Todd” is a character in a play originally from Victorian London. The story of the barber, Sweeney Todd is characterized as an urban spectacle of serial

murders and cannibalism as a revenge on a man who has destroyed his family. In this study “Sweeney Todd” refers to the character in Stephen Sondheim’s musical *Sweeney Todd: The Demon Barber of Fleet Street*.

“Stephen Sondheim” is an American composer and lyricist who wrote many musicals that won the Tony Award of Best Musical such as *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd: The Demon Barber of Fleet Street*, and *Into the Woods*.



CHAPTER II

LITERATURE REVIEW

The study “A Jungian Analysis of the Male Protagonist's Personality in Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*” employs an analytical descriptive approach to analyze Stephen Sondheim's musical lyrics of *Sweeney Todd: the Demon Barber of Fleet Street* is based on Carl Jung's Theory of the Structure of Personality and Theory of Archetypes through an approach called Jungian Literary Criticism. The review of literature for the study, therefore, includes the following topics:

1. Carl Gustav Jung
2. Jungian Analytical Psychology
 - 2.1 Theory of the Structure of Personality
 - 2.2 Theory of Archetypes
 - 2.3 Theory of Psychological Types
 - 2.4 Dynamic of Personality
3. Jungian Literary Criticism
4. Related Studies on Jungian Analytical Psychology
5. Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*

1. Carl Gustav Jung

Carl Gustav Jung was one of many psychologists who paid attention to Sigmund Freud's psychoanalytic theory. Moreover, Jung was also Josef Breuer's disciple. He studied childhood psychoanalysis for several years and experimented as well as tried to prove Freud's theory to find a shortcut to treat psychotic patients. Eventually, his views deviated and became different from those of Freud, and he established a brand-new theory named *Analytical Psychology*. This theory subsequently became widely known as *Jungian*. In it, Jung described Freud's lexicons in different ways and presented new concepts as well as new lexicons. Afterwards, his theory became widespread and were adopted by many other scholars (Burger, 2015; Feist & Feist, 2008; Schultz & Schultz, 2015).

Background of Carl Jung

Carl Gustav Jung was born on July 26th, 1875, in Lake Constance, Kesswil, Switzerland. Jung had an unhappy childhood with experience of death and neurotic parents who failed in their marriage life. Although he was surrounded by clergymen, he had religious doubts and conflicts. His father was kind and tolerant, but Jung considered him weak and powerless. His mother was emotionally unstable, but he considered her the more powerful parent. Because of his negative experience with his own mother, Jung was wary about every other woman.

Jung first intended to study in a university as a linguist. Afterwards, however, he was attracted by archaeology and decided to study physical science. He went on to earn a doctoral degree in medical science. After the graduation, he started working in a psychotic hospital in Zürich where he gained his initial experience as a psychiatrist. In 1909, Jung started to conduct research studies. He collected data from many hospitals and sometimes gave lectures at universities. Then, in 1944 he was invited to work as a professor in the Department of Medicine at University of Brussels where he conducted research while writing his well-known books.

In his lifetime and afterwards, Jung was praised as the thinker of the twentieth century. His influence was widespread in many branches, not only as a physician and psychiatrist. He studied Freud's book *The Interpretation of Dream*, and his association with Freud started in 1907. Their association was said to be like a father and a son. Jung was inevitably influenced by Freud's concept of personality. However, he disagreed with Freud's notion of a child's desire in the sexual stage of development, for which Freud famously stated that "Every boy has a sexual longing for his mother", (Schultz & Schultz, 2015, p. 82). This seemed to contradict Jung's own childhood experiences. It could be observed that Jung was not afraid to be unique and to have his own ideas. Their differences led them to drift apart, and the relationship stalled in 1913 (Burger, 2015; Ellenberger, 1978; Feist, 2008; Schultz & Schultz, 2015)

2. Jungian Analytical Psychology

From his experience with Freud, Jung was influenced by Freud's orthodox psychoanalysis. Yet, he established a separated theory of personality called *Analytical*

Psychology. This theory assumed that mysterious phenomena controlled human life, and this control was motivated by both inner and outer factors (Feist & Feist, 2008). It must be noted that although the Jungian analytical psychology was practiced using Freud's orthodox psychoanalysis, it indeed argued against Freud's views. For example, for the role of sexuality, Jung redefined Freud's definition of libido as the generalized psychic energy but was not restricted to it. Moreover, Jung also disagreed with Freud's view that projected "Human beings as prisoners or victims of past events, (Schultz & Schultz, 2015, p. 82)." which portrayed humans as being necessarily and everlastingly punished. Jung argued that humans were shaped by their future as well as their past. In other words, in Jung's view, we are affected not only by what happened to us when we were children but also by what we intend to do in the future. The aspect that made Jung's analytical psychology differed from Freud's psychoanalytical theory the most was the emphasis on the unconscious dimension: the inherited experiences of all human and prehuman species. Whereas Freud had conceded the influence of inherited primal experiences, Jung appreciated this element as a core concept of his personality system, which brought together history, mythology, anthropology, and religion to form a brand-new concept (Schultz & Schultz, 2015).

Jung explained what was to become known as the Jungian theory as the system in which the mind shapes one's personality through the interactions between inner forces and outer forces, the results of which are presented as thoughts, feelings, sensations, wishes and so forth. These aspects were the results of the psychological process called the 'Psyche' (Feist & Feist, 2008, p. 103). Jung avoided using the terms 'mind' and 'mental' and focused on the term 'Psyche' because he believed that the 'Psyche' could represent both the conscious and the unconscious processes. For example, when a person devotes a significant amount of psychic energy to a single thought or feeling, it is considered to have high psychic worth and can have a significant impact on the person's life. If you are very motivated to gain power, for example, you will concentrate most of your psychic energy to figuring out how to get it (Schultz & Schultz, 2015).

The concept of analytical psychology became part of the Jungian theory and constituted the psyche system analysis. Jung then formed his therapy specializing in neurosis and aiming to bring unconscious contents to consciousness (Sharp, 1991).

2.1 Theory of the Structure of Personality

The psyche has its own structure in which the most important part of the unconscious comes from the distant past of human existence rather than from personal experiences, a concept known as the Collective Unconscious. The awareness and personal unconscious are less important in the Jungian thought (Feist & Feist, 2008).

Jung's structure of personality proposes to describe humans' behavior as being born with the tendency to inherit from their ancestor's guiding behavior and consciousness including social responses, personal experiences, and the concept of the world.

The Ego

The first level of this structure is Ego, central part of a person's personality in the conscious mind including thoughts, decisions, and consciousness, which are essential to how a person can be consistently aware of himself. This means that the Ego determines the role and identity of the individual (Jung, 1980). Besides, the Ego is also the center of the consciousness. It is considered as part of the psyche which perceives, thinks, feels, and remembers (Schultz & Schultz, 2015). Although the Ego is illustrated as the center of human's consciousness, it is not the core personality where there is a Self which is the center of one's personality that is largely unconscious. In a psychologically healthy person, the Ego takes a secondary position to the unconscious self (Jung, 1951 cited by Feist & Feist, 2008).

Jung points out that the knowledge of the Ego-personality is often confused with self- understanding. Anyone who has any Ego-consciousness at all takes it for granted that he knows himself. However, the Ego knows only its own contents, not the unconscious and its contents. People measure their self-knowledge by what the average person in their social environment knows of himself, but not by the real psychic facts which are for the most part hidden from them. In this respect the psyche behaves like the body, of whose physiological and anatomical structure the average person knows very little (Sharp, 1991).

Personal Unconscious

The next level of the structure of personality is 'Personal Unconscious.' In other words, under the Ego is the past experiences in the conscious mind. These have been suppressed into the unconscious mind by the psyche mechanism because the psyche wants to forget painful experiences. If these experiences are forced by outer factors to display by the conscious mind, they will be grouped as a constellation and will become '*Complex*' (Jung, 1980).

'Complex' is the term describing a pattern of emotions, memories, and perceptions that are considered as a core of our personal unconscious shaped by experiences. However, complexes may be both conscious and unconscious depending on the interference of a person's consciousness. Generally, a person with a complex is not aware of the complex's influence, even if he can notice its subsistence easily. According to this statement, some complexes could be useful as well as harmful. For example, "the perfectionism complex may lead a person to work hard to develop specific talents or skills" (Schultz & Schultz, 2015, p. 90). On the other hands, a person's experiences with his mother may become grouped around as a core of an emotion, and "the word 'mother' may spark an emotional response that could disrupt the smooth flow of thought" (Feist & Feist, 2008, p. 103).

A person's unconscious, therefore, could be said to include lost memories, painful ideas that are repressed (i.e., forgotten on purpose), subliminal perceptions (i.e., sense-perceptions that were not strong enough to reach consciousness), and contents that are not yet ripe for consciousness (Sharp, 1991).

Collective Unconscious

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). The collective unconscious contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual (Sharp, 1991).

The collective unconscious is made up of a collection of knowledge and imagery that every person is born with and is shared by all human beings due to ancestral experience. Though humans may not know what thoughts and images are in

their collective unconscious, it is thought that in moments of crisis the psyche can tap into the collective unconscious (Jung, 1980; Schultz & Schultz, 2015).

Jung derived his theory of the collective unconscious from the ubiquity of psychological phenomena that could not be explained on the basis of personal experience. First, fantasies (including dreams) of a personal character, which go back unquestionably to personal experiences and things forgotten or repressed, can, consequently, be completely explained by individual anamnesis. Second, fantasies (including dreams) of an impersonal character, which cannot be reduced to experiences in the individual's past, cannot, consequently, be explained as something individually acquired. These fantasy-images undoubtedly have their closest analogies in mythological types. These cases are so numerous that the existence of a collective psychic substratum must be assumed (Jung, 1954; Jung, 1980).

Additionally, Jung points out that the personal unconscious is sometimes confused with the collective unconscious since both are located at the level of the unconscious mind. However, people should consider the personal unconscious as a more superficial layer of the unconscious. On the other hands, the collective unconscious does not derive from personal experience because it is not a personal acquisition but an inborn quality (Jung, 1954).

2.2 Theory of Archetypes

Jung's Structure of Personality in the level of the collective unconscious was established as part of analytical psychology. This theory incorporated the views of teleology and causality which believed that human's history of individual constellations was central to our behavioral control device (Fitri, 2021). Jung said that this device was handy from the moment of birth. It was rooted in the ancestral past of an entire species and was inherited and passed from one generation to the next generation in the aspect of psychic potential. Some elements of the collective unconscious were highly treated and developed into solid forms called '*the archetypes*' (Feist & Feist, 2008, p. 104).

The term "archetypes" that appeared in the early philosophical circle referred to God-Image in human. According to Jung, "*the creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself*",

(Jung, 1954, p.21). This term occurred several times and suggested the divine understanding which was apposite and helpful. Human was connected to archaic elements of universal images that had existed in us since the remotest times (Jung, 1954). The archetypes were presented in Jung's theory of personality to describe the deeper personality of human, which referred to recurring themes or patterns manifested as the collective unconscious's ancient experiences (Feist & Feist, 2008). The illustration of an ancient energy made the archetypes a complex issue. Once it was believed that it was a form of individual instinct. Yet, Jung discussed that archetypes should be distinguished from instinct even though instinct was shaped by the collective unconscious. Whereas an instinct was seen as an unconscious physical impulse towards action, the archetypes were seen as the psychic counterpart to an instinct (Jung, 1948).

The Persona

The system of the collective unconscious consists of both advantages and disadvantages. Many archetypes are formed to protect us, and many could become a flaw even if we suppress them in the masking system called *the Persona* (Jung, 1948).

Jung borrowed the term 'persona' from Latin, referring to the mask used in ancient Greek stage plays. Jung employed this term to represent the system of the collective unconscious that people exposed as a public personality, or masks that they made to suit their roles (Jung, 1948/1954). Persona is often mistaken as a person's identity. People's social values and roles are often confused and mistakenly recognized as their identities. Thus, a persona is an individual's unreal character and is used by the person to connect with the outside world (Carter, 2006). When a person performs a role that is accepted by the society, he reaches the goal required by the society. For this, Jung indicates that the persona is an indispensable factor for social living. However, Jung added that people sometimes used the persona to hide their feelings and thinking because they feared that showing their real identities would be problematic. It could, therefore, be said social expectations and social environments conditioned people to wear their 'masks' (Burger, 2015).

The concept of persona was originally developed from Jung's own experience of personality, which he had adapted to the outside world. He believed that

people must project their roles according to social requirements. For example, a doctor must adopt a characteristic of the ‘bedside manner,’ a politician must appear in the public to win an election, and an actor must display his lifestyle as expected by the public (Feist & Feist, 2008, p. 107). The persona is a double-edged sword. It could be both helpful and harmful, and we should be aware of the roles we are playing and must not believe that it is our true nature. If people are overcome by these roles, other aspects of their personality could become undeveloped, and then the Ego may recognize the persona rather than the person’s true nature. This process would subsequently inflate the persona. The inflation of the persona would then make person believe in that role and attach himself to this delusion. Ultimately, he could end up deluding himself and/or others (Schultz & Schultz, 2015).

Therefore, in this theory, the persona describes how we present ourselves to the world (mask). This is an expression used to gain recognition and to impress others. Therefore, sometimes the personality of a person resulting from the use of a mask may conflict with the true personality within that person (Jung, 1980).

The Shadow

According to Freud’s structure of personality, human’s personality in terms of instincts and drives is called Id. People expose their instincts as needs and pleasure which sometimes seem irrational (Boeree, 2006a). Jung explains that the human mind contains primitive animal instincts set in the deepest roots of all archetypes named *Shadow*. Whereas Freud defines human instincts as wishes to serve their pleasure, Jung regards human instincts as an undesirable behavior (Schultz & Schultz, 2015). Like Id, the shadow is an archetype set in the unconscious mind. It is deeply buried in the personality. The shadow represents the dark side and repression that we do not wish to accept and try to conceal from ourselves and others. The shadow carries the tendencies of morally objectionability as well as constructiveness and creativity that we are nevertheless unwilling to face (Feist & Feist, 2008). Besides, the shadow exposes a person’s qualities and traits in negative images such as greed, rage, and hatred. As mentioned earlier, people reject these manifestations because they are condemned by the society (Bushueva, 2019).

According to Jung, although the shadow archetype originally leads people to their evil side, we could master it by striving to know our shadow. This is *our first test of courage*. The easiest way to conquer our shadow is to look at it as the most disgusting thing and to reject to have it reflected in ourselves. To control the darkness within us is important, and this would lead us to achieve the “realization of the shadow” (Jung, 1959 cited by Feist & Feist, 2008, p. 113). However, most people never recognize their shadow but only see the bright side of their personality. This could drag them under its power and control and would make them constantly run into bad luck which would then become the sources of defeat and discouragement (Jung, 1954).

The shadow could be, thus, summarized as an evil side of personality which refers to the inner instincts of a person which exists as a part of the unconscious mind and causes him to show evil, aggressive, and barbaric behaviors as well as behaviors that contradict laws or traditions in the society (Jung, 1980).

The Anima and The Animus

Jung was influenced by Freud’s idea of sexual development. He believed that people are psychologically bisexual and possess both the masculine and feminine sides. In other words, he believed in clarification which is the belief that a person has opposite gender identities (Feist & Feist, 2008). On the biological level, each sex releases the hormones of the other sex as well as those of its own sex. On the psychological level, each sex manifests characteristics, temperaments, and attitudes of the other sex. This means that while the human body secretes hormones in its the physical processing, the mental processing will work simultaneously and display the personality of other sex. Therefore, psychologically men could display their feminine aspects, and women could display their masculine virility (Schultz & Schultz, 2015).

The psyche of the man with the feminine aspects is called “*Anima*.” The Anima archetype in men originated in the collective unconscious, which some men would resist consciously. Only few men could be well acquainted with their anima since this task requires great courage and is even more difficult than becoming acquainted with their shadow (Jung, 1954 cited by Feist & Feist, 2008). Jung said that if a man wants to master his anima, he must overcome his intellectual barriers and

delve into the far recesses of his unconscious to realize the feminine side of his personality (Jung, 1961, cited by Feist & Feist, 2008). Sometimes men's anima was formed from their early experiences with women such as mothers, sisters, and lovers. These experiences would make them form their insights and generalized pictures of women at the unconscious level (Hayman, 2001). However, a man may have an encounter with a woman in his dream without a definite image and particular identity. That woman is not a representation of his personal experiences. His collective unconscious has shaped her from the depth of his mind. Nevertheless, the anima is not only represented by a woman in a dream. Moods and feelings can also be represented as a man's anima. Thus, moods and feelings with unclear origins are perceived as irrational emotions which are not generally accepted by a man in the same way that his feminine side is generally not accepted and cast out by him (Feist, 2008; Hillman, 1985; Jung, 1948).

Opposite to anima, "*Animus*" is a woman's masculine aspects of the psyche (Schultz & Schultz, 2015, p. 92). While a man may express his anima in his irrational moods and feelings, a woman can display her animus in her rationality, which is not the trait originally believed to typically belong to women. The animus is shaped from a woman's encounters with men. Moreover, Distant experiences of their ancestors' encounters with men such as fathers, brothers, lovers, and sons might be passed on to a woman when she is in a relationship with a man. This is buried as a personal experience with men in her personal unconscious. In addition, the animus is accountable for thinking and logic in women in the same way that the anima initiates feelings and moods in men. Sometimes the animus is explained as irrational thinking and illogical opinions often attributed to women. For example, when a woman has opinions that are objectively valid, these are explained by Jung as not having been thought out but already existing in a developed state. If a woman is not influenced by logical or emotional power, she would be dominated by her animus. (Jung, 1954/1980; Feist & Feist, 2008). Moreover, like the anima, the animus may appear in dreams, visions, and fantasies in personified forms (Jung, 1948).

It could, then, be summarized that the anima is a feminine image in the male psyche, and the animus is a male image in the female psyche. Consequently, these structures make male, and female understand the nature of each other (Jung, 1980).

The Self

The last element is '*Self*', which represents the unified unconsciousness and consciousness of an individual (Ego + Unconscious) (Jung, 1980). The self is processed from ancestral experiences as an inherited tendency to move towards growth and become an innate disposition. It is regarded as the most extensive of all archetypes, namely as "*the archetypes of the archetypes*", (Feist & Feist, 2008, pp. 117). This is because the self pulls together the other archetypes and unites all of them in the process of self-realization. In other words, the self is the symbol of a person's ideas of perfection, completion and wholeness and represents the striving towards balance of the collective unconscious (Feist & Feist, 2008).

It can be seen, from Jung's explanation, that the polarities of the psyche - conscious and unconscious - assimilate with each other so that the self is formed and becomes the center of the personality. According to Jung (1954), the ego is shifted to a point of symmetry - the midway between the opposing forces of the conscious and the unconscious. Besides, the self is the illustration of the future. It is a goal, something invariably to fight for and which is rarely accomplished. The self assists as a driving force to motivate a person's development of the systems of the psyche. The self-emergence occurs around the middle-age or at a critical period of transition such as the transition from childhood to adolescent or from adolescence to adulthood. Since the realization of the self-associates with goals and plans for the future, it cannot be developed if a person does not attain self-knowledge. The attainment of self-knowledge seems to be the hardest process in life and requires insistence, comprehensiveness, and wisdom (Schultz & Schultz, 2015).

In conclusion, Jung condensed the self-archetype as a combination between the conscious and unconscious mind which includes all of opposite elements of the psyche such as male and female, angel and evil, and light and dark forces. To achieve self-realization that exists in the collective unconscious of everyone, people must overcome their fear of the unconscious, forestall their persona from governing their personality, accept the evil side of themselves (shadow), and awaken their greater courage to face their anima and animus (Jung, 1961 cited by Feist & Feist, 2008).

The Character Archetypes

For several centuries, literatures from across the world have showed us a variety of characters, we saw kings, racers, samurai, wisemen, crossed star lovers, wizards, etc. Those identities were very common which became afterwards the archetypes in our consciousness. The character archetypes work as an appealing framework for the characters that fill our myths, legends, fairytales, and literature (Gaiman, 2021; Hurst, 2015).

Jung extended his theory of the archetypes by bringing together history, mythology, anthropology, and religion to form another group of archetypes that are etched in our psyches and expressed in our dreams and fancies because of they have been repeated in the lives of consecutive generations. Examples of archetypes proposed by Jung are Caregiver, Creator, Explorer, Hero, Innocent, Jester, Lover, Magician, Orphan, Rebel, Ruler, and Sage (Albright, 2016; Jung, 1980).

Those 12 traditional archetypes were clearly defined as a way to better understand who we are and explains that the cultural psyche permeates stories and the characters in them (Albright, 2016). It can be said that these archetypes are the primary types that symbolize basic human motivations which Jung categorizes into three sets of personality values, definitions, and characteristics including the ego (Innocent, Orphan, Hero, Caregiver), the spirit (Explorer, Rebel, Lover, Creator), and the self (Jester, Sage, Magician, Ruler). These types are the subsets of archetypes that exist and reoccur throughout literature, art, and mythology that show mythical, fictional, or historical characters (Ekaputri, 2019).

Many scholars who adopt the character archetypes in their works indicate that in artwork, the archetype of a character is a medium creating an immediate sense of familiarity between an audience and the character or an event which it is not necessarily for an audience to contemplate. This is because our instincts and experiences instinctively allow us to recognize the archetype being displayed in that character (Gaiman, 2021).

Albright (2016), Gaiman (2021), Hurst (2015) & Jonas (2012) define each of the character archetypes based on *The Center for Archetypes and Applications (CASA)* and Carol Pearson's "*Awakening the Heroes Within: Twelve Archetypes to Help Us Find Ourselves and Transform Our World (2012)*" as follows:

Caregiver

Sometimes referred to as the archetype of Great Mother, the Caregiver supports and makes sacrifices on others' behalf. This character is possibly a martyr who takes care of everyone else before himself/herself. The Caregiver is an altruist driven by compassion, kindness and selflessness and usually lacking personal ambition or leadership. However, his/her suffering as a martyr may make others feel guilty. Moreover, this archetype could possess a shadow side demonstrated, for example, through the control over others and the imposition which requires others to feel indebted as a result of the care they have received.

The Caregiver can be a motherly character that is not necessarily the mother. The Caregiver can be a protagonist only if he/she is also one of the other archetypes. The one exception is when the Caregiver doubles up as the Lover, which turns the character's role into a supporting role, not a leading role.

Examples of the Caregiver are Dolly Oblonsky (in *Anna Karenina*), Charlotte (in *Charlotte's Webs*), Calpurnia (in *To Kill a Mockingbird*), Samwell Tarly (in *The Game of Thrones* series), Mary Poppins (in *Mary Poppins*) and Serious Black (in the *Harry Potter* series).

Creator

This Jungian archetype is driven by the need to see a dream become a reality while providing structures to the world. The Creator is a great architect, artist, scientist, God and goddess. His/Her mind is always questioning, tinkering, and entertaining new theorems. His/Her hallmark is ingenuity.

The Creator carries an inexhaustible imagination, often excelling at his/her chosen vocation. Nothing is impossible for the Creator archetype. As a character, the Creator often takes the position of the innovator, the well-known scientist or savant artist. When the Creator is presented as a mortal character in a reality-based world, he is often portrayed as a man. Besides, this archetype also appears as an artist who fosters all imaginative endeavors from the highest to the smallest art. The shadow side of the Creator is sometimes shown when he/she abandons morality for the sake of innovations and crafts.

Examples of the Creator archetype are Zeus (in *The Iliad*), Dr. Emmett Brown (in *Back to the Future*), Dr. Moreau (in *The Island of Dr. Moreau*), Tony Stark (in *Ironman*) and Dr. Victor Frankenstein (in *Frankenstein*)

Explorer

This is the pure individualist, the one who always seeks the next horizon who is also known as the seeker, wanderer, pilgrim, and iconoclast. The Explorer is a character who seeks to escape the confines of their average life by traveling the world or exploring its many mysteries. He/She is moved by the possibility of a more fulfilling and authentic life by being truer to himself/herself. Unlike the Hero, he/she needs no inciting incident to try and find it on his/her own because the Explorer embraces learning, is ambitious in his/her quest and often avoids the encumbrance of support from others.

However, the Explorer judges himself/herself as a perfectionist who always strives to measure up to an impossible goal or to find the “right” solution. Therefore, his/her shadow side is in his/her self-sufficiency which could turn him/her into a misfit or turn others to repel against him/her.

Examples of the Explorer are Odysseus (in *The Odyssey*), Sal Paradise (in *On the Road*), Huckleberry Finn (in *The Adventures of Huckleberry Finn*), Sherlock Holmes (in the *Sherlock Holmes* series), Hiccup (in *How to Train Your Dragon*), Star-Lord (in *Guardians of the Galaxy*), Indiana Jones (in *Indiana Jones*).

Hero

Here is the real protagonist who rises to meet a challenge and saves the day. Also known as the Warrior or Crusader, the Hero can manifest as many superheroes as possible as well as sports players and soldiers. His/Her narrative is well-known. The Hero is honorable, brave, and tenacious. He/She never gives up, regardless of the odds. Normally, the Hero only wants to prove his/her worth and return home to his/her ordinary world. However, he/she is often forced into action by external forces, good or bad.

The Hero is addicted to success. Once one goal is complete, he/she will not be satisfied until the cycle has started again. Therefore, his/her story can span years in one sequel after another. The Hero restores peace for everyone but himself/herself.

Often, he/she leaves the fight with both an unhealable wound and a weapon or tool that gives him/her an advantage over his/her foes.

Though the Hero is courageous, determined, and disciplined, this character is quite susceptible to his/her Shadow. Apathy, stoicism, rejection of help and especially arrogance are all vices he/she has a hard time avoiding. On the extreme side of things, the Hero can become a ruthless villain, ignoring all good and sensible things for the attainment of his/her goals.

Examples of the Hero are Achilles (in *The Iliad*), Luke Skywalker (in *Star Wars*), Wonder Woman (in *Wonder Woman*), Harry Potter (in the *Harry Potter* series), Aragon and Frodo Baggins (in *The Lord of the Ring*) and Peter Parker (in *Spiderman*).

Innocent

In every artwork there is the Innocent which is the inherent spontaneousness. This character archetype is known by many other names including the Child, the Youth, the Utopian, and the Naive. The Innocent is a dreamer. He/She is romantic, loyal, hopeful and optimistic. He/She wishes happiness for an ally as well as for an enemy. This unadulterated innocence is what makes this archetype one of the most sincere and sympathetic characters which can inspire people to default to the good.

However, the Innocent is not impervious to the Shadow. He/She can be terribly naive to the point of endangering those around them. Moreover, this archetype, often living a sheltered life, is dependent on the skill of others to survive but may not be aware of it.

Examples of the Innocent are Tiny Tim (in *A Christmas Carol*), Lennie Small (in *Of Mice and Men*), Cio-Cio-san (in *Madame Butterfly*), Buddy the Elf (in *Elf*), Pippin (in *The Lord of the Ring*), Snow White (in *Snow White and the Seven Dwarfs*)

Jester

This common character archetype is also almost always male who is at peace with the paradoxes of the world. The Jester is all about joy, fun and silliness. He/She is a fun-loving character who invites others to partake in creating a self-deprecating form of satire. The Jester excels at projecting infectious joy, letting go and banishing

depression or aggression from their friends and enemies. He/She strives for light-heartedness and carefree living.

This character can also be a sad character or even an evil one. This is a trickster who gets away with everything. As a Jungian archetype, the Jester displays a masterful use of humor to reveal, heal and even hide the deepest recesses of human trauma and subconscious.

The Jester does not reminisce or plan for the future. In his/her darker shadow form, the Jester may be prone to constant inebriation or drug abuse. Sometimes, he/she shows lusts and urges of the body without any sense of dignity. These vices could also be manifested as perversion, or any other negative traits defined by a lack of control.

Examples of the Jester are Sir John Falstaff (in *Henry V*), King Lear's Fool (in *King Lear*), Frank and Estelle Costanza (in *Seinfeld*), R2D2 and C-3PO (in *Star Wars*), the Weasley Twins (in the *Harry Potter* series), Beetle Juice (in *Beetle Juice*) and Genie (in *Aladdin*)

Lover

The Lover archetype governs all kinds of love from parental love to friendship, to spiritual love. His/Her goal is to seek the bliss of true love or even the syzygy of the divine couple. This archetype can be acted out as a playboy but is not limited to passionated affection. He/She desires the union of his/her anima and animus.

Besides, the Lover shows passion and commitment. This is invariably a supportive character whose role is to be a partner and an enthusiast and to support the loved ones. Unlike the Caregiver who can become a protagonist when doubled-up with another archetype, the Lover remains a supporting character regardless of the double roles.

However, the Lover shows their shadow by luring others and using love for conquest. He/She can risk losing his/her own self-identity in trying to mould himself/herself into the image desired by his/her romantic partner. In other words, when the Lover is deeply involved in a relationship, he/she will do anything – right or wrong – for the loved one.

Examples of the Lover archetype are Anna (in *Frozen*), Romeo and Juliet (in *Romeo and Juliet*), Noah Calhoun (in *The Notebook*), Scarlett O'Hara (in *Gone with the Wind*), Belle (in *Beauty and the Beast*), Samwise (in *The Lord of the Ring*), Jamal (in *Slumdog Millionaire*), Luna Lovegood (in the *Harry Potter* series).

Magician

This archetype searches out the fundamental rules of science or metaphysics to understand how to transform situations, influence people and make visions into realities. The Magician is also known as the visionary, catalyst, charismatic leader, medicine man, healer and inventor. He/She seems to draw his/her power from supernatural skills or resources.

Sometimes, we see the Magician in the roles of both an ally and an enemy of the protagonist. Thus, the Magician's quest is not to 'do magic' but to transform or change something or someone in some way. The Magician can be good and wise but can also be manipulative or even evil. The magician is a visionary type of person who sees what could be and is certain he/she can make it happen because he/she is omniscient, omnipotent and disciplined.

However, the Magician also has the shadow side. He/She, as mentioned before, can be good and bad. Consumed by "evil" is one of the Magician's greatest fears. In other words, the Magician could be corruptible. Besides, this character is often an arrogant one. Being too proud of power is a commonly seen trait.

Examples of the Magician are Anakin (in *Star Wars*), Prospero (in *The Tempest*), Gandalf and Saruman (in *The Lord of the Rings*), Morpheus (in *The Matrix*), Darth Vader (in *Star Wars*), Albus Dumbledore and Severus Snape (in the *Harry Potter* series) and Merlin (in *The Sword in the Stone*).

Everyperson and Orphan

The Everyperson stands on an equality with all his/her peers and is eager to build new and lasting relationships with all of the personalities that populate his/her world. The Everyperson wants security more than anything. His/Her life has been hard, and traumas and ordeals have forced him/her to accept a realistic outlook.

The Everyperson is also known as the Orphan whose life is influenced by the wounded and abandoned. The motherless child is one who can go on adventures

without worrying about a curfew. Therefore, many children's stories have orphans in the lead roles. Without a loving mother, the Orphan must go on their own to discover who they are and what they should be doing. Most Orphan characters get guidance from a Sage.

Nevertheless, the Everyperson and the Orphan are considered in the same category because parentless children are not necessarily actual orphans. He/She could be rendered orphaned due to ideological, religious, temperamental differences or intergenerational traumas. As a result, he/she feels disconnected from the world. In the Jungian Analytical Psychology, the Orphan and the Everyperson archetype is the transitional archetype that sits on an individual's journey between the 'Innocent' to the 'Hero' or 'Warrior' archetype.

This archetype can face the experience of being a victim of hurt and pain. This may cause him/her to turn into an outlaw or a rebel. He/She could show distaste for elitism and classism. His/Her shadow manifests as an effort to combat the systems that have caused his/her suffering earlier in life.

Examples of the Everyperson and the Orphan are Bruce Wayne (in *Batman*), Bilbo Baggins (in *The Hobbit*), Leopold Bloom (in *Ulysses*), Leslie Knope (in *Parks & Recreation*), Dorothy (in *The Wizard of Oz*), Winston Smith (in *1984*), Peter Parker (in *Spiderman*), Harry Potter and Ron Weasley (in the *Harry Potter* series), Rogue (in *X-Men*).

Rebel

This character, also known as the outlaw, revolutionary, iconoclast, and misfit, will not abide by society's demands. The Rebel is the archetype that lives for revolution. He/She embodies repressed rage about structures that no longer serve life even when these structures still are supported by society or by our conscious choices.

For the Rebel, rules are made to be broken and authority should always be questioned. This is what the Rebel lives by and what drives this kind of character. The Rebel would rather die than lose his/her freedom and would never compromise his/her position on something important to him/her. Though the Rebel can also be a strong advocate for change, the methods he/she often employs to get the attention can be outright dangerous. He/She is dogmatic about his/her own perspective and does not fit

their definition of “good.” It is not uncommon for the Rebel to turn to the crime that harms innocent people on the streets. They often lose their ways and alienate others who could otherwise support them.

The shadow side of the Rebel includes all self-destructive behaviors such as addictions, compulsions, activities that undermine comradeship, excessive self-esteem. The Rebel can engage in all kinds of bad behaviors such as emotional or physical abuses, murders and rapes that have destructive effects on others.

Examples of the Rebel are Han Solo (in *Star Wars*), Dean Moriarty (in *On the Road*), Humbert Humbert (in *Lolita*), Batman (in *The Dark Knight*), Katniss Everdeen (in *The Hunger Games*), Jack Sparrow (in *Pirates of the Caribbean*), Wolverine (in *X-Men*), Hermione Granger and Sirius Black (in the *Harry Potter* series), Caesar (in *Planet of the Apes*), Princess Merida (in *Braves*), Robin Hood (in *Robin Hood*)

Ruler

The Ruler inspires others to take responsibility for their own lives. This is a character with legal or emotional power over others. Also known as the king, queen, boss, leader, politician, role model, manager, or aristocrat, the Ruler, in a modern story, can be a politician or a powerful businessperson. Power is the primary concern for this kind of character.

The Ruler is always at the top of the food chain and is generally wholly responsible for the atmosphere of the world in which he/she inhabits. The Ruler's quest is to create order and structure and hence an effective society in which his/her subjects can live productive and relatively happy lives. In fact, there may even be a benevolent ruler who appears as the villain simply because he/she cannot grant the requests of his/her followers. The Ruler, therefore, also has a very real fear of being overthrown. In the Ruler's mind, he/she is only doing what is best for the world, but the world may not agree.

In terms of his/her shadow, the Ruler is one of the most dangerous archetypes. This character may be overshadowed by his/her power. For example, Aragon could turn into Sauron (in *The Lord of the Rings*). Peter Pan could turn into

Captain Hook (in *Peter Pan*). Katniss Everdeen could turn into President Snow (in *The Hunger Games*). They use their power in the wrong way.

Examples of the Ruler archetype are Creon (in *Oedipus Rex*), King Lear (in *King Lear*), Aunt Sally (in *The Adventures of Huckleberry Finn*), Tony Soprano (in *The Sopranos*), President Snow (in *The Hunger Games*), Red Queen (in *Alice in Wonderland*), Lord Voldemort (in the *Harry Potter* series), King Arthur (in *King Arthur*), King Aragon (in *The Lord of the Rings*), Peter Pan (in *Neverland*).

Sage

This is the wise old man or the wise old woman who is also known as the scholar, expert, detective, thinker, teacher, mentor, savant, and philosopher. The Sage seeks to understand the world in analytical ways. This archetype concerns wisdom and meaning, symbolizes humans' preexisting knowledge of the mysteries of life. This archetypal meaning, however, is unconscious and cannot be directly experienced by a single individual. He/She processes reality with logic and the wisdom of his/her often-long life. The Sage is one of the pillars the Hero can depend on and always appears as the Hero's mentor.

In addition, the Sage can be addicted to learning, thus spending so much time pouring over books and information. In this, the Sage might be closer to the Explorer. While the Explorer's goals are outward, the Sage's are inward.

Like the other archetypes, the Sage also has his/her own shadow. Sometime this archetype is so fed up with an unenlightened world that he/she feels compelled to engage in something more exciting that could result in a political, religious, moral and spiritual sabotage. Arrogant in his/her knowledge, the Sage could be an unfeeling judge who is cold, heartless, dogmatic, and pompous.

Examples of the Sage archetype are Athena (in *The Odyssey*), Obi-Wan Kenobi (in *Star Wars*), Hannibal Lecter (in *The Silence of the Lambs*), Hay Mitch (in *The Hunger Games*), The Oracle (in *The Matrix*), Albus Dumbledore (in *Harry Potter*), Gandalf (in *The Lord of the Rings*), Professor X (in *X-Men*), Yoda (in *Star Wars*) and Spock (in *Star Trek*).

2.3 Theory of Psychological Types

Jung explains different levels of psyche in the human mental process. These include the Ego, which is the conscious images formed from the center of the mind but not the whole personality, and the Unconscious, which is the in-depth psyche engaged in individual experiences called the Personal Unconscious and in the ancient experiences inherited from one's ancestors called the Collective unconscious, shown as the archetypes (Ryckman, 2004/2008). The Theory of Psychological Types relates human's actions and reactions to the world. Jung recognizes various psychological types that grow out of a union of two basic attitudes – introversion and extraversion – and four separate functions – thinking, feeling, sensing, and intuiting (Feist & Feist, 2008).

The Attitudes

The attitudes in the psychological types refer to an individual's predisposition to act or react in a characteristic direction. The attitudes contain the Introversion and the Extraversion which are opposite forces in analytical psychology that serve in a compensatory relationship to each other (Jung, 1971).

Introversion

Introversion is internal shifting of psychological energy with an emphasis on the subjective. Introverts are aware of their inner world, which includes all their prejudices, fancies, dreams, and unique perspectives. Certainly, these people recognize the outside world, but they do it selectively and from their own point of view (Jung, 1921/1971 cited by Feist & Feist, 2008).

People who are an introvert prefer to be peacefully isolated and separated from other people because they set their own thinking as the principle of self-examining (Ryckman, 2004/2008). Besides, introverted people perceive the society in their own perspective and believe that society could make them feel pressured. However, these people are self-confident and struggle to adapt. When they feel conflicted with the society, they became withdrawal, adjusting and hiding from the public, unaware of reality and cherishing an illusion (Jung, 1948). For these reasons, Jung believes that introverted people are channeled by internal psychic energy.

Therefore, introversion is an attitude of the psyche characterized by an orientation toward one's own thoughts and feelings (Schultz & Schultz, 2015).

When people become over-introverted, they turn into “stuff psychosis” (Feist & Feist, 2008 cited to Jung, 1961, p.188), which Jung saw as an example of introversion's negative effect caused by his own experience of a confrontation with the unconscious. Jung carried on conversations with his anima, experienced strange dreams when he faced the introverted crisis in his midlife. This made him stop all works and activities in the university and hospital in order to discover his nearly completely introverted self. Jung restored his normal life by forcing himself to continue as much of a normal life as possible with his family and his profession. Through this technique, Jung eventually emerged from his inner journey and established a balance between introversion and extraversion (Feist & Feist, 2008).

Extraversion

The opposite of introversion is extraversion. Extraversion is the attitude distinguished by the turning outward of psychological energy. People are oriented towards the objective and away from the subjective. People who are influenced by their surroundings more than their inner world become extraverted, and, as a result, they tend to suppress the subjective and engage with the objective (Jung, 1921/1971 cited by Feist & Feist, 2008).

According to Jung, when the psychological energy channeled people toward the outside world, they will have an attitude of extraversion (Schultz & Schultz, 2015). Hence, their characters are exposed as sociableness in group activities, parties, self-confidence, self-adaptableness, and talkativeness. The extravert perceives the world as changeable (Ryckman, 2004/2008). People who have extraverted personality are pragmatic and well rooted in the realities of everyday life. At the same time, they are overly suspicious of the subjective attitude, whether their own or that of someone else (Feist & Feist, 2008). Although extraverted people prefer sociable life, they handle situations in aggressive ways, expressed in violent actions and power expressions, when the society or others do not serve them pleasurably (Jung, 1948).

In addition, (Boeree, 2006b) describes the differences between introversion and extraversion vividly. First, in terms of decision, the introvert will set their own

idea as a norm. If they have to decide to do something, in contrast, the introvert always believe in social basis, reality and rightness which they use as factors contributing to their decisions. Second, in terms of behavior controlling, the introvert always set standards and methods for controlling their behavior. On the other hands, the extravert has more flexible ways to control their behaviors depending on situations, appropriateness, and necessity. Third, in terms of self-adaptation, the introvert is not flexible because they are over self-esteemed while the extravert is more likely to adapt themselves to changes. Fourth, in terms of anxiousness, the introvert is anxious about themselves, but the extravert is anxious about others. Fifth, in terms of social confrontation, the introvert withdraws or hide while the extravert adjusts compensationally. Lastly, in terms of the risk of psychosis, over-introverted people are at risk of anxiety and depression while over-extraverted people are at risk of hysteria and emotional disorder.

According to Jung, people are neither completely introverted nor completely extraverted (Ryckman, 2004/2008). Introverted people are like a seesaw with a heavy weight on one end and very little weight on the other. Extraverted people, on the other hand, have an unbalanced attitude in the other way, with a heavy extraverted attitude and a very light introverted attitude. Therefore, people with good psychological health strike a balance between the two views, feeling equally at ease in both their internal and outward environments (Feist & Feist, 2008). Thus, we all have the capacity for both attitudes, but only one becomes dominant in our psyche. Our actions and consciousness are then influenced by the dominant attitude. The nondominant attitude, on the other hand, continues to have an impact and becomes established in the human unconscious where it might influence behaviors. For example, an introvert may exhibit extraverted tendencies in specific contexts, aspire to be more extroverted, or be drawn to an extraverted person (Boeree, 2006a, 2006b; Schultz & Schultz, 2005; Schultz & Schultz, 2015).

The Functions

Jung believes that both introversion and extraversion include different kinds in themselves. He adds that distinctions among people are based on their attitudes called Psychological Functions. This term refers to the differences and contrast ways

in the process in which the attitudes (introversion and extraversion) perceive and comprehend the external real world and the internal subjective world (Jung, 1927 cited by Schultz & Schultz, 2005). These differences are categorized into four functions: thinking, feeling, sensing, and intuiting, which can be categorized into eight possible orientations: four introversions and four extraversions (Feist & Feist, 2008).

Psychological functions can be briefly defined as follows: *Sensing* is the original, direct experience of phenomena that occurs without the need for rationale (thinking) or assessment (feeling). *Thinking* progresses from this point to assist us in comprehending events through the application of logic and reason, which provides us with the meaning of sensed events. *Feelings* allow us to assess events by determining whether they are good or bad, acceptable, or unacceptable. Finally, when dealing with strange situations in which we lack established facts, we rely on hunches in the *Intuiting* mode (Ryckman, 2004/2008 cited to Proffoff, 1953).

From these definitions of psychological functions, we can group them into different pairs of localities (Feist & Feist, 2008). The first pair, sensing and intuiting are grouped together as irrational functions because they employ prior experiences to estimate but do not use the processes of reasons to evaluate. The second pair, thinking and feeling are the rational functions that associate originating judgments and evaluations about our experiences. Although they are diametrically opposed, both thinking and feeling are concerned with organizing and categorizing experiences (Ryckman, 2004/2008; Schultz & Schultz, 2015).

However, the system of the psyche can contain some of both attitudes. This gives us the capability to perform all four functions. We can possess both introversion and extraversion, yet there only one attitude is dominant, and only one function then becomes dominant. Moreover, only one pair of the functions is dominant (Irrational or Rational), and there is just one function in each pair that is dominant since a person cannot be simultaneously governed by both thinking and feeling in his/her rational functions or by both sensing and intuiting in his/her irrational functions (Schultz & Schultz, 2005/2015).

The Types

According to Jung, there are eight sub-types, defined by two pairs of logicalities, two attitudes, and four main-types, of psychological functions (Feist & Feist, 2008; Ryckman, 2004/2008; Schultz & Schultz, 2005/2015).

Sensing

This function that tells us that something exists based on our prior experiences.

Introverted sensing type

This kind of people are mainly influenced by their subjective sensations including scent, sight, sound, taste, and touch equally. These sensations guide them depending on the interpretation of the stimulation of the senses (Feist & Feist, 2008, p. 125). Besides, this type also appears passive, calm and detached from everyday world. Thus, the people of this type are sensitive, likely to repress their intuition and often represented in art or music (Schultz & Schultz, 2005,).

Extraverted sensing type

In contrast to the introverted sensing type, this kind of people is sharply oriented toward the objective stimuli (real world). These people can adapt to changeable situations (Schultz & Schultz, 2015) and tend to be outgoing, joyful, and capable of enjoyment. They have good tastes in food, painting, sculpture, literature, and food (Ryckman, 2004). These properties are necessary for jobs like proofreading, house painting, wine tasting, and any other work that requires sensory discriminations (Feist & Feist, 2008).

Intuiting

This is the function that allows us to know about something based on hunches and without the influence of an external stimulus.

Introverted intuiting type

The unconscious perception of facts guides this kind of people. This guidance is not based on the external reality (objective stimuli), so it is basically a subjective intuitive perception (Feist & Feist, 2008). Yet, these people do not seem to

be concerned about reality. They sometimes have little contact with the outside world because they are “visionary and daydreamers” (Schultz & Schultz, 2015, p.89). Jung’s view on their visionary is generally positive. He sees introverted intuitive people as mystics, prophets, surrealistic artists, or religious fanatics (Jung, 1921/1971). However, Jung also states that these people do not pay attention to practical matters, which leads them to have trouble coping with day-to-day living and making plans for the future (Schultz & Schultz, 2005).

Extraverted intuiting type

The facts of the external world guide extraverted intuiting people which objective stimuli influence them to perceive subliminally. In other words, when their intuition is interfered by strong objective stimuli, they stop the sensation and are guided more by guesses than by sensory data (Feist & Feist, 2008). However, they utilize their hunches to find opportunities to be successful in their occupations and inspire others to accomplish and achieve (Schultz & Schultz, 2005, p.104). According to Jung (1923, p. 368), “*they have a keen nose for anything new and in the making.*” This means that these people are attracted by new ideas to innovate new things through decisions based more on hunches than on reflections, and they seem likely to be correct. Therefore, they are likely to have the roles of businessmen, politicians, merchants, contractors, and speculators (Ryckman, 2004; Schultz & Schultz, 2015).

Thinking

This is the function that enables us to recognize and understand something through conscious logical utilization.

Introverted thinking type

The introverted thinking people react to the objective stimuli (external world). Nevertheless, those stimuli are colored by their internal subjective meaning that interprets old data in a new way (Feist & Feist, 2008). Therefore, these people do not get along well with other people because of they have difficulties communicating ideas. However, it also makes them good at practical thinking through abstract ideas and theories (Schultz & Schultz, 2015). This property enables introverted thinkers to employ subjective ideas creatively from the collective unconscious. Their ideas

emerge from this source (the collective unconscious) and not from outside sources such as traditional moral authorities, philosophers, theoretical scientists, and some inventors (Ryckman, 2004; Feist & Feist, 2008).

Extraverted thinking type

When people depend strongly on concrete thoughts and let them drive their thinking, they are extraverted thinkers (Feist & Feist, 2008). These people react to objective evidence that they perceive from tradition or learning from parents or teachers. Moreover, the evidence seems to be abstract concepts which they relate to their objective experiences (Jung, 1971). Yet, such people often repress their feelings and emotions which makes them reject sensory activities such as the aesthetics, tastes, and arts (Ryckman, 2004). Examples of extraverted thinkers can be found in mathematicians, engineers, accountants, and scientists who focus on learning about the external world and using logical rules to describe and understand it (Feist & Feist, 2008; Schultz & Schultz, 2015).

Feeling

This is the function that gives us an evaluation of events by judging whether they are good or bad and acceptable or unacceptable.

Introverted feeling type

The function of introverted feeling is to judge or evaluate what one perceives based on one's subjective perceptions rather than objective facts. People who rely on the introverted feeling for making a value judgment based on the subjective individual data are such as subjective movie critics and art appraisers (Jung, 1921/1971). Although this process represses their rational thought, these people are capable of deep emotions and of avoiding external expression. As a result, they appear mystic and unapproachable and tend to be quiet, modest, and childish (Schultz & Schultz, 2005). Consequently, the introverted feelers ignore traditional opinions and beliefs since they are more or less indifferent to the objective world. This can embarrass the people around them (Feist & Feist, 2008).

Extraverted feeling type

In contrast to the introverted feeling function, the extraverted feelers rely on the objective data collected from the external experiences to make evaluations of value. The judgments from these people are based on social standards such as a real estate appraiser and objective movie critics (Feist & Feist, 2008). Like the introverted feeling function, the extraverted feeling systemizes to repress the thinking mode. People with this kind of function are fit to the traditional values they have been taught (Schultz & Schultz, 2015). According to Jung, this type could be found in women more than men such as in women who respond emotionally, who make friends easily and who are sociable. These women often have satisfactory marriages and are themselves great mothers (Ryckman, 2004).

2.4 The Dynamic of Personality

The dynamics of personality is the principle projecting that human apply physical energy to mental energy. People's motivation and personality are affected by their experiences and expectations, and they have different ways to deal with these experiences. The dynamics of personality also accord with the development of personality, especially the individuation (Self-realization), which consists of causality and teleology and of progression and regression (Yenying, 2020).

Causality and Teleology

If the person holds the present events based on their origin in previous experiences, such motivation and handling is called Causality. In contrast, when a person holds the present events that are motivated by goals and aspirations for the future that direct the person's destiny, such motivation and handling is called Teleology. Jung believed that both causal and teleological influences shape human behavior, and that causal explanations must be balanced with teleological explanations (Feist & Feist, 2008).

Progression and Regression

Jung argued that People must adapt not just to their external surroundings but also to their inner world in order to achieve self-realization. The forward flow of psychic energy is required for adaptation to the outside world, but the backward flow

of psychic energy is required for adaptation to the inner world, which is referred to as regression. If humans want to achieve individual growth or self-realization, both progression and regression are required.

Regression is an inevitable backward step in the effective achievement of a goal, whereas progression incentivizes a person to react consistently to a set of external situations. Regression awakens the unconscious psyche, which is crucial in solving most difficulties. Neither progression nor regression can lead to development on their own. Either can lead to an excessive amount of one-sidedness and failure to adapt; but, when the two are combined, they can initiate the process of healthy personality development.

Jung's midlife crisis, during which his psychic existence was turned inward toward the unconscious and away from any important external accomplishments, exemplifies regression. He didn't do much writing or lecturing because he spent most of his time getting to know his unconscious psyche. His life was dominated by regression, with little advancement. Following that, he emerged from this era with a more balanced mentality and a renewed interest in the extraverted world. His regressive encounters with the introverted world, on the other hand, had permanently and deeply altered him. The regressive stage, according to Jung, is required to develop a balanced personality and progress toward self-realization (Jung, 1928/1960 cited by Feist & Feist, 2008).

3. Jungian Literary Criticism

Carl Jung saw the human mind as consisting of two distinct parts: an unconscious and a conscious. The personal unconscious was a collection of emotions that could not be reached without the help of therapy and dreamwork. The universal unconscious consisted of a series of images known as archetypes that were shared by everyone. The universal unconscious was expressed in art, literature, and myth, with Jungian literary criticism focusing on the examination of archetypes in literature and written mythology particularly (Fike, 2008).

Archetypal Criticism is a Jungian literary criticism approach that claims that archetypes control the forms and functions of literary works and that the meaning of a text is molded by cultural and psychological myths. Archetypes are unknowable basic

forms personified or concretized in recurring images, symbols, or patterns, which may include motifs like the quest or the heavenly ascent, recognizable character types like the trickster or the hero, symbols like the apple or snake, or images like the crucifixion, all of which are laden with meaning when used in a particular work.

The origins of archetypal critique can be traced back to psychologist Carl Jung, who proposed that humanity possesses a "collective unconscious," a form of the common psyche that manifests itself in dreams and myths and contains themes and imagery that we all share. As a result, literature imitates the "whole dream of humankind" rather than the world. Readers are encouraged to participate ritualistically in basic beliefs, fears, and anxieties of their generation through archetypal pictures and tale patterns. These archetypal characteristics not only contribute to the text's comprehensibility but also touch into a level of human needs and fears (Rowland, 2018).

4. Related Studies of Jungian Analytical Psychology

The Jungian concept has influenced many studies in the aspect of literary analysis in which repetitive behaviors and gestures are analyzed and defined as human's archetypes (Wandansari & Yulistiyaniti, 2020). Fitri (2021) employed this popular theory in an analysis of a character in Rain Chudori's novel *Imaginary City*. The study adopted the Jungian concept of the Archetypes to analyze and describe the main character "She" in terms of Persona, Shadow, and Self. The researcher explained that "She" displayed her persona to cover her true feelings and to give others the impression that she was a good person. Significantly, this meant that "She" was hiding her true identity, which, in the Jungian term, could be described as the 'Shadow.' In this novel, the Shadow's evil side of the main character was shown several times and was interpreted as the main character's aspiration being drive above reason. However, it was observed that the Shadow Archetype being represented was not the personality that "She" wished to be, and, therefore, the Self Archetype was introduced to repair the damages in the relationships with other characters whose lines "She" had crossed. As a result, Fitri explained that in this instance the Shadow Archetype dominated the Ego.

To explore the concept that archetypal representations could be reflected in fictional characters; Wandansari and Yulistiyanti, (2020) adopted the Jungian concept to identify the archetypal images of the main characters from O' Henry's short story entitled "The Gift of the Magi." Based on the elements of romantic love in the story, the researchers found that the story merged the theory of structure of personality with the concept of the archetypes in order to display humans' trinity, namely Ego, Soul, and Self. These three parts represented the main characteristics of humans and had their own sub-characteristics. The researchers concluded that the main characters in this short story displayed their Egos as the Caregivers and their Souls as the Lovers. However, the Self archetype was not found. This was presumed to be because the main characters were always characterized together as lovers who protect each other, take care of each other, and even save each other's life.

An analysis of archetypes was also conducted in two novels: *Shatterday* by Harlan Ellison and *Fight Club* by Chuck Palahniuk. The Jungian concepts of Persona and Shadow were taken to analyze the mental disorders of the main characters in these two literary works. In *Shatterday*, the character named Peter Jay Novins exposed his Persona as a bad person because he lived alone in his apartment and wanted to escape from real life. Meanwhile he created his Shadow and named it by his middle name "Jay." The Shadow that he displayed was seemingly a good boy and always gave himself suggestions. *Fight Club* employed the first-person narrative technique. The narrator of the story, therefore, was also the story's main character. This narrator displayed his Persona as a good person. Then he created his opposite identity named Tyler Durden, considered as the Shadow, with bad, wild, and criminal characteristics. From the analysis, the researchers claimed that both stories featured main characters with binary personalities. The Jungian concept was employed to explain that the characters' Persona and Shadow were the results of their mental disorders caused by life experience (Ekaputri, 2019).

Besides studies investigating the archetypes in the literary works, there have been studies focusing on analyzing the archetypes in filmic characters. For example, Abedin et al. (2011) applied the analytical descriptive methods based on the Jungian archetypes in an analysis of the film titled *Who's Afraid of Virginia Wolf* directed by Michael Nickels. The study aimed to explore the personalities of the film's middle-

aged characters whose Persona resembled reckless teenagers who enjoyed drinking and smoking. The Anima and Animus archetypes could be detected in both characters. The failure of their marriage was explained as being caused by the male character's weakness, which was considered as Anima, and the female character's dependence on alcohol and blabbering, which was considered as Animus. The Shadow archetype of both characters could be found in the dark side of their behaviors; for example, the female character invited guests to satisfy her lustful needs. When the male character discovered this, he picked up a gun and aimed it at her. However, he could not kill her because he loved her. Therefore, the Ego and Self were revealed. This represented the process of the conscious mind being aware of right and wrong.

The Jungian analysis of filmic characters continued to be popular in recently years. Kuncara et al. (2018) applied the Jungian collective unconscious concept to analyze the personality of the main male and female characters in Jonathan Levine's *Warm Bodies*. They adopted the concept of literary categorizing criticism through the Jungian analysis and found that the Persona archetype of the male character was represented as loneliness as a result of his longstanding solitude. The female character was described as a strong and brave woman because she was a member of the volunteer army. Moreover, the male character exposed his Shadow archetype when he was angry and hungry because he was a zombie. The researchers explained that the characters developed their personalities in the story, in which they were bound to each other almost all the time. Therefore, both characters showed their understanding of the opposite gender called Anima and Animus, these archetypes seemed to appear most in this film. However, both characters also exposed the archetype of Hero when they were in trouble; the male character protected the female character from other zombies, and she protected him from her own father. Therefore, the researchers summarized that the main characters showed their Self archetypes, and that even if not all archetypes appeared, it could still be said that the archetypes had a great influence on many aspects of human lives, especially on the human mind, emotions, and behavior (Rizakiah et al., 2018).

Jungian literary criticism has also been applied to analyze the character of Scarlett O'Hara in *Gone with the Wind*. Suwannaus (2000) studied the character of Scarlett O'Hara through various psychological theories, one of which was the Jungian

concept. The main points of the Jungian analysis were Scarlett's basic character and conflicts with other characters. The researcher pointed out that Scarlett had two sides of personality: one was a naughty girl who conducted herself in a manner unfit for the society, the other was an adolescent girl who was instructed to behave like a gentlewoman. However, she realized that her identity was not appropriate with the environment around her. She then pretended to play the role that her family expected of her. Such pretension was a mask of her Persona. Besides, Scarlett was brave enough to share idea with a man. She had a point of view based on what she experienced, which was the character of the Extraversion. It could then be said that Scarlett's thinking, feeling, sensing and intuiting were based on the real world. The researcher viewed that the universal archetype or the character archetype could be grasped in Scarlett's problem-solving ability. She used her wisdom during hard times and endured troubles in her fights against them. These properties were the features of the Heroine archetype. Moreover, Scarlett was also self-conflicted. As mentioned before, she had to mask herself and unwilling to do what she was required to do. Therefore, Scarlett then exposed the Shadow such a dissatisfied action which was the result of the failure of the Self being caused by circumstances of masking the Persona. However, the researcher claimed that Scarlett sometimes realized what was good or bad through her Ego, but she could not manage her problems, which she could only perceive through the Ego, which was the center of her personality, not the Self. The driving force of Scarlett's personality was also influenced by the dynamic of personality. She became greedy of wealth and fearful of starving because of the experience of the hard times in her life. Therefore, her fear of starving was considered as the Causality, and her desire for wealth was considered as the Teleology.

In terms of conflicts, Scarlett had conflicts with many characters. The first was Ashley. While Scarlett was considered as the Extravert, Ashley was the Introvert. Scarlett had the adaptive character based on the real world, except the truth that she loved Ashley the most and ignored the difference between them. Ashley was already married, but he was confused with his feeling on Scarlett. Introversion made him ponder about their relationship. However, when Ashley lost his wife, Melanie, he realized who was his true love. This event made Scarlett aware of the difference between them. The second character with whom Scarlett had conflicts was Melanie.

The conflict between this pair was in parallel with that between Scarlett and Ashley. Melanie, like Ashley, was an introvert. Because of this, Ashley thought that Melanie was more suitable for him than Scarlett. Therefore, the Shadow of Scarlett was formed in the image of detestation because of her disappointment about Ashley. However, when Melanie was dying, Scarlett realized the love and feelings for her friend, and her detestation disappeared. The last character to have conflicts with Scarlett was Rhett. The researcher claimed that Scarlett and Rhett had the same personality, which was the Extraversion, yet Rhett could perceive the surrounding environment such as situations or people more deeply than Scarlett. The dominant conflict between them was that Rhett loved Scarlett, but Scarlett loved Ashley. Rhett could consider the possibility between Scarlett and Ashley, and he asked her to give up on Ashley. This behavior was the result of the extraverted personality that was deeper than that of Scarlett. Scarlett never cared what Rhett said. In the end of the story, Scarlett said that she loved him, but Rhett decided to reject her as a result of prior conflicts.

The concept of the Jungian psychoanalytic theory was adopted to analyze the characters in the Russian novels of Fyodor Dostoyevsky. Chaisungnoen (2005) studied the concepts of humanity from the view of Jungian psychoanalysis in four novels: *Crime and Punishment*, *The Idiot*, *Devils*, and *The Brothers Karamazov*. The concepts of humanity included humans who cannot find harmony, who had certain fixation, who can find worldly harmony, who can find self-harmony, and who can find both worldly and self-harmony. The Jungian psychoanalysis revealed that the character of Radion Raskolnikov from *Crime and Punishment* to have a personality engrossed with his own thinking which made it difficult for him to adapt to surrounding environments. Raskolnikov's potential of self-understanding was obstructed because his personality lacked warmth heart as a result of being far away from home. He was unaware of his Shadow, which led him to commit a crime. However, Raskolnikov could eventually harmonize his inner self and the outside world thanks to the love and care of Maria, his spouse. The next character to be analyzed was Lyov Myshkin from *Idiot*. The researcher claimed that this character was very similar to a human in the real world. Myshkin could not achieve harmony between his inner self and outside world. This character had a physical obstacle,

epilepsy, and his symptom became aggravated when he was in highly stressful situations. Stress triggered psychosis such as depression and emotional instability. The mental disorders made Myshkin lose the Self, which he replaced with his Shadow. However, he was naturally a kind man whose personality could build self-harmony, but his mental disorder triggered the processing of the Ego that prevented self-harmony. Chaisungnoen also described the personality of Stepan Trofimovich in *Devils*. This character with a personality of masking. Stepan was influenced by the Persona which influenced his thinking significantly. Stepan was trapped in his own thinking and reputation and had no idea of his real desire. However, he found self-harmony by accident after he was away from his fame. He found love from a woman and the Russian wisdom of simplified life and religious belief, which he had previously rejected (Chaisungnoen, 2005).

The researcher also analyzed characters from *The Brothers Karamazov* and identified their humanity based on the Jungian psychoanalysis. The eldest brother, Dmitri Karamazov, had the neglect complex because his father ignored him, and his mother sent him to her relatives. Therefore, he grew up with an unstable mind with constant fear of being deserted. Dmitri developed his Shadow and let it become dominant in violent and forceful actions. Because of the terrible experience with his father, an abomination had established in Dmitri's mind and formed the patricidal complex. This complex sometimes controlled him, and he (the Shadow) nearly killed his father. When he became enamored with a woman of his dream, his Anima trumped his Shadow, and he could finally find worldly harmony. The middle brother, Ivan Karamazov, was the cleverest of the three. Ivan worked as a famous teacher because he had an ambition in life, which became his Persona. Like his elder brother, he also detested his father because of the terrible experience which later formed the patricidal complex in his unconscious mind. Ivan tried to loosen this complex, but he had to give up on this effort because he had a duty to do as a teacher (the Persona). This statement trapped him as a half-way personality which represented himself as a fixated human. The youngest brother, Alyosha Karamazov, was, in the researcher's view, a representative of the Hero. He respected the old priest who was his teacher, Father Zosima, and followed his teacher's religion. Alyosha showed his Persona when he became a mental healer for people like his teacher. However, his personality

changed as a result of Zosima's death. Alyosha believed in God, and he hoped the miracle would happen to Zosima until the body turned rotten which made people lose respect for him and his teacher. This occurrence pulled his psyche into the unconscious mind, and Alyosha let the Shadow (Sex) overcome the Persona (Priest). This was called withdrawal adaptation. Since Alyosha had reached the Self which was the center of his personality before when he lived with Zosima, he could finally turn around and regain the Self again. This comeback also gave him harmony which led to self-realization. Besides these three brothers, the researcher analyzed the character of Zosima. Zosima was the ideal human who found both worldly and self-harmony. He had no self-conflict and was able to alleviate people's conflicts of the outside world through love and kindness. This ideal human appeared in Zosima's character, an old priest found the peace in the dept of the mind even when he got ill and almost died. The researcher claimed that to seek harmony in both the self and the outside world, the characters in Dostoyevsky's novels depended on the difference of experiences which constituted uncertain destinies that could not be predicted. This created different levels of harmony.

The personality of the protagonist in Fyodor Dostoyevsky's *Notes from Underground* was examined by Kirkkrai Sinthaweworaguln in 2017. This study adopted many theories of personality from many psychologists such as Sigmund Freud, Carl Gustav Jung, Alfred Adler, and Karen Horney. For the application of Jung's theory, the researcher summarized that the protagonist was an introverted intuiting personality. He showed dominant self-logical utilization and persistence in what he appreciated. The introverted personality was exposed vividly when the protagonist was caged in the underground with a woman. He did not talk to her until he wanted to know why they were restrained there. The experience with that woman helped him form the Anima, the sensitive emotions such as fear, sadness, and anger. However, when he faced a problem, he would depend on the Antihero archetype, which was characterized by the dark side of the Hero type. He showed both good and bad behaviors in solving the problems (Sinthaweworaguln, 2017).

The concept of Jungian psychological analytic theory was adopted to analyze the character in Dostoyevsky's *The Dream of a Ridiculous Man* by Natsima Jong-oon, (2020). The purpose of the study was to interpret the main protagonist's personality.

The protagonist, I, had the goal for life which was to propagate his speech to people. Actually, “I” had a complex, but he could loosen his complex by forgiving people who looked down on him. The researcher said that this statement was the Ego utilization. Besides, “I” also exposed the Shadow such an event in which a girl asked for help, but he expelled her. The man showed the Anima when he rejected that girl. In the part of personal attitude, the researcher claimed that “I” was the introvert and kept himself far from society. His complex made him have little interaction with others, which could be considered as paranoid and schizoid personality. The paranoid personality was found when he had a suspicious and negative view and refused to forgive others. The schizoid personality was found when he rejected society and isolated himself from other people. These personalities were the results of experiencing insults. However, the man became extraverted when he tried to interact with people and society because he wanted to expand his speech and to forgive people who had hurt him (Jong-oon, 2020).

In 2020, Ornchanok Yenying adopted the Jungian Psychoanalytic theory and Marxian Class theory to analyze the human in Dostoyevsky’s *Notes from the House of the Dead*. Alexander Petrovich, the protagonist of the story, was the owner of the notes. The narrative was told from his thinking and experiences written in his notes. The researcher said that Petrovich’s notes were part of his conscious mind and represented his view in the aspect of the introversion. Everything in his notes was expressed from the process of the Psyche through all four functions. The dominant functions were Thinking and Feeling. He tried to understand other prisoners through talking and analyzing their good and bad sides which depended on the Persona, so that he could adapt himself to fit to the surrounding environment. Besides, Petrovich also narrated his action that represented the Shadow. He told us that he was imprisoned because he had killed his wife because of his suspicion. After Petrovich was released, he was faced with circumstances of fear and suspicion. He could not adapt to the social situation and could not achieve individuality or self-realization.

The second character, Akim Akimitch, was upper class and parentless. Although he was patronized by others, his life eventually became better. Akimitch used technical knowledge to adapt himself into society and mingle with other people. This could be said to be the influence of the Persona. When he worked for the

government service as a soldier, the personality affected by the Shadow was exposed when Akimich killed the prince who was the rebel. This was the result of being a nationalist. During his imprisonment, Akimitch hoped strongly to get out of the prison and acted as a good prisoner which was part of the dynamics of personality called teleology (the future affected the present personality). A good behavior and positive view enabled him to endure the prison and achieve self-realization.

The third character, Petrov, a former soldier who was arrested because he had killed a commander, lived in jail in the same manner as when he had lived in the outside world. The researcher viewed that Petrov could adapt himself with the new environment. In the notes of Petrovich, Petrov was described as having an irritable emotion. Therefore, the most dominant archetype was the Shadow. Nevertheless, Petrov did not display the action representing his Shadow to the readers directly. He was described as a dangerous man by other prisoners who were afraid of him. The most dangerous signal of his Shadow that was mentioned in the notes was to plan to kill the prison chief. However, he could control his mind and did not commit that crime. From these situations, the researcher concluded that Petrov could overcome his Shadow, yet this triumph was not complete because he was still engaged in pilfering and disputing. Therefore, Petrov could not reach individuation.

The next character to be analyzed based on the Jungian Psychoanalytic theory was Isaiah Fomitch, a Jewish man who was imprisoned because of murder. His actions such as joking and religious rituals were described as extraversion. All those actions were shown to other prisoners and was perceived to be his Persona. Fomitch also displayed the dynamics of personality during his time in jail. He hoped strongly to marry his girlfriend after he was released, and he, therefore, spent his life carefully. The researcher claimed that Fomitch's behavior could be considered as Teleology, which led him to reach individuation.

The last character in Yenying's study was Gazin, a Quartan prisoner who was accused of an audacious crime. Petrovich said that nothing was more cruel and worse than Gazin. Gazin sold Vodka in jail and got a lot of money. These actions were considered as his Persona. However, when he got drunk, his Shadow would come out and he would commit violent acts such as assaulting other prisoners and interacting with others aggressively. The researcher said that since Gazin was

influenced by the Shadow, he lived in jail with difficulty. And since he was used to living with his Shadow, Gazin did not try to overcome his Shadow and let it influence the Self (Yenying, 2020).

5. Stephen Sondheim's Sweeney Todd: The Demon Barber of Fleet Street

Background of Stephen Sondheim

Stephen Joshua Sondheim, an American composer and lyricist was born on March 22nd, 1930, in New York City, to Etta Janet and Herbert Sondheim. He had several origins from many nationalities. His paternal grandparents, Isaac and Rosa, were German Jews, and his maternal grandparents, Joseph and Bessie, were Lithuanian Jews from Vilnius (Secrest, 2017).

Sondheim's father produced dresses that his mother designed in the upper west side of Manhattan. Then his parents divorced, and Sondheim became an emotionally neglected child. He was sent by his mother to New York Military Academy in 1940, which led him to detest his mother who was diagnosed to be psychologically abusive because of her failed marriage. Sondheim said that after his father left his mother, she substituted him for his father and used him the way she had used his father. He was estranged from his mother for nearly 20 years. When she died in 1992 Sondheim did not attend her funeral (Schiff, 2010; Secrest, 2017).

From 1942 to 1947, Sondheim studied in George School, Pennsylvania. Here, he showed abilities for music. He formed a close friendship with James Hammerstein, son of lyricist and playwright Oscar Hammerstein II. The elder Hammerstein became Sondheim's surrogate father and mentor who influenced him profoundly and helped him develop his love of the musical theater. Hammerstein designed a course of sorts for Sondheim on constructing a musical. Sondheim wrote his first musical when he was only 15 years old. After he graduated high school, Sondheim attended Williams College in Williamstown, Massachusetts. Here, he majored in music and wrote musicals earnestly (McNamara, 2020; Secrest, 2017).

Sondheim won the Hutchinson Prize for composition when he completed the degree in music in 1950. And in 1957, Sondheim debuted as Broadway's musical lyricist for Leonard Bernstein's hugely successful musical "*West Side Story*." He continued with many other successful musicals such as *Gypsy* in 1959 and *A Funny*

Thing Happened on the Way to the Forum in 1962, which won the Tony Award of Best Musical. He worked in many projects and was capable of writing both music and lyrics. Sondheim won numerous Tony Awards for his work including awards for *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd: The Demon Barber of Fleet Street*, and *Into the Woods*. Besides, Sondheim also won eight Grammys, a Pulitzer Prize, an Academy Award, and the 2015 Presidential Medal of Freedom (Hampton, 1987; McNamara, 2020; Secrest, 2017; Sondheim, 2000).

For his personal life, Sondheim was often described as introverted and solitary. He said that other people wanted to both kiss and kill him. Besides, nobody else could collaborate with him as quickly and efficiently as himself (Lawson, 2021). At the age of 40, he revealed his homosexuality (Brown, 2010). The composer had never been in love before he was 60 years old, by which time he had been in a relationship with dramatist Peter Jones for eight years (Schanke, 2005). Sondheim married Jeffrey Scott Romley, a digital technologist, in 2017 in Manhattan before moving to Roxbury Connecticut (Lawson, 2021). On November 26, 2021, composer and lyricist Stephen Sondheim died at the age of 91 at his home in Roxbury (Weber, 2021).

Background of Sweeney Todd the Demon Barber of Fleet Street

The story of Sweeney Todd was first authored by George Dibdin Pitt, who was an English man born on March 30th, 1795, in a well-known theatrical family in Northwest England. In 1801 he followed his parents to work in London where his father worked as a musician at Covent Garden, and his mother worked as an actress at Haymarket. When he was fifteen years old, his uncle helped him to start acting in a regional theater.

Around the year 1825 there was a story about a murderous barber published in France. In 1846, a story titled “*The String of Pearls*” came out. It was about a razor-wielding barber who turned his victims into meat pies (Manning, 2014; McNamara, 2020). At the time Pitt was a house dramatist and stage manager at the Britannia Saloon in Huxton, London. In the same year he adapted the story for a stage play with the same title *The String of Pearls or The Fiend of Fleet Street* which was performed in that year at Britannia Saloon. Pitt’s play became popular in a few years

and inspired many writers to write their own versions of the same story. In 1851 Pitt left his job as a house dramatist at Britannia Saloon. He passed away on February 16th, 1855. His *The Fiend of Fleet Street* continued to be performed in British theaters for the remainder of the 19th century and was first published under the name “*Sweeney Todd: The Barber of Fleet Street*”.

The popularity of this play remained in the circle of dramatic entertainment. In 1936, George King, a British film director, made the first film version of the Sweeney Todd story. Pitt’s play was taken to perform in different types of shows. In 1959, *The Royal Ballet Company* produced a one-act ballet version of the story in London entitled “Sweeney Todd.” Due to the play’s originality in London as theatrical dramatic entertainment, many theaters in London often included it in their programs. In 1968, Christopher Bond, who worked at the Victoria Theatre in central England, rewritten Pitt’s Sweeney Todd script and called it *Sweeney Todd: The Demon Barber of Fleet Street*. The play ran successfully at the Victoria Theatre and was also performed at other theatres in England (M. Labrande, 2020; McNamara, 2020; Noiboonsook & Webb, 2018; Upton, 2015).

In 1973, Bond's version of the play was produced by the Theatre Royal Stratford East. Stephen Sondheim saw this production of the play and approached Bond about turning the script into a musical. Sondheim hired Henry Wheeler to write the book for the musical while he himself wrote the music and lyrics. Then in 1979, Sondheim and Wheeler's musical *Sweeney Todd: The Demon Barber of Fleet Street* premiered on Broadway, New York, USA. It was directed by Harold Prince and starred Angela Lansbury and Len Cariou. This production won eight Tony Awards. In 2001, *Sweeney Todd: The Demon Barber of Fleet Street* was performed in a concert with the San Francisco Symphony. This production, starring George Hearn and Patti LuPone, was filmed and broadcast on PBS. The most successful and famous adaptation of Stephen Sondheim’s musical was the 2007 film musical *Sweeney Todd: The Demon Barber of Fleet Street*, directed by Tim Burton and starring Johnny Depp, Helena Bonham Carter, and Alan Rickman (Fergus, 2008; Manning, 2014; McNamara, 2020; Rymer, 2019).

Related Studies on Sweeney Todd: the Demon Barber of Fleet Street

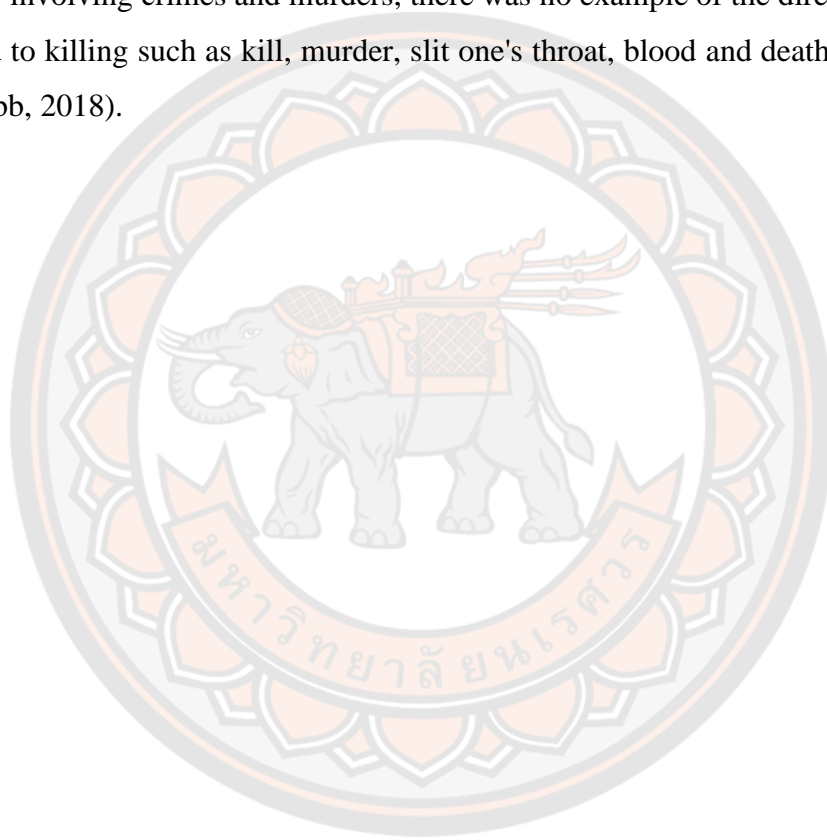
Because Sweeney Todd features complex characters and high psychological issues, it has attracted much scholarly attention. In 2019, a study by Syifaurrehman and Suyatman employed Sigmund Freud's human personality concept to conduct a qualitative investigation of Tim Burton's version of *Sweeney Todd: the Demon Barber of Fleet Street*. The researchers interpreted the dialogues from the film based on Freud's explanation of the structure of personality which included Id, Ego, and Superego. The results of this study could explain Todd's system of mind displayed as behaviors. For example, he showed his instincts from the deepest desire to take revenge on his enemies who had destroyed his family. His revenge was supported by his Ego. In other words, his Ego was the awareness to control his behaviors. For this reason, his actions and roles were driven the instincts (Id) commanded by the deepest desire (Ego), but not by Superego which usually guided the norms of the society where he lived (Syifaurrehman & Suyatman, 2019).

In addition, Wijaya (2017) investigated Mrs. Lovett's motivation in helping Sweeney Todd. As in many other studies of motivation in literary works, this one adopted Maslow's Hierarchy Needs focusing on two issues: how to portray the characteristics of Mrs. Lovett, and the elaboration of her motivation to help Sweeney Todd. The Hierarchy Needs of Maslow was used to explain that Mrs. Lovett was portrayed as a manipulative, calm, and greedy woman. Her motivation in helping Sweeney Todd was driven by her desire for Todd's acceptance and love. This was categorized as the needs for Self-fulfilment. In other words, the motivation of Mrs. Lovett in helping Sweeney Todd was belongingness (Wijaya, 2017).

Another study on motivation was conducted by Utomo in 2018 with the focus on Sweeney Todd focusing on his motivation as a murderer. This study also applied Maslow's theory to explain that Sweeney Todd was motivated to kill two characters in particular because they had gotten in the way of him fulfilling his needs for love and belonging according to Maslow's hierarchy of needs. In other words, because his family was destroyed, he needed to take revenge on the destroyers (Utomo, 2018).

Another study on Sweeney Todd was done by Noiboonsook (2018). The study focused on the use of figurative language in a specific socio-cultural context. It

analyzed the Broadway Musical version to identify the types and meanings of the figures of speech and find examples of the late 19th century British use of figurative language. In terms of figurative language, allusion, apostrophe, irony, metaphor, metonymy, overstatement, oxymoron, paradox, personification, pun, simile, symbol, synecdoche, and understatement were identified. are respectively related in the study. In terms of the language use based on the historical culture, it was found that the characters used words that were indirect and misleading. Although the musical was a thriller involving crimes and murders, there was no example of the direct use of words related to killing such as kill, murder, slit one's throat, blood and death (Noiboonsook & Webb, 2018).



CHAPTER III

METHODOLOGY

The present study “A Jungian Analysis of the Male Protagonist's Personality in Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*” is literary research based on the content analysis methodology. The study aims to analyze Sweeney Todd’s personality utilizing a Jungian theory of personality (Jungian analytical psychology). This chapter reiterates the research objective, research questions and scope of the study and explains the study’s methodology.

The objective of the study is to analyze the male protagonist’s personality in Stephen Sondheim’s *Sweeney Todd: The Demon Barber of Fleet Street* using Carl G. Jung’s theory of personality.

Based on the research objective, two research questions are posed as follows:

1. How is the overall personality of Sweeney Todd constructed in Stephen Sondheim’s musical *Sweeney Todd: The Demon Barber of Fleet Street* based on Jungian theories of psychological types and dynamics of personality?
2. How can the in-depth personality of Sweeney Todd be illustrated by the Jungian theories of the structure of personality and archetypes?

This study adopts the Jungian psychological analysis to analyze the character of Sweeney Todd from *Stephen Sondheim’s Sweeney Todd: The Demon Barber of Fleet Street* with the focus on the structure of personality, the archetypes based on the collective unconscious and the myth archetypes, the psychological types, and the dynamics of personality. The analysis is based on the content of Stephen Sondheim’s *Sweeney Todd: The Demon Barber of Fleet Street* which includes the dialogues and lyrics of the songs in Act I and Act II of the play.

Research Methodology

The researcher employs the qualitative research methodology to identify the research topic, conduct the literature review, select the conceptual framework, collect the data, and analyze the data, the details of which are presented in the following order:

1. Research topic, objective, and questions
2. Literature review
3. Conceptual framework
4. Data collection
5. Data analysis

1. Research topic, objective, and questions

The researcher selects the text for this study based on the researcher's own interest as well as the text's literary impact and potential for an in-depth study. After that, the researcher determines the scopes of the study in terms of research objective, research questions and theoretical framework.

This study's objective is to make a content analysis of the male protagonist's personality in Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street* using Carl G. Jung's theory of personality. The analysis aims to employ Jung's concepts of the structure of personality, the collective unconscious and myth archetypes, the psychological types, and the dynamics of personality to understand the psychological complexity and actions of Sweeney Todd in Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*. To reach this objective, two research questions are proposed: 1). How is the overall personality of Sweeney Todd constructed in Stephen Sondheim's musical *Sweeney Todd: The Demon Barber of Fleet Street* based on Jungian theories of psychological types and dynamics of personality? 2). How can the in-depth personality of Sweeney Todd be illustrated by the Jungian theories of the structure of personality and archetypes?

2. Literature review

For the literature review, the researcher studies documents, theories, and research studies related to Carl G. Jung's analytical psychology and Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*, and then determines the scope of and analytical framework for the study.

2.1 Content of the study

The primary data of this study are taken from Hugh Wheeler's book of the musical thriller of Stephen Sondheim's *Sweeney Todd the Demon Barber of Fleet*

Street, which was originally published by Revelation Music Publishing Corp. and Riling Music, Inc. in 1979. The analysis itself focuses on the dialogues between Sweeney Todd and other characters and those with references to Todd and the lyrics of the musical numbers written by Sondheim, especially those sung by the character Sweeney Todd and those with references to this character.

2.2 Theoretical framework

Jung's concepts of analytical psychology are applied in the analysis, with the focus on the structure of personality, the theory of archetypes, the psychological types, and the dynamics of personality.

2. Conceptual Framework

To answer the two research questions of this study, the character of Sweeney Todd in Stephen Sondheim's *Sweeney Todd the Demon Barber of Fleet Street* is analyzed based on the theoretical framework of Jung's analytical psychology (Jung, 1948; Feist & Feist, 2008; Pearson, 2012; Schultz & Schultz, 2015; Albright, 2016), as shown in this diagram:

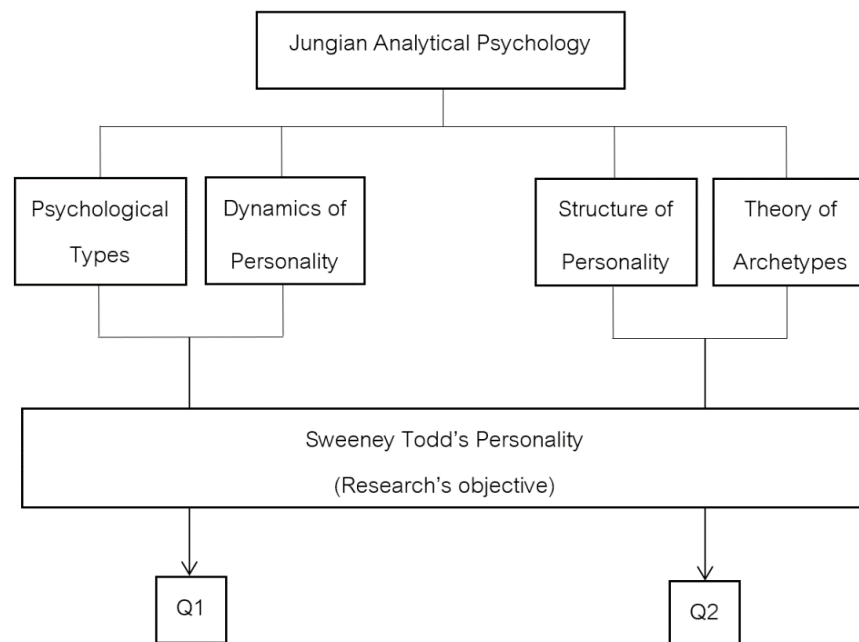


Figure 1 The conceptual framework for the study based on Jung's analytical psychology

3. Data Collection

This qualitative descriptive research study analyzes the musical lyrics of Stephen Sondheim's *Sweeney Todd the Demon Barber of Fleet Street* as printed in Hugh Wheeler's book of this musical thriller published in 1979. The researcher selects 14 songs from Act I and 9 songs from Act II for the analysis. The songs are either sung by the character Sweeney Todd or contain references to this character and/or his actions. The list of the songs are as follows:

- **Act I:**

- The Ballad of Sweeney Todd
- No Place Like London
- Poor Thing
- My Friends
- The Barber and His Wife
- The Worst Pies in London
- Pirelli's Miracle Elixir
- Pirelli's Entrance
- The Contest
- Wait
- Underscore
- Pretty Woman
- Epiphany
- A little Priest

- **Act II:**

- God That's Good
- Johanna
- By The Sea
- Wigmaker
- After Letter
- Not While I'm Around.
- Searching Part I&II
- The judge's Return
- Final Scenes

To collect the data, the researcher reads the entire book focusing on the dialogues and lyrics relevant to Sweeney Todd and takes notes from the reading. Observations from the reading are then discussed with the thesis advisor.

4. Data Analysis

In order to answer the first research question, Jung's concepts concerning the psychological types and the dynamics of personality are applied to get the picture of Sweeney Todd's overall personality in the following steps: Firstly, Jung's concept of the psychological types is used to analyze Sweeney Todd's attitudes and personality types as perceived in the dialogues and lyrics of the musical. Secondly, Jung's concept of the dynamics of personality is used to analyze Sweeney Todd's motivations and process of adaptation which consequently affect his personality.

In order to answer the second research question, Jung's concepts concerning the structure of personality and the archetypes are applied to gain an in-depth understanding of Sweeney Todd's personality in the following steps: Firstly, Jung's concept of the structure of personality is used to understand Sweeney Todd's drives and behaviors. This includes the concepts of the Ego (to explain Todd's behavior as a result of logical decisions), the personal unconscious (to explain Todd's personality driven by personal complexes and experiences) and the collective unconscious (to explain Todd's inborn personality or dominant performing personality). Secondly, Jung's concept of the archetypes is used to understand Sweeney Todd's personality development. This includes the concepts of the Persona (to explain Todd's personality side that is exposed to the outside world), the Shadow (to explain Todd's evil side), the Anima (to explain Todd's feminine side) and the Self (to explain Todd's personality balance).

The analysis conducted by the researcher is rechecked by the thesis advisor, and the findings of the study are presented in the descriptive analysis format.

CHAPTER IV

RESULTS

This study titled “A Jungian Analysis of the Male Protagonist's Personality in Stephen Sondheim's *Sweeney Todd: the Demon Barber of Fleet Street*” aims to understand the personality of the musical's protagonist, Sweeney Todd, systematically. The study's theoretical framework is adopted from Carl G. Jung's analytical psychology, which is a concept of human personality theorized by the Swiss psychologist. The specific elements for the analysis include the structure of personality, the theory of archetypes, the psychological types, and the dynamics of personality. Each of these elements is applied in the study to describe Sweeney Todd's personality in different dimensions. Based on the two research questions, the researcher has determined two issues to be analyzed. The first issue is to analyze the construction of Sweeney Todd's personality in Sondheim's musical. To achieve this, the concept of the psychological types is used to analyze Sweeney Todd's attitudes and personality types as perceived in the dialogues and lyrics of the musical, and the concept of the dynamics of personality is used to analyze Sweeney Todd's motivations and process of adaptation which consequently affects his personality. The second issue is to analyze the structure of personality and archetypes as illustrated in the characterization of Sweeney Todd. To achieve this, the concept of the structure of personality is applied to understand Sweeney Todd's drives and behaviors, and the concept of the archetypes is implemented to understand Sweeney Todd's personality development.

1. Sweeney Todd's Psychological Types

The theory of psychological types offers a concept to analyse an individual's personality based on his/her attitude towards both objective and subjective stimuli. Moreover, his/her reactions to those stimuli are different depending on the functions in which they are found. Since the tragic story of Sweeney Todd is based on the narrative of revenge conducted by the protagonist, his personality's development is directly affected by the tragedy he has faced.

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. Through Todd’s eyes, cruel and privileged people are pests that are destroying the society, especially in London. He compares the society in London to a black hole. The privileged few inhabit the top of the hole and, through their greed, destroys 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 PT
 AND THE VERMIN OF THE WORLD
 INHABIT IT
 AND IT’S 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.I TOO
 HAVE SAILED THE WORLD AND SEEN ITS
 WONDERS,
 FOR THE CRUELTY OF MEN
 IS AS WONDEROUS AS PERU,
 BUT THERE’S NO PLACE LIKE LONDON!

(Sondheim, 1979/2000, Act 1, No. 2)

According to the Jungian psychological types, this scene, Sweeney Todd’s feeling affects the way he perceives the environments, actions, and people in London. He sees London as a dirty place and the people in it as cruel and greedy. It is likely that the atrocious experiences in London have made him react to the city and its people in this way. His attitude towards London seems to be an evaluation on something that is rooted and repressed in the depth of his feeling.

Sweeney Todd’s feeling about people is also negative after he comes back from his banishment. An example of this can be seen when a beggar woman (Lucy)

asks if she has known him before, and he drives her out of his sight. He also expresses his negativity verbally when Anthony cautions him against his reaction towards the beggar woman, as seen in the following dialogue:

(BEGGAR WOMAN) ALMS! ALMS! ...

FOR A PITFUL WOMAN

WOT'S GOT WANDERIN' WITS ...

HEY, DON'T I KNOW YOU, MISTER?

(TODD) *Must you glare at me, woman? Off with you, off I say!*

.....

(ANTHONY) *Pardon me, sir, but there's no need to fear the likes of her. She was only a half-crazed beggar woman. London's full of them.*

(TODD) *I beg your indulgence, boy. My mind is far from easy, for in these once-familiar streets I feel the chill of ghostly shadows everywhere. Forgive me.*

(Sondheim, 1979/2000, Act 1, No. 2)

Anthony question why Sweeney Todd fears a half-crazy beggar woman who is not a threat to anyone. Sweeney Todd, on the other hand, reveals his mistrust of the place. Even when Anthony offers to help, Todd declines to accept it. Thus, it can be assumed that Todd is unable to count on anybody as a result of past experiences. At this point in the narrative, these past experiences have not yet been revealed, but it is suggested from the lyric sung by Todd that Todd's present personality—silent and unreachable—is a result of some dramatic personality development.

(ANTHONY) *I have honored my promise never to question you. Whatever brought you to that sorry shipwreck is your affair. And yet, during those many weeks of the voyage home, I have come to think of you as friend and, if trouble lies ahead for you in London ... if you need help — or money*

(TODD) No! (Almost shouting)

(Sondheim, 1979/2000, Act 1, No. 2)

Although Sweeney Todd is generally reticent about his past, his friendship with Anthony leads him to loosen up and shares a story of a loving couple—a barber and his wife—who were torn apart because of another man:

(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!

(ANTHONY) *And the lady, sir — did she — succumb?*

(TODD) OH, THAT WAS MANY YEARS AGO ...
I DOUBT IF ANYONE WOULD KNOW.

(Sondheim, 1979/2000, Act 1, No. 2)

In this scene, Sweeney Todd finally reveals what is on his mind. It can be considered that what he tells Anthony is what happened to him and his wife and that he—a former barber whose wife was taken away by another, more powerful, man—continues to wonder what has happened to her. This action is a reaction to the

subjective evidence or internal truth, which reveals Sweeney Todd's internal world of personal experiences. Apparently, he cannot bring himself out of this personal world, yet he tries to do so by distancing himself from that 'barber' whose wife was taken away. This process reveals the truth underneath the unconscious mind, which is a property of a suppressed, introverted individual.

Sweeney Todd's identity after being transported out of England as a punishment for his wrongly accused crime is characterized by indirectness both in his actions and in his speeches. For example, when he first meets Mrs. Lovett who tells him about her hard times, he evades the conversation topic and the revelation of his identity and instead asks to rent out the upstairs room. His behavior is, therefore, shown to be dominated by this tendency towards avoidance and indirectness. When Mrs. Lovett tells him about Benjamin Barker, the former owner of the upstairs barber shop, Todd once again detaches himself from his old self by asking a seemingly innocent question about Barker's crime. This shows that Todd is mentally balancing his old and new identities—one of the ill-fated Benjamin Barker who has come back after a 15-year banishment and the other of a stranger who has just come into a pie shop. Characteristically, he avoids saying his thoughts directly and expresses his interest in the form of questions.

(TODD) *Isn't that a room up there over the shop? If times are so hard, why don't you rent it out? That should bring in something.*

(Mrs. LOVETT) *Up there? Oh, no one will go near it. People think it's haunted... You see — years ago, something happened up there. Something not very nice.*

THERE WAS A BARBER AND HIS WIFE, AND HE WAS BEAUTIFUL,

A PROPER ARTIST WITH A KNIFE,

BUT THEY TRANSPORTED HIM FOR LIFE.

AND HE WAS BEAUTIFUL ...

Barker, his name was — Benjamin Barker.

(TODD) *Transported? What was his crime?*

(Mrs. LOVETT) *Foolishness.*

(Sondheim, 1979/2000, Act 1, No. 3 & 4)

Although Todd manages to conceal his secret identity by questioning Mrs. Lovett about what he already knows, he can hardly suppress his excitement when pondering about what he does not know. The personality of ponderer is displayed repeatedly through his actions. For example, when Mrs. Lovett mentions the name of Barker's daughter, Johanna, Todd excitedly asks her to tell him more.

(Mrs. LOVETT) *Johanna, that was the baby's name ... Pretty little Johanna ...*

(TODD) *Go on. (Tensely)*

(Mrs. LOVETT) *My, you do like a good story, don't you?*

(Sondheim, 1979/2000, Act 1, No. 4)

Eventually, the story told by Mrs. Lovett intensifies his pain to the point that he can no longer conceal his real identity. Even though he is well aware of what happened in the past, what has transpired up to the present remains a mystery to him. The cruel past and the unknown present combine to form a yearning for his wife and daughter that cannot be suppressed. After revealing his true identity to Mrs. Lovett, Todd continues to maintain a façade as Sweeney Todd, but he seems to care less and less to balance the internal identity of Benjamin Barker and the external identity of Sweeney Todd. His only objective now is to find out what has happened to his beloved wife. This is the reaction to the internal stimulus (his love for his wife) and the external stimulus (what has happened to her) which, it can be assumed, has been his sole mental occupation for fifteen years since his transportation out of the country, the urgency of which is palpable in the following exchange:

(TODD) *Would no one have mercy on her?*

(Mrs. LOVETT) *So it is you — Benjamin Barker.*

(TODD) *Not Barker! Not Barker! Todd now! Sweeney Todd!
Where is she?*

(Mrs. LOVETT) *So changed! Good God, what did they do to you down
there in bloody Australia or wherever?*

(TODD) *Where is my wife? Where's Lucy?*

(Mrs. LOVETT) *She poisoned herself. Arsenic from the apothecary on
the corner. I tried to stop her, but she wouldn't listen to
me.*

(Sondheim, 1979/2000, Act 1, No. 4)

The character of Sweeny Todd first appears with a mysterious background. He is then revealed to possess complexes driven by internal and external stimuli that bring about his reactions to the surrounding environments. When he first appears in Act 1, he seems depressed, yet his behavior does not seem aggressive. However, when he returns to his former abode and is told by Mrs. Lovett that his wife had killed herself and his daughter had been taken by Judge Turpin, the man who broke up his family, he becomes broken and revengeful. He expresses clearly that the only reason why he could endure fifteen years of punishment was the hope to be reunited with his family. When that hope is destroyed, he harbors a vengeful resentment against the man responsible—Judge Turpin—and his underling—Beadle Bamford. His thinking transforms, as already described, from hope to wrath and, finally, to revenge.

(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, 1979/2000, Act 1, No. 4)

When Sweeney Todd declares a revenge on Judge Turpin and Beadle Bamford, Mrs. Lovett warns him that no one is free from these people's power and asks how Todd is going to live to execute his revenge. Todd says he is prepared for hard labour in the sewers or in the plague hospital, if necessary, in order to get to Turpin and Bamford. This demonstrates Todd's wishes that are deeply rooted in his mind and expressed suddenly and without careful deliberation when Mrs. Lovett's question triggers his anger. When Mrs. Lovett gives him his old razor case back and suggests that he resume his old profession as a barber, he finally recognizes his fate as symbolized by the razors. He sees the razors as himself, locked away for a long time and waiting to execute a revenge. From this moment on, his goal never wavers. His actions will be dominated by one goal; that is to murder his enemies with those razors. Todd talks to his razors as if they were real people and uses the word "rubies"—precious and desirable—to represent the bloody result of revenge.

(TODD) THESE ARE MY FRIENDS.
 SEE HOW THEY GLISTEN.
 SEE THIS ONE SHINE,
 HOW HE SMILES IN THE LIGHT.
 MY FRIEND, MY FAITHFUL FRIEND.
 SPEAK TO ME, FRIEND.
 WHISPER, I'LL LISTEN.
 I KNOW, I KNOW —
 YOU'VE BEEN LOCKED OUT OF SIGHT
 ALL THESE YEARS —
 LIKE ME, MY FRIEND.
 WELL, I'VE COME HOME
 TO FIND YOU WAITING.
 HOME,
 AND WE'RE TOGETHER,
 AND WE'LL DO WONDERS,
 WON'T WE?
 YOU THERE, MY FRIEND
 COME, LET ME HOLD YOU.
 NOW, WITH A SIGH

GROW WARM IN MY HAND,
 MY FRIEND,
 MY CLEVER FRIEND.
 REST NOW, MY FRIENDS.
 SOON I'LL UNFOLD YOU.
 SOON YOU'LL KNOW SPLENDORS
 YOU NEVER HAVE DREAMED
 ALL YOUR DAYS,
 MY LUCKY FRIENDS.
 TILL NOW YOUR SHINE
 WAS MERELY SILVER. FRIENDS,
 YOU SHALL DRIP RUBIES.
 YOU'LL SOON DRIP PRECIOUS RUBIES ...
At last, my right arm is complete again!

(Sondheim, 1979/2000, Act 1, No. 5)

According to Jung's concept of psychological types, a person who is suppressed draws resources of information from the inner world or subjective stimuli. Sweeney Todd's behaviour reflects the desire formed by dominant thoughts and emotions. For example, he sees a razor as his right arm because it serves as an important tool for him like a part of his body. Besides, it is implied that the razors have become part of his plan for revenge, the success of which rests heavily on the skills of his right arm and its tools.

Sweeney Todd is always confident once he has resolved to do something. His confidence is expressed through his speech. When he and Mrs. Lovett go to the market and encounters the demonstration of Pirelli's Miracle Elixir, he shows no hesitation in claiming that he is a better barber than Pirelli. The way he compares people as sheep flocking to be shorn reflects the confidence in his way of thinking. Even when Mrs. Lovett warns him of the danger of being recognized by Beadle Bamford, he shows no fear of such threat and assures her that he will do what he has started. Such behaviour of Sweeney Todd implies that he is confident of his plan even in the face of his enemy. His dismissal of Mrs. Lovett's warning is a rejection of the

outer stimuli based on the determination to control and stick to a plan driven by the inner stimuli, as seen in the scene below:

(TODD) *Haircutter, barber, tooth puller to His Royal Majesty the King of Naples. (Reading)*

(Mrs. LOVETT) *Eyetalian. All the rage, he is.*

(TODD) *Not for long.*

(Mrs. LOVETT) *Oh Mr. T., you really think you can do it?*

(TODD) *By tomorrow they'll all be flocking after me like sheep to be shorn.*

(Mrs. LOVETT) *Oh no! Look. The Beadle — Beadle Bamford. (Sees BEADLE)*

(TODD) *So much the better.*

(Mrs. LOVETT) *But what if he recognizes you? Hadn't we better —?*

(TODD) *I will do what I have set out to do, woman.*

(Mrs. LOVETT) *Oops. Sorry, dear, I'm sure.*

(Sondheim, 1979/2000, Act 1, No. 9)

Besides the self-confidence, Sweeney Todd is able to look through a person. He uncovers the sham of Pirelli's miracle elixir and declares that it is a mixture of urine and ink. In the lyric of the song "*Pirelli's Miracle Elixir*," there is a debate among the people whether the so-called elixir is a miracle or just urine. Todd gives it a quick sniff and declares that it is urine. His action, then, is part of a sensory manifestation since it is based entirely on his sensory skills. His behavior, as a result, seems to be guided by his confidence in his sense. Moreover, Todd challenges Pirelli to a cheek shaving and tooth pulling competition. He is so confident in himself that he

asks Beadle Bamford to be a judge. When Todd is declared the winner, he offers Bamford a free service if the latter should visit him for a shave, as seen below:

(TODD) *I am Mr. Sweeney Todd and I have opened a bottle of
Pirelli's Elixir, and I say to you it is nothing but an
errant fraud, concocted from piss and ink.*

(TODD) *I have serviced no kings, yet I wager that I can shave a
cheek and pull a tooth with ten times more dexterity
than any street mountebank!*

(TODD) *I lay them against five pounds you are no match for me.
You hear me, sir? Either accept my challenge or reveal
yourself a sham.*

(TODD) *But already, sir, I have heard Beadle Bamford spoken
of with great respect.*

(BEADLE) *Well, sir, I try my best for my neighbors.
Fleet Street? Over your pie shop, ma'am?*

(Mrs. LOVETT) *That's it, sir.*

(BEADLE) *Then, Mr. Todd, you will surely see me there before the
week is out.*

(TODD) *You will be welcome, Beadle Bamford, and I guarantee
to give you, without a penny's charge, the closest shave
you will ever know.*

(Sondheim, 1979/2000, Act 1, No. 10a)

According to the concept of psychological types, intuiting can generate expectations which consequently influence behavior. Since Bamford assures Todd that he will come for the free shaving service offered by Todd by the end of the week,

Todd becomes restless due to the expectation of giving Bamford “The closest shave you will ever know” (Sondheim, 1979/2000, Act 1, No. 10a). He becomes impatient and anxious as a result of over-focusing on revenge. This is evident in his speech: “*why doesn’t the Beadle come? “Before the week is out”*” (Sondheim, 1979/2000, Act 1, No. 12). His anxiety is also manifested through his behaviors and actions such as pacing and tense voice. Noticing this preoccupation, Mrs. Lovett tells him to keep calm and wait:

(Mrs. LOVETT) *It’s not much of a chair, but it’ll do till you get your fancy new one. It was me poor Albert’s chair, it was. Sat in it all day long he did, after his leg give out from the dropsy.*

(Mrs. LOVETT) *Kinda bare, isn’t it? I never did like a bare room. Oh, well, we’ll find some nice little knickknacks.*

(TODD) *Why doesn’t the Beadle come? “Before the week is out,” that’s what he said.*

(Mrs. LOVETT) *And who says the week’s out yet? It’s only Tuesday.*

(As TODD paces restlessly)

EASY NOW.

HUSH, LOVE, HUSH.

DON’T DISTRESS YOURSELF, WHAT’S YOUR RUSH?

KEEP YOUR THOUGHTS NICE AND LUSH.

WAIT.

(TODD paces)

.....

(TODD) *And the Judge? When will I get him? (Intensely)*

(Mrs. LOVETT) *Can’t you think of nothing else? Always broodin’ away on yer wrongs what happened heaven knows how many years ago —*

(Sondheim, 1979/2000, Act 1, No. 12)

While Todd is considering what Mrs. Lovett has said, Anthony comes in and tells him of his plan to rescue Johanna from her tyrant parent (Judge Turpin). Anthony asks Todd and Mrs. Lovett to help hide Johanna in the pie shop. While Anthony and Mrs. Lovett are conversing, Todd turns silent. The involvement of his daughter, Johanna, requires him to think and premeditate before saying that the girl may come. The silent gesture indicates the functioning of Todd's thinking (i.e., what he is going to do with the situation) and feeling (i.e., how he is going to react when he finally meets his long-lost daughter) aroused by the prospect of seeing his daughter again. This demeanour is the reaction towards the objective stimuli, or external world, but Todd utilizes the subjective ideas to interpret the situation. It, therefore, shows that Todd's perception of the world is influenced by subjective stimuli.

Sweeney Todd's psychological functions are complicated as a result of his painful experiences. Such complications are displayed in his behaviour. Sometimes he makes a sudden decision because his psychological functions are influenced by his desire for revenge. In order to achieve this, it is important to conceal his real identity. When Pirelli, whose real name is Daniel O'Higgins and who used to work briefly for Benjamin Barker, threatens to unmask his identity, Todd remains quiet and then suddenly attacks Pirelli with his razor. Hence, it can be assumed that while Pirelli is talking, Todd's thinking is functioning and leading him to the conclusion that in order to keep his real identity a secret Pirelli must be killed. This decision, however, is not out of line of what Todd once declared he was prepared to do to achieve his revenge. He has said that 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 intuited to get rid of this obstacle.

After killing Pirelli, Todd hides the body in a chest. When Pirelli's child assistant, Tobias, comes in to inquire about his master, Todd expresses his anxiety by sitting on the chest and smiling nervously. Todd then persuades the boy to stay away by offering him pies and gin. It can be observed that Todd's behaviour becomes calmer after he has had some time to systematize his thoughts and to rationalize that the only way to reach his goal of revenge is to keep the murder of Pirelli a secret.

When Judge Turpin finally visits Todd's barber shop, the barber behaves politely and acts as if he had never met him. This reaction reflects a calm mind as a

result of logical thinking and plotting. Sweeney Todd engages the Judge through polite actions and speeches in order to win his trust. However, when the Judge mentions the beauty of Johanna, Todd cannot hold himself back and asks if the young woman is “As pretty as her mother?” (Sondheim, 1979/2000, Act 1, No. 16a), thus arousing the Judge suspicion. Before he can execute the Judge, nevertheless, Anthony rushes in talking about Johanna. While Anthony and Judge Turpin are wrangling, Todd is silent. Once again, this is an indication of his thinking process. He now realizes that his plan has been disrupted and shows his frustration and despair by saying that all of them deserve to die. To him, death is the only way out of this suffering.

(TODD) BECAUSE IN ALL OF THE WHOLE HUMAN RACE,
MRS. LOVETT,
THERE ARE TWO KINDS OF MEN AND ONLY TWO.
THERE’S THE ONE STAYING PUT
IN HIS PROPER PLACE
AND THE ONE WITH HIS FOOT
IN THE OTHER ONE’S FACE—
LOOK AT ME, MRS. LOVETT,
LOOK AT YOU!
NO, WE ALL DESERVE TO DIE!
EVEN YOU, MRS. LOVETT
EVEN I.
BECAUSE THE LIVES OF THE WICKED SHOULD BE
—
MADE BRIEF.
FOR THE REST OF US, DEATH
WILL BE A RELIEF —
WE ALL DESERVE TO DIE!

(Sondheim, 1979/2000, Act 1, No. 17)

This situation puts Sweeney Todd in a hopeless state. His disappointment is expressed through both action and speech. First, he says that he will never get this close to the Judge again and that he has let the chance for vengeance slip through his

fingers. Then, he resolves to try to lure the Judge back and to practice killing him by trying his razor on other people's throats. Throughout this process of despair and resolution, his behaviours reflect a complicated feeling and thinking, evolving process of hopelessness and determination.

(TODD) AND I WILL GET HIM BACK
 EVEN AS HE GLOATS.
 IN THE MEANTIME, I'LL PRACTICE
 ON LESS HONORABLE THROATS.
 AND MY LUCY LIES IN ASHES
 AND I'LL NEVER SEE MY GIRL AGAIN,
 BUT THE WORK WAITS,
 I'M ALIVE AT LAST
 AND I'M FULL OF JOY!

(Sondheim, 1979/2000, Act 1, No. 17)

The idea of killing more people to hone his razor skills in preparation for the murder of Judge Turpin is stimulated by Mrs. Lovett's comment that the market price for meat is rising and that throwing away Pirelli's body is a waste of good meat. Todd then says that desperate times call for desperate measures, implying that they should make pies from human meat. They then eagerly imagine how the taste of people in different occupations will be like. At that moment, Sweeny Todd's mentality shifts into that of a serial killer which he will soon become.

In Act 2, Todd is described to be "benign, wishful, and dream-like" (Sondheim, 1979/2000, Act 2, No. 20) when he thinks about his daughter. Ironically, while he sings a tender song for his daughter, he continues to service a customer and slashes his throat. The scene clearly shows a split personality in Todd's psychology: one expresses his gentle feeling of a father, and the other expresses a violent determination of a serial killer. This contradiction can reconcile only when a customer shows up with his family, and the loving interaction between the parents and the child reminds Todd of his past happiness and stops him from killing the man and taking him away from his wife and child.

Todd is often preoccupied with plotting his revenge and paid no attention to the worldly riches he and Mrs. Lovett have accumulated thanks to their flourishing meat pie business. While Mrs. Lovett tries to engage him in a conversation about such day-to-day activities as shopping, Todd's reply is completely out of context: "There must be a way to the Judge" (Sondheim, 1979/2000, Act 2, No. 20b). This indicates that Todd pays little, if any, attention to his physical surroundings and focuses his thoughts on revenge against Judge Turpin and a reunion with his daughter, as shown below:

(Mrs. LOVETT) *That makes seven pounds nine shillings and four pence for this week. Not bad — and that don't include wot I had to payout for my nice cheery wallpaper or the harmonium ...*

And a real bargain it was, dear, it being only partly singed when the chapel burnt down.

Mr. T., are you listening to me?

(TODD) *Of course.*

Then what did I say, eh?

(TODD) *There must be a way to the Judge.*

(Sondheim, 1979/2000, Act 2, No. 20b)

Sweeney Todd displays the character of a thinker. Although he has failed to kill Judge Turpin the first time around, he continues to make plans to reach his goal and becomes more careful in his deliberation. He informs Anthony of a step-by-step plan for how to rescue Johanna. He then makes sure that neither Anthony nor Judge Turpin is suspicious of his plan which requires him to send letters to a jailer and to the Judge and to arrange for Anthony to escape with Johanna. This clearly shows that Todd actively hopes to fulfill his dreams, as shown below:

(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?*

.....

(TODD) *And here's the pistol.
For kill if you must. Kill.*

(ANTHONY) *I'll kill a dozen jailers, if need be, to set her free.*

(TODD) *Then off with you, off. But, Anthony, listen to me once
again. When you have rescued her, bring her back here.
I shall guard her while you hire the chaise to Plymouth.*

(TODD) *Give this to Judge Turpin. It's urgent.*

(Sondheim, 1979/2000, Act 2, No. 22)

However, although his plan is going smoothly, Tobias becomes suspicious of his behavior after chewing on a human finger in a meat pie. In addition, the townspeople have started to complain about the smell from the pie shop. This puts him on edge, and he becomes more impatient and irritable. When, right before his appointment with Judge Turpin, the beggar woman strolls into his barber shop and refuses to leave, he kills her in the same manner he has killed many others. Being preoccupied with revenge, Todd fails to recognize his own wife (the beggar woman), sees her only as meaningless interference and kills her without thinking and reasoning. This behavior reveals that the thought of revenge has clouded his judgment and completely taken over his mentality.

When the Judge arrives, Todd continues his plan and persuades the Judge to trust him. He lies about Johanna's whereabouts and only reveals his real identity when it is too late for the Judge to escape the blade of his razor. After killing Judge Turpin, he enters the baker room and finally discovers that the beggar woman he has killed is in fact his own wife, and that Mrs. Lovett has lied to him all along about his wife's death. Completely and blindly enraged by this sudden realization, he then throws Mrs. Lovett into the oven and is killed later on by Tobias whose loyalty lies with Mrs. Lovett and never with Todd.

All through the story, Sweeney Todd performs the function of thinking and feeling dominantly in his determination to avenge the man who has destroyed his family and in his hope to be reunited with his daughter. Although he finally succeeds

in killing his archenemy, 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 occasional functions of intuiting and sensing. His behavior shows traits of introversion where his actions and decisions are largely controlled by subjective experiences and anxieties. In conclusion, Sweeny Todd can be said to be an introverted, thinking and feeling character based on the Jungian psychological types.

2. Sweeney Todd's Dynamics of Personality

The dynamics of personality explains how people develop their personality through the pattern of an adaptation and motivation in their different experiences and situations. People's motivation is seen as both the image that reflects the past which can lead them to be stagnant and the image shaped by feelings and experiences in their mind which can create the future. 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.'

'Adaptation' is the way a person adjusts him/herself in any situation where the process of the psychic energy interacts with both the internal and external worlds. The adaptation to the outside world involves the forward flow of psychic energy, and this is called 'Progression.' On the other hand, the adaptation to the inner world relies on a backward flow of psychic energy, and this is called 'Regression.' Hence, humans' adaptations can result in both progression and regression. It is to be said that the dynamics of personality is the process that people tend to develop their personality in any ways. The dynamics of personality theory can be used to explain Sweeney Todd's personality development in terms of motivation and adaptation. As the story is centred around the protagonist's tragic experience and revenge, his motivation and adaptation are affected by these tragedies.

2.1 Causes and effects of personality development

In the most general sense, Sweeney Todd is an ordinary middle-class man living a happy, ordinary middle-class life. He has an honest occupation that is sufficient to support his family. His beautiful wife and daughter are the light of his

life. When that light is suddenly, cruelly, and unjustly taken away by Judge Turpin, an upper-class man, his life as he knows it is disrupted and irrevocably destroyed. Todd then views privileged people as social evil.

In the beginning, Sweeney Todd's life interacts with the external world, and he adjusts himself towards his worldly goal of self-realization as represented by the wife and daughter he clearly loves and the job he clearly is very good at. However, an interference 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 the 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.

Also, Todd's viewpoints on issues such as discretion, judgment and trust also change due to past tragedies. This results in Todd's distrust of other people and careful plans of action. For example, he tells Anthony that privileged people are the main problem destroying the social system in London, he plans carefully to rescue Johanna from the asylum (a symbol of institutional oppression endorsed by the privileged few), and he even distrusts a beggar woman (Lucy) who only asks for a little spare change. 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, 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, 1979/2000, Act 1, No. 2)

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

For Sweeney Todd, pain and disappointment from the past also propel activities of the present. He 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 barber shop's patrons, Todd hones his killing skills. By bringing 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 deem normal for an ordinary man. Urged on by Mrs. Lovett's self-interest, he further isolates himself and walls himself out of the outside world. For this reason, he is dominated by the personality of causality, and, as time passes, he becomes increasingly enraged and impatient for revenge. Trapped in his past, Todd shows no care for the condition of his present. When Mrs. Lovett asks how he plans to make his

living, he tells her he does not really care what he has to do to get by, as 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, 1979/2000, Act 1, No. 4)

In the context of Jung's concept of adaptation in the dynamics of personality, Todd seems to completely embrace the regressive adaptation in his behavior. Yet, a progressive action is hinted 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 could then be said that Todd's progressive personality is heavily influenced by and dependent of 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.

2.2 Aspects of personality development

Sweeney Todd's motivation and adaptation as a result of the family tragedy he has experienced not only affect his viewpoints on the world and his life's goal but also change his behavior completely. Consequently, he displays different personalities through the process of personality development. This process shapes new traits of personality as an emotional performance and represents the results of the interaction between physical energy and mental energy. The interaction, in turn, displays a pattern of motivation and adaptation in terms of personality development.

Todd constantly isolates himself from others, he becomes laconic. He hardly converses with others but often speaks to himself about something from his past or

something driven by his past experience. For example, when Mrs. Lovett tries to engage him in a conversation about their meat pie business and future together in “By the Sea I & II”, Todd gives no more comment than “Anything you say” (Sondheim, 1979/2000, Act 2, No. 21a/b). It is obvious that he pays no attention to what she is saying and does not particularly care about the consequences (the future) of his (and her) actions. Even when it is obvious to onlookers that he and Mrs. Lovett are going out as a romantic couple, Todd’s mind is far away in the past as he is preoccupied with his revenge for Lucy: “I’ll make them pay for what they did to Lucy” (Sondheim, 1979/2000, Act 2, No. 21b). Consequently, he is oblivious to the external world that does not relate to his internal world.

However, when the interests of others overlap those in his internal world, Todd can be engaging and attentive. For example, when he plans to murder Judge Turpin while giving him a shave, Todd converses relevantly with the Judge, thus earning his trust. When Anthony asks for his help to rescue Johanna, Todd switches from being laconic to being talkative. Since he believes that his wife is dead and his daughter is the only family member left in the world, Johanna is his motivation to continue living. He lives only for her. The way he chooses to associate with only the people involved in some ways in his goals is an adaptation to what he wants in his internal world. Todd’s isolated character is an aspect of a backward step in effective achievement of goals which is the result of a regressive adaptation.

In addition, the adaptation to the internal world makes Todd anxious. His reminiscence of the past intensifies his revenge, and this makes him impatient. He displays an anxious personality clearly while waiting for Bamford to show up at his barber shop and repeating to himself “Why doesn’t the Beadle come? “Before the week is out,” that’s what he said” (Sondheim, 1979/2000, Act 2, No. 12). Moreover, he ignores Mrs. Lovett’s advice for him to wait for a chance to get back at the Judge. Since the main causal stimuli for his actions are Judge Turpin and Bamford, Todd is most anxious when his actions and interactions involve these two characters, as shown below:

(Mrs. LOVETT) *Kinda bare, isn’t it? I never did like a bare room. Oh, well, we’ll find some nice little knickknacks.*

(TODD) *Why doesn't the Beadle come? "Before the week is out," that's what he said.*

.....

(TODD) *And the Judge? When will I get him?*

(Mrs. LOVETT) *Can't you think of nothing else? Always broodin' away on yer wrongs what happened heaven knows how many years ago —*

(TODD turns away violently with a hiss)

(Sondheim, 1979/2000, Act 2, No. 12)

Moreover, Todd fears that his real identity will be revealed. For his goals of revenge against Judge Turpin and of reunion with Johanna to succeed, it is important that his identity is well hidden. When he returns to London, he changes his name and appearance. This behavior could be seen as an activation of the unconscious psyche through the experiences in the past, which is manifested, in Jung's term, as regressive adaptation.

(Mrs. LOVETT) *So, it is you — Benjamin Barker.*

(Frighteningly vehement)

(TODD) *Not Barker! Not Barker! Todd now! Sweeney Todd! Where is she?*

(Mrs. LOVETT) *So changed! Good God, what did they do to you down there in bloody Australia or wherever?*

.....

(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, 1979/2000, Act 2, No. 4)

When the secret of his identity is threatened to be exposed by Pirelli, Todd does not hesitate to kill him, making Pirelli his first victim. After he fails at the first attempt to take the judge's life, Todd becomes more cautious. He plans more carefully and more calmly the second time around to ensure that neither Anthony nor Turpin is suspicious of his real intention. He sends letters to Judge Turpin and the madhouse keeper to lure the judge into his barber shop. When the beggar woman wanders into the shop just at the time the judge is expected, Todd does not think twice to kill her in order to continue with his plan. His fears are motivated by previous experiences. First, his past identity is known to no one except Mrs. Lovett who is an instrument to his plan for revenge. Second, the failure of the first attempt at revenge makes him even more ruthless and decisive in his second attempt, resulting in the death of an innocent beggar woman who is later revealed to be Todd's own wife.

It can then be said that another aspect of Sweeney Todd's causal motivation is cruelty. Once polite and civil, Todd turns cruel as a result of being separated from his family and being severely and unjustly punished. His subsequent cruelty reflects a backward flow of psychic energy that runs from the Ego (consciousness) into the unconscious mind, or the adaptation from his external disappointment in order to reach internal satisfaction. Todd displays ruthless behaviours over and over, and his murderous acts are motivated by two purposes. Firstly, he kills to eliminate those he deems as obstacles to his plan. For example, he kills Pirelli because Pirelli threatens to reveal his real identity, and he kills the beggar woman because her sudden appearance in the barber shop threatens to derail his plan to attack Judge Turpin.

(PIRELLI)

*but I remember these — and you. Benjamin Barker,
later transported to Botany Bay for life. So, Mr. Todd —
is it a deal or do I run down the street for me pal Beadle
Bamford?*

(For a long moment TODD stands gazing at him)

(One again HE hits his high note, and once again HE is interrupted — TODD knocks the razor out of his hand and starts, in a protracted struggle, to strangle him)

(Sondheim, 1979/2000, Act 2, No. 12)

.....

(TODD) *Out, I say!*

(BEGGAR WOMAN) HEY, DON'T I KNOW YOU, MISTER?

(On the street, the JUDGE approaches the tensorial parlour)

(TODD) *The Judge. I have no time.*

(HE turns on the BEGGAR WOMAN, slits her throat, puts her in the chair and releases her down the chute!

The JUDGE enters the room. Music continues under)

(Sondheim, 1979/2000, Act 2, No. 27a)

Secondly, Todd kills others to satisfy his personal needs. He kills his customers to practice killing and to provide meat for the pies in Mrs. Lovett's shop, and he kills Bamford and Turpin to fulfil his revenge. Even though his plan of revenge has been fulfilled with the death of Bamford and Turpin, they are by no means his last victims. When he finds out that the beggar woman, he has killed is his own wife and that her identity has been concealed from him by Mrs. Lovett, he throws Mrs. Lovett into the oven, thus killing her. Her death is different from the deaths of his other victims. His violence against her is the result of a sudden causal motivation that is quite different from the motivations that previously drove him to kill the others.

(TODD) THE HISTORY OF THE WORLD, MY PET —

(Mrs. LOVETT) OH, MR. TODD,
OOH, MR. TODD,

LEAVE IT TO ME ...

(TODD) IS LEARN FORGIVENESS AND TRY TO FORGET.

(Mrs. LOVETT) BY THE SEA, MR. TODD,
WE'LL BE COMFY-COZY.
YOU AND ME, MR. TODD,
WHERE THERE'S NO ONE NOSY ...
(HE waltzes her closer to the oven)

(TODD) AND LIFE IS FOR THE ALIVE, MY DEAR,
SO, LET'S KEEP LIVING IT—!

(BOTH) JUST KEEP LIVING IT, REALLY LIVING IT —!

(HE flings her into the oven. SHE screams. HE slams the doors behind her. Black smoke belches forth. The music booms like an earthquake. TODD, gasping, sinks to his knees by the oven doors. Then HE rises, moves back to the BEGGAR WOMAN, and kneels, cradling her head in his arms)

Sondheim, 1979/2000, Act 2, No. 29)

According to Jung, the concept of motivation in the dynamics of personality comprises both causality and teleology. Jung believes that self-realization can be reached if an individual maintains a balance of causality and teleology. Unfortunately, Sweeney Todd is hardly motivated by teleological forces. He is preoccupied with his revenge as a result of his tragic experiences. When he set goals for his life, the goals are not to have a brighter future but to right the wronged past. This causal motivation has a total influence on his personality.

In short, for the issue of the adaptation in the dynamics of personality, Todd tends to adapt himself in the aspect of regression, with emphasis on the desire for revenge. In other words, he sets about to achieve his goals through a backward flow of psyche that runs from the conscious mind to the unconscious mind. According to Jung, the regression is not a negative development. It can sometimes be beneficial and help the person to investigate his unconscious mind and find solutions to his problems. Consequently, the unconscious mind then collects feelings and knowledge from the past through the process of thinking, which, Jung claims, can be promoted

and made use of (Chaisungnoen, 2005). Todd obviously makes use of his unconscious mind. He is naturally introverted, and, therefore, regression is advantageous for him. Failure, though disappointing, makes him try harder and in a more careful manner.

To answer the first research question of the present study: *How is the overall personality of Sweeney Todd constructed in Stephen Sondheim's musical Sweeney Todd: The Demon Barber of Fleet Street based on Jungian theories of psychological types and dynamics of personality?*, the researcher investigates the construction of Sweeney Todd's personality. Based on the Jungian analytical psychology, the concept of psychological types is adopted to analyze Todd's attitudes and personality types, and the concept of the dynamics of personality is adopted to analyze Todd's motivations and process of adaptation which consequently affects his personality. From the analysis, Todd is found to be an introverted character who dominantly displays a thinking and feeling function through subjective experiences as a result of causal motivations and regressive adaptation.

3. Sweeney Todd's Structure of Personality

The Jungian structure of personality is the theory explaining conscious and unconscious processes that are affected by both causal conditions and future expectations. Moreover, Jung determines that human behaviours from birth tend to be inherited from their ancestors' guiding behaviours. The structure of personality is represented as a psyche which is the result of the whole personality including the conscious (the Ego), the personal unconscious, and the collective unconscious. The personality analysis of the character of Sweeney Todd adopts firstly the concept of the Ego to analyse Todd's behaviour as a result of logical utilizations, secondly the personal unconscious to analyse Todd's personality driven by personal complexes and experiences, and lastly the collective unconscious to explain Todd's inborn personality in terms of archetypes.

Set in 1846 London, the musical is framed by the social and political ideologies of Victorian England. It is, therefore, not unreasonable to read the character of Sweeney Todd as a representative of a person exploited by the feudalism in the Victorian period. After the 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 one has encountered. Since Todd's personal unconscious is dominated by terrible experiences, it forms a psychological complex, which is then suppressed but barely well-hidden. 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 such 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 the ghosts from the past. Anthony may think that Todd's strange reaction to the streets of London is caused by ordinary worldly concerns such as financial straits, but Todd's rejection of Anthony's offer of help provides a glimpse into Todd's mental occupation that is beyond day-to-day worries as well as reflects his mistrust of others. However, Todd's view is not only shaped by the personal unconscious but also the conscious. He uses his past experience as a criterion to evaluate people and situations. The unconscious, therefore, is part of the logical utilization through the conscious or the Ego, as seen in the following excerpt:

(ANTHONY) *Pardon me, sir, but there's no need to fear the likes of her. She was only a half-crazed beggar woman. London's full of them.*

(TODD) *I beg your indulgence, boy. My mind is far from easy, for in these once-familiar streets I feel the chill of ghostly shadows everywhere. Forgive me.*

.....

(ANTHONY) *I have honored my promise never to question you. Whatever brought you to that sorry shipwreck is your affair. And yet, during those many weeks of the voyage home, I have come to think of you as friend and, if trouble lies ahead for you in London ... if you need help — or money*

(TODD) No! (Almost shouting)

(Sondheim, 1979/2000, Act 1, No. 2)

It can then be said that Todd's Ego functions together with his unconscious. According to Jung, the Ego raises the awareness of identity which leads to the processes of perception, remembrance, thinking, and feeling (Schultz, 2015). These processes are images of the conscious. Todd's Ego is influenced by the processes of remembrance and feeling in his personal unconscious. Remembering the abuses, he and his family were subjected to draws out painful feelings and generates a new viewpoint on the people and the society.

Although Todd has become distrustful of other people, he retains a level of trust for Anthony whom he befriended during his journey back to London. As Anthony recalls, Todd was helped from a shipwreck, and he begged Anthony not to ask about the shipwreck. Although it was obvious that Todd was concealing something about what had happened on that ship, Anthony accepted Todd's request and did not ask further. This may be part of the reason why he has gained some trust from Todd. Todd is even willing to tell Anthony where he can be found in London, as seen in the following dialogue:

(ANTHONY) *But surely, we will meet again before I'm off to Plymouth!*

(TODD) *If you want, you may well find me. Around Fleet Street, I wouldn't wonder.*

(ANTHONY) *Well, until then, Mr. Todd.*

(Sondheim, 1979/2000, Act 1, No. 2)

Todd's interaction with Anthony shows the development of personality where the feeling side of the Ego functions underneath the personal unconscious, and, therefore, in his interaction with Anthony the feeling of trust can still be felt even if it is repressed by the personal tragic experience.

Besides, Todd admits to Anthony that he has a purpose for his return to London when he asks Anthony to leave him alone to figure out something. It can be assumed that Todd still does not know what has happened to his wife and daughter. The implication, however, is that he is preparing himself mentally to face the truth

about his family. The fact that the truth about his family is still unresolved in his mind makes it a steady influence on his personal unconscious.

Consequently, Todd maintains some hope for the reunion of his family. This hope represents a future expectation that is propelled by a past disappointment. When Todd arrives at his old house which is now Mrs. Lovett's pie shop, they converse about what happened in the upstairs room. Mrs. Lovett, unaware that Todd is himself the barber who used to live in the upstairs flat, told him about the barber's family. During the conversation, Todd expresses feelings stimulated by the personal unconscious. For example, when Mrs. Lovett tells him that the name of the barber who was transported to a penal colony was Benjamin Barker, Todd asks her what the barber's crime was. His question reveals that he is mentally balancing the identities between Benjamin Barker and Sweeney Todd. While he is outwardly presenting himself as Sweeney Todd, his unconscious expresses interest in his so-called former life in the form of a question. Theoretically, the feelings triggered by undesirable experiences that are suppressed in the unconscious mind can overcome a person's personality when he/she is aroused by the outside stimuli relating with his/her experiences (Feist and Feist, 2008). For Todd, although his separation from Lucy and Johanna is the worst thing that has happened to him, he has never completely repressed the memory of his past as all through the fifteen years of punishment, his dreams to be reunited with them have kept him hopeful. When Mrs. Lovett tells him that his wife poisoned herself after being raped by Judge Turpin who then took Johanna and kept her as his ward. This shatters his hope. The sense of loss combined with the experience of separation darkens his unconscious mind.

For these reasons along the process of personality development, Todd becomes enraged with the Judge and the Beadle, 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 (Feists, 2008). Lucy's death (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 hell for fifteen years on a false charge. Simultaneously, Todd also expresses an aggressive behaviour with a threat of revenge.

(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, 1979/2000, Act 1, No. 4)

Such response as shown in the excerpt above can be seen as undesirable feelings that are biologically based and contained in the collective unconscious. Todd's reaction to Mrs. Lovett's story of the death of his wife and the abuse of his daughter represents both a broken dream for family reunion and a threat against his enemies. It can be deduced that what the Judge and the Beadle did to Lucy and Johana is drawing out the energy that is deep down inside of collective unconscious, which is called the Shadow. According to Jung, the Shadow means the dark side of human which covers the activities and behaviors that are not accepted by society. For Todd, the most dominant aspect of his Shadow is brutality, which has existed in his collective unconscious and will gradually take over his personality. Anger, which is part of the Shadow soon erodes Todd's identity and entices him to become preoccupied with revenge. He becomes oblivious to his surroundings, impatient and fidgety. He can hardly wait to take his revenge, as seen in this excerpt:

(Mrs. LOVETT) *Kinda bare, isn't it? I never did like a bare room. Oh, well, we'll find some nice little knickknacks.*

(TODD) *Why doesn't the Beadle come? "Before the week is out," that's what he said.*

(Mrs. LOVETT) *And who says the weeks out yet? It's only Tuesday.*

(Sondheim, 1979/2000, Act 1, No. 10a)

Throughout the story, external stimuli pose as factors that draw out Todd's brutality. As explained earlier, such factors are also part of the personal unconscious where his complex is suppressed. Thus, it could be said that the experiences and

memories concerning his daughter and wife constitute a psychological complex that becomes increasingly overpowering. Todd gradually loses his Ego when the complex becomes more and more intense.

Todd reacts to the external stimuli that align with his mental complex with deep concentration on plotting to remedy the sense of loss. This is seen in his reaction to Anthony's story about Johanna's cruel guardian who practically imprisons her, and in his response to Anthony's request to allow him to bring Johanna to Todd's barbershop. Deep in thought, Todd replies curtly that "The girl may come." Although Todd does not display violence in this instance, it can be seen that he lets the complex's energy, which is part of the personal unconscious, draw out darker collective unconscious energy.

The complex displays a much more powerful reaction when Pirelli threatens to reveal Todd's real identity to Bamford. Todd's unconscious mind functions again, and he suddenly attacks Pirelli cutting his throat without saying or wasting time pondering. This shows that he does not hesitate to eliminate an obstruction to his goal. Todd wants to keep his real identity a secret in order to ensure the smooth operation of his revenge. Pirelli's threat, therefore, stimulates Todd's fear. In terms of dynamics of personality, Todd is motivated by causality. He regressively adapts himself to fears which interact with his personal unconscious and lead him to kill Pirelli. In other words, Todd's behavior is the result of the processing of the complex in the personal unconscious. In his mind, he assumes that if Pirelli lives on, he will interfere with Todd's plan of revenge.

(PIRELLI)

You don't remember me. Why should you? I was just a down and out Irish lad you hired for a couple of weeks — sweeping up hair and such like —

(Holding up razor)

but I remember these — and you. Benjamin Barker, later transported to Botany Bay for life. So, Mr. Todd — is it a deal or do I run down the street for me pal Beadle Bamford?

(For a long moment TODD stands gazing at him)

YOU T'INK-A YOU SMART,
 YOU FOOLISH-A BOY.
 TOMORROW, YOU START
 IN MY-A EMPLOY!
 YOU UNNER-A-STAN'?
 YOU LIKE-A MY PLAN—?

(One again HE hits his high note, and once again HE is interrupted — TODD knocks the razor out of his hand and starts, in a protracted struggle, to strangle him)

(Sondheim, 1979/2000, Act 1, No. 12a)

After killing Pirelli, Todd becomes more confident in his luck because Judge Turpin, at Bamford's recommendation, comes into the barbershop to be serviced. Todd is about to slit Turpin's throat when Anthony suddenly bursts into the shop, thus completely ruining Todd's chance to murder his archenemy. With his plan frustrated, Todd becomes aggressive and incoherent. He prattles on about the separation from Johanna and Lucy's death as well as about people who deserve to die and who are comparable to clients whose throats are about to be cut by his razor. His mind then forms another plan, one which requires killing countless people as a practice to perfect his throat-cutting skill while waiting for another change to get back at the Judge.

(TODD)

WHO, SIR? YOU, SIR?
 NO ONE'S IN THE CHAIR
 COME ON, COME ON!
 SWEENEY'S WAITING!
 I WANT YOU, BLEEDERS!
 YOU, SIR — ANYBODY!
 GENTLEMEN, NOW DON'T BE SHY!
 NOT ONE MAN, NO,
 NOR TEN MEN,
 NOR A HUNDRED
 CAN ASSUAGE ME
 I WILL HAVE YOU!
 AND I WILL GET HIM BACK

EVEN AS HE GLOATS.
 IN THE MEANTIME, I'LL PRACTICE
 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, 1979/2000, Act 1, No. 17)

From this scene, the frustration of the missing chance also strengthens his complex. This circumstance reflects both the chaos in his mind and the deterioration of his Ego, which explains Todd's uncommon behavior.

The more Todd lets the complex overpower his personality, the more his Ego deteriorates. His complex commands him to be immoral by letting revenge lead his life. Todd's logical utilization drops to the bottom of his mind while the emotional decision surges up to the top of his personality. Todd even thinks about killing Tobias who is only a boy in order to release his distress, but Mrs. Lovett stops him from doing so. Moreover, his evil side appears prominently when he discusses with Mrs. Lovett about what to do with Pirelli's body. Todd wickedly reacts to Mrs. Lovett's suggestion about turning the body of Pirelli into fillings of their meat pies with "Ah!" ((Sondheim, 1979/2000, Act 1, No. 18). They then discuss and make jokes about killing people of various professions including priests. This plan is soon realized when Todd connects his barber chair in the shop upstairs to the basement where Mrs. Lovett bakes her meat pies.

Todd thinks about Johanna, his daughter, while he works/commits crimes. He views his violence against his customers as a practice to eventually murder Turpin. It seems he kills all his customers with the exception of one who comes to the shop with a wife and a daughter. Presumably, Todd retains a memory about Lucy and Johanna, and this prevents him from murdering a family man. This exception, however, does not sustainably raise his awareness of the Ego since Todd continues to kill people. Todd's murderous behavior can be seen as a mechanism of frustration healing as a

result of the energy of the unconscious mind. This process of healing blocks the function of the Ego almost completely.

(TODD) (Cheerfully, looking up at the sky)
 WAKE UP, JOHANNA!
 ANOTHER BRIGHT RED DAY! (Wistful smile)
 WE LEARN, JOHANNA,
 TO SAY
 GOODBYE
(Having completed the shave, TODD accepts money
 from the customer, who leaves with his family)
 (Sondheim, 1979/2000, Act 1, No. 20)

Although Todd's Ego concerning moral awareness is blocked by the complex, the ability to perform tasks reasonably is still at work. Todd makes plans to rescue Johanna from Turpin's power. This is a function of the unconscious controlled by his complex. Since Todd is a thinker type, the process of thinking (as in planning) is also influenced by the complex resulted from the failure to murder the Judge the first time around. Planning again to kill the Judge, Todd becomes more careful. Todd makes plans to rescue Johanna from the madhouse where she has been imprisoned and to kill Judge Turpin at the same time. He then uses Anthony as a bait in these plans. Since Johanna's has blond hair, Todd asks Anthony to impersonate as a wigmaker who wants to buy yellow hair from Mr. Fogg, the madhouse warden, so that Anthony can get to Johanna when he pretends to go around and see prisoners with yellow hair. In order to prevent Anthony from behaving suspiciously, Todd wants Anthony to be a credible wigmaker and teaches him the different shades of yellow hair.

(TODD) *Where do you suppose all the wigmakers of London go
 to obtain their human hair?*
 (TODD) *Bedlam. They get their hair from the lunatics at
 Bedlam.*
 (ANTHONY) *Then you think —?*

(TODD) *Fogg's Asylum? Why not? For the right amount, they will sell you the hair off any madman's head —*

(TODD) (Excitedly, to ANTHONY) *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?*

(ANTHONY) Yellow

(TODD) *Not exact enough. I must make you into a credible wigmaker — and quickly.*

THERE'S TAWNY AND THERE'S GOLDEN SAFFRON,
THERE'S FLAXEN AND THERE'S BLONDE ...

Repeat that. Repeat that!

(ANTHONY) *Yes, Mr ... Todd.*

(TODD) *Well?*

(Sondheim, 1979/2000, Act 1, No. 22)

From this scene, Todd's behavioural change from impetuous to mentally calm reflects the development of complex energy that is learned from the time he failed to kill Turpin. Todd loses a sense of right and wrong. He exploits Anthony's love for Johanna and takes for granted that Anthony will do anything to rescue Johanna from the madhouse. To ensure success of the rescue plan, Todd gives Anthony a gun to use if a need arises. He does not really care about Anthony as a friend but sees him more as a tool to reach his goal. Todd asks Anthony to bring Johanna to his barbershop and writes a letter to Judge Turpin to lure him to his place. Todd uses polite and persuadable language in the letter since he realizes that the Judge has lost his trust on him during their first encounter in the barbershop and that he must stoke the Judge's pride to make the Judge trust him again.

(Variously as TODD writes) MOST HONORABLE JUDGE TURPIN —

(TODD pauses reflectively) MOST HONORABLE—

(TODD snorts derisively) HONORABLE!

(HE resumes writing)	I VENTURE THUS TO WRITE YOU THIS—
(Thinks, choosing the word)	URGENT NOTE TO WARN YOU THAT THE HOT-BLOODED
(Thinks)	YOUNG —
(Grunts with satisfaction)	SAILOR HAS ABDUCTED YOUR WARD JOHANNA—
(Stares off sadly)	JOHANNA — JOHANNA —
(Resumes writing)	FROM THE INSTITUTION WHERE YOU
(Thinks)	SO WISELY CONFINED HER BUT, HOPING TO EARN YOUR FAVOR, I HAVE PERSUADED THE BOY TO LODGE HER HERE TONIGHT. AT MY TONSORIAL PARLOR—
(Dips the pen)	IN FLEET STREET. IF YOU WANT HER AGAIN IN YOUR ARMS, HURRY AFTER THE NIGHT FALLS.
(HE starts to sign, then adds another phrase with a smile)	SHE WILL BE WAITING.
(Reads it over)	WAITING ...
(Dips pen again, writing carefully)	YOUR OBEDIENT HUMBLE SERVANT, SWEENEY
(A flourish of the pen)	TODD.

(Sondheim, 1979/2000, Act 1, No. 22a)

From the description of actions and gestures provided in this scene, the work of Todd's mind is clearly displayed. He uses grand language to defer to the Judge in order to gain his trust. His real feeling, however, is seen when he 'snorts' while referring to the Judge as 'honourable.' Although Todd is committing an immoral act in writing a false letter to lure his enemy to his death, he exposes his weakness when he writes Johanna's name. This again is activated by the complex in his mind.

Todd's demand of revenging is too strong to control, and he loses the awareness of morality. He cannot stop the power of his complex, and he is dictated by unconscious energy to kill people who he believes are obstructions to his goal. While Todd is waiting for Anthony to bring Johanna to his barbershop, Bamford enters the shop to investigate the foul smell from the chimney. Todd then lures the Beadle to his chair and kills him. At that moment, Tobias is eating a pie in the basement and finds a human finger in it. When the body of Bamford falls down to the basement, Tobias runs out. Todd starts fearing if the boy is aware of the many crimes he has committed and nervously begins searching for Tobias. His mind that is controlled by the unconscious shows signs of panic in a critical situation. However, when he thinks about his revenge against Judge Turpin who is on his way to the barbershop, he becomes focused once again. Unfortunately, the beggar woman suddenly wanders into the barbershop just at the moment the Judge is expected to arrive there. Todd panics and loses his reason. His Ego is completely blocked, and he cannot even recognize Lucy's face. To prevent the beggar woman from obstructing his revenge against Turpin, Todd kills her. The worst effect of being controlled by the complex is to kill his own wife. After killing Lucy, Todd's mind still adheres to the revenge. The psychological function that is needed to wake the conscious mind (the Ego) will never work efficiently as long as he is blinded by his desire for a revenge.

When the Judge arrives and is safely ensconced in the chair, Todd reveals his real identity. The brutality that is part of the collective unconscious is released when Turpin's fate is in Todd's hands. Todd is now the predator after having been a victim for many years. He lets the judge know that he is Benjamin Barker because he wants Turpin to realize that he is being destroyed in a revenge by a person whose life, family and livelihood the Judge himself destroyed long ago. Hence, this behavior is also an effort to fix the complex that remains in the personal unconscious.

(JUDGE) *How seldom it is one meets a fellow spirit!*

(TODD) *(Smiling down) With fellow tastes — in women, at least.*

(JUDGE) *What? What's that?*

(TODD) *The years no doubt have changed me, sir. But then, I suppose, the face of a barber — the face of a prisoner in the dock — is not particularly memorable.*

(JUDGE) *(With horrified realization) Benjamin Barker!*

(TODD) *(Exalted) Benjamin Barker!*

(The factory whistle blows; the JUDGE in terror tries to jump up but TODD slashes his throat, then pulls the lever and sends the body tumbling out of sight and down the chute)

(Sondheim, 1979/2000, Act 1, No. 22a)

Even towards the end, Todd is still imprisoned by his complex. He nearly kills Johanna who enters the shop in disguise while he is killing Turpin, but she runs away. When he realizes that he has killed his own wife, the sense of healing that might have been gained from the death of Judge Turpin suddenly evaporates. He blames it all on Mrs. Lovett for lying about Lucy. This action reflects the personal unconscious that is once again stimulated and devastated. The only reaction Todd has in this situation is to kill Mrs. Lovett.

To answer the second research question about the structure of personality, the analysis reveals Todd's identity as a man who is stuck in the past. Todd represents an Ego resistor because he does not display any conclusive sign of logical utilization. Moreover, throughout the story Todd behaves against morality. The behaviour 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. The more Todd lets this experience overcome his thinking, the more intense his psychological complex becomes. 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 brutal and murderous.

4. Sweeney Todd's Archetypes

Archetypes are the concept of human's ancient energies that are passed on from their ancestors and constitute patterns of the collective unconscious. Archetypes are mysterious energies which are displayed as people's personality or identity. According to Jung's psychological analysis, archetypes are categorized as four major types including the Persona, the Shadow, the Anima, and the Self.

In this study, 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 is used to explain Todd's personality balance. Besides, some of the twelve archetypes usually used in analyses of fictional characters are adopted in this study to reveal aspects of Todd's identity that play important roles in his personality.

Sweeney Todd is a character who has two identities for achieving his own critical goals, and he behaves differently with each identity. In a way, the new identity is built from the ashes of the old identity. However, in both identities, Todd will not desert the image of a proficient barber because it clearly is a job he loves. Todd was once a gentleman with a pleasant family and a pleasant life, but he has turned bitter and violent after these two things were destroyed by Judge Turpin. Todd's personality started to change with his penal transportation to Australia where he labored for fifteen years. This tragic experience shapes the complex in his personal unconscious and influences the change in his personality. The development of Todd's personality through the desire for revenge reflects the core of the story. He wants to execute a revenge against Judge Turpin dreaming that the end of the Judge would lead to the reunion of his family. These two goals, as they turn out, do not accord 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 personality or the Self-realization.

The personality that Todd exposes to others is a solemn-looking character. When he first appears in the first scene on the ship, he reacts coldly towards Anthony. Soon after, he becomes openly moody and expresses annoyance at a beggar woman.

His emotions seem to be easily disturbed. Such depressed, earnest Persona as a result of having dealt with injustice for a long time sets him apart from other people and shows his paranoia and distrust of people. This Persona is a mask he puts on over 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 he returns to London. However, in the familiar setting of his old home, when Mrs. Lovett tells him about the tragic fate of Lucy and Johanna, Todd can no longer suppress his real identity. Todd's reaction is a display of sadness and a broken dream. Although Mrs. Lovett discovers his real identity, Todd does not show any sign of panic. He continues to assume the role of Sweeney Todd instead the identity of Benjamin Barker. Todd rejects Mrs. Lovett's projection about Barker's existence because he now holds Sweeney Todd's role as his main identity.

(TODD) *Would no one have mercy on her?* (A wild shout)

(Mrs. LOVETT) *So, it is you — Benjamin Barker.* (Coolly)

(TODD) *Not Barker! Not Barker! Todd now! Sweeney Todd!*
Where is she? (Frighteningly vehement)

(Sondheim, 1979/2000, Act 1, No. 4)

Although, on the one hand, Todd assumes a new identity forged by bitterness, rage and depression, on the other hand, he retains the occupational aspect of his old life. His identity as a barber is as foremost in his professional life as it used to be. When Mrs. Lovett gives him his old razor case, he immediately knows the direction of his life and revenge. For this reason, being a proficient barber is an identity that incorporates the construction of a Persona. Todd compares his razors to friends who have been separated from him for a long time. This comparison reflects that he truly loves his job and that he is now chooses to assume the role of a barber as a shelter for doing things he desires.

Todd's regressive adaptation in his personality development makes him laconic, calm and confident. This circumstance is also the result of Persona archetype development. Consequently, when he and Mrs. Lovett go to the market and find Pirelli's caravan, Todd reads the sign calmly and says that people will be seeking him

[Todd] out after his triumph over Pirelli in a barbering competition. His speech shows his confidence in his professional skill. When he challenges Pirelli to a shaving competition, Todd performs calmly and wins the competition. His behavior clearly displays the Persona archetype. The Persona gives him an advantage for hiding Barker's identity. It makes him unrecognizable by Bamford who is among the crowds in the market. Moreover, Todd's Persona attracts Bamford's professional interest in him and secures him a promise to visit his barbershop, as shown in the following scene:

(BEADLE) *Then, Mr. Todd, you will surely see me there before the week is out.*

(TODD) *You will be welcome, Beadle Bamford, and I guarantee to give you, without a penny's charge, the closest shave you will ever know.*

(Sondheim, 1979/2000, Act 1, No. 10a)

During the exchange, Todd keeps calm and remains earnest-looking. He offers a free service to Bamford to gain his enemy's trust.

Todd continues to display this Persona, and it causes him to be anxious because, as part of this Persona, he uses the thinking facility intensely. Bamford's promise becomes an external stimulus that arouses and preoccupies Todd's thinking and makes him ignore his surroundings, including Mrs. Lovett's chatter. Hence, it can be said that the way Todd operates his thinking and adapts himself involves the development of the Persona. This thinking pattern requires him to take time before making a decision. For example, when Anthony asks him and Mrs. Lovett to help hide Johanna, Todd seems to be both stunned and thinking at the same time. It takes him considerably longer than Mrs. Lovett to respond to Anthony's request, as shown in the following:

(ANTHONY) *Yet when I have her — where can I bring her till, I have hired a coach to speed us home to Plymouth? Oh Mr.*

Todd if I could lodge her here just for an hour or two!

(HE gazes at the inscrutable TODD)

(Mrs. LOVETT) *Bring her, dear.* (After a beat)

(ANTHONY) *Oh, thank you, thank you, ma'am.*

(To TODD)

I have your consent, Mr. Todd?

(TODD) *The girl may come.* (After a pause)

(Sondheim, 1979/2000, Act 1, No. 12)

Since Todd's thinking is preoccupied with Johanna, his mind gradually blends into a complex. It seems to be that after this if he is stimulated by any reminder of his painful experience, he is ready to display the behavior that is part of his unconscious mind. For example, when Pirelli threatens to blackmail Todd by exposing his real identity to Bamford, the threat stimulates Todd's unconscious mind exposing the darkest type of human archetype, the Shadow. By violently attacking and killing Pirelli, Todd's Shadow is displayed through the brutality of a murderer. The mind that is full of sadness and resentment is finally released. The personality that has been shielded by the earnest-looking Persona is now adapting into the Shadow:

TODD knocks the razor out of his hand and starts, in a protracted struggle, to strangle him.

(Sondheim, 1979/2000, Act 1, No. 12a)

When Todd's personality starts to lose the Ego, that is the consciousness, the complex in his personal unconscious surfaces and works quite liberally. The Persona and the Shadow are consequently displayed liberally. Even if Todd takes time to deliberate on others' requests, he does not take much time at all when it comes to doing whatever it takes to fulfill his goals. This is because his mind reacts to the internal world (subjective stimuli) all the time. When Judge Turpin comes to the barbershop, Todd's immediately develops a new Persona that is calm, polite and

socially charming in order to lure the Judge into his trap. This Persona is regarded as new because it is very different from the depressed and solemn Persona he has adopted since the beginning of the play. The way that Todd builds the new Persona on the judge is to prevent the mistake of his plan.

Although the new Persona is successful in securing the Judge's implicit trust, the situation does not permit Todd to kill Judge Turpin. Anthony suddenly bursts into the shop and talks about Johanna. Todd realizes instantly that the Judge has slipped out of his hand and will not trust him again. This situation makes Todd display an aspect of his Shadow in front of Anthony. He drives Anthony out of the shop in spite of their previous mutual respect and friendliness. The disappointment of a failed plan once again separates Todd from the Ego. However, this frustration not only stimulates the Shadow but also draws out Todd's feminine side, the Anima. In his 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 weakness.

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. Besides, these archetypes are working with his complex. According to Jung, the complex is shaped by the personal unconscious that a person has experienced, and the archetypes are the energy that passes from the ancestors. For Todd, the archetypes do not appear dominantly until they are forced by critical stimuli, which, in this case, are his family and a failed revenge.

After Todd fails to kill Judge Turpin, he becomes void and incomplete and starts to behave uncommonly. The abnormality of Todd's mind is a result of the complex domination that blocks an awareness of the Ego and exposes the Shadow in the aspect of a murderer. As he is feeling quite empty and incomplete, he is easily persuaded by Mrs. Lovett's suggestion of filling her pies with human meat. Such an outrageous agreement is a sign of an uncommon mind that is in the process of fixing a disappointment. Besides, the Shadow also appears in the form of making fun of other people's life and death. It reflects that Todd and Mrs. Lovett are conspiring to commit horrendous crimes to the people on Fleet Street.

Todd's personality becomes increasingly darker until he can no longer set himself free from the control of the unconscious mind. He kills people one after another as if this was part of a normal life. This, however, corresponds to what he once promised to do: to slit a thousand throats for practice until he finally gets his hands on the Judge's throat. It seems that Todd's Ego is now completely obstructed by the Shadow.

Besides, it seems that the Anima often functions hand-in-hand with the Shadow. For example, Todd repeats his daughter's name while committing a crime. As he is saying that he will kill for practice, he is also expressing tender feelings for Johanna. This reflects the overlapping between the Anima and the Shadow. Another evidence proving that the Anima overlaps with his crime is when Todd decides to not kill a customer who comes with his wife and daughter because they remind him of his own family.

(TODD) (Cheerfully, looking up at the sky)
 WAKE UP, JOHANNA!
 ANOTHER BRIGHT RED DAY! (Wistful smile)
 WE LEARN, JOHANNA,
 TO SAY
 GOODBYE
(Having completed the shave, TODD accepts money
from the customer, who leaves with his family)
 (Sondheim, 1979/2000, Act 1, No. 20)

Presumably, Todd refrains from killing this man because his death would overturn this happy family and make the wife and daughter suffer the same fate imposed on Todd's own wife and daughter. It can be said that Todd's action in this scene reveals the Anima of the Personal Unconscious stimulated by outer stimuli. However, this cannot be read as a rise of the Ego because Todd cannot set himself free from his Shadow, and he continues to commit crimes.

Since, based on the psychological types, Todd is a thinker, his Persona as a calm and solemn-looking man becomes stronger when he is contemplating Johanna's rescue from the madhouse. His behavior changes from hastiness to caution. He calmly and carefully makes a step-by-step plan and informs Anthony how to lure the jailer

and prevent mistakes. His plan for Anthony to disguise as a wigmaker shows a development of Todd's Persona that expects effective results. Based on the categorization provided in Albright (2016), Todd's behavior reflects the archetype of the Sage or the Wise Old Man. This archetype displays wisdom and meaning and symbolizes human's preexisting knowledge of the mysteries of life (Jung, 1954/1959, as cited in Feist & Feist, 2008). Todd's interaction with Anthony in this particular scene reflects the role of the teacher, guru and mentor.

(TODD) (Excitedly, to ANTHONY) *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?*

(ANTHONY) Yellow

(TODD) *Not exact enough. I must make you into a credible wigmaker — and quickly.*
THERE'S TAWNY AND THERE'S GOLDEN SAFFRON,
THERE'S FLAXEN AND THERE'S BLONDE ...
Repeat that. Repeat that!

(ANTHONY) *Yes, Mr ... Todd.*

(Sondheim, 1979/2000, Act 1, No. 22)

Todd's Shadow also has a role in this scene. He knows that the rescue is not without risk because the madhouse is full of lunatics. He therefore gives Anthony a gun. The Shadow that hides underneath the function of the Persona reflects his fear of missing a chance to see his daughter. At this point, his personality is stimulated by the complex in the Personal Unconscious. The Persona of cautiousness then overlaps with the Shadow of fear.

In the beginning, Todd's Persona shows politeness to lure the Judge into his deathtrap. Todd also employs this style of Persona when he writes a letter to the Judge telling him about Johanna and Anthony. Nevertheless, his disdain for the Judge shows through the polite language used to regain the trust of Judge Turpin. This is seen when

he snorts while addressing (in writing) the Judge as “honorable.” Consequently, this behavior reflects the conflict between his feeling and his Persona.

(Variously as TODD writes) MOST HONORABLE JUDGE TURPIN —

(TODD pauses reflectively) MOST HONORABLE—

(TODD snorts derisively) HONORABLE!

(Sondheim, 1979/2000, Act 1, No. 22a)

Apart from the conflict that appears in his Persona, Todd is also sensitive to the complex involving his wife and daughter. Any situation related to Johanna affects his feeling and draws out the Anima in his personality. While writing the letter to the judge, he becomes sad about the separation from his daughter and then becomes overwhelmed with this sadness.

Todd is faced with the difficulty of controlling his archetypes that overlappingly overcome his personality. The Shadow dominates in every situation, and Todd adapts regressively to its dominance until it develops into fear. The fear of being found out before his revenge is fulfilled drives him to murder Bamford, to attempt to murder Tobias, and, when his Shadow completely overpowers the Ego, finally to kill his own wife. This phenomenon illustrates the aspects of Todd’s adaptations that leads him to shape the cruel Shadow over the Ego.

The desire to complete the execution of Judge Turpin is strongly involved in his unconscious mind. The Persona he holds as Sweeney Todd and the identity of Benjamin Barker are revealed to his archenemy right before he slashes the Judge’s throat as a compensation for his pain. Although Todd finally succeeds in killing Turpin and achieves his goal of revenge, he kills his own wife and nearly kills his own daughter since the Shadow of fear and anxiety becomes overpowering and blinds his judgment. He fails to recognize both his daughter and his wife and loses the last chance of family reunion. Consequently, the archetype of Anima is expressed as sadness and disappointment, and it drives him to release the last Shadow when he throws Mrs. Lovett into the oven in order to fix his rancor.

In addition, through the story, Todd’s obsession with the revenge against the Judge is driven by a call for justice for his family. The violence actions embodied in the rage about social structures are the properties of the Rebel or the Outlaw archetype

(Albright, 2016). He views the upper-class (i.e. Judge Turpin) as a destroyer and believes that broken lives as the result of injustice must be fixed. He then chooses his own method of revenge. Although the Rebel archetype can help him fulfill his distorted view of social righteousness, Todd become self-destructive, which is a characteristic of almost all Rebel characters (Albright, 2016). For example, Todd's preoccupation with his own resentment leads him to become a serial killer and undermines the comradeship with Anthony. It drives him to kill his wife and to almost kill his daughter. Ultimately, it is the cause of his tragic death.

(TOBIAS)

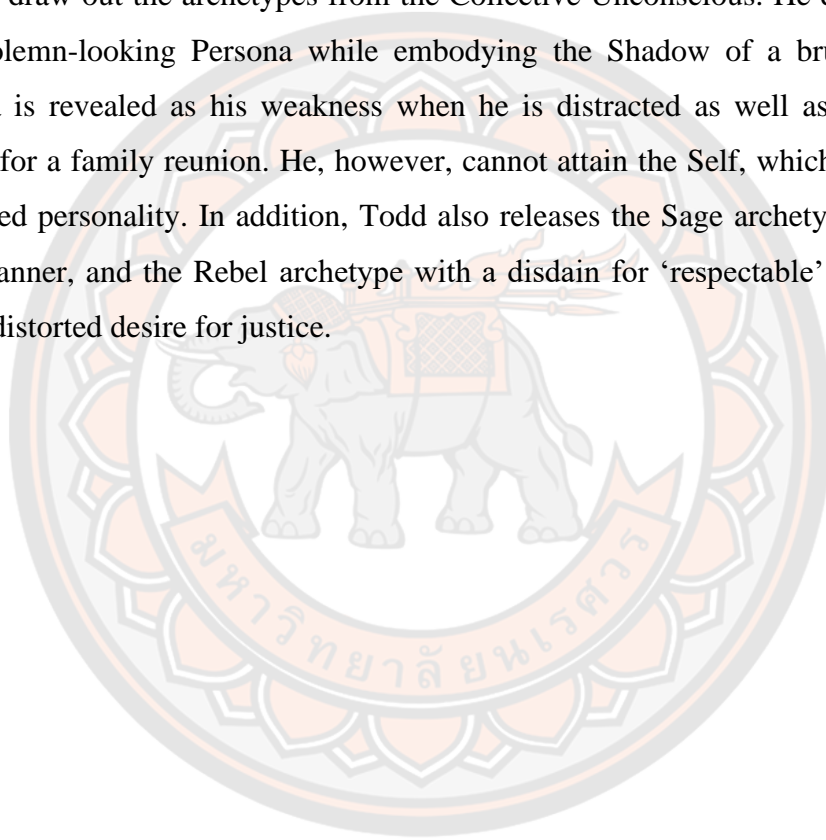
Razor! Razor! Cut, cut, cut Cadogan, watch me grind my corn. Pat him and prick him and mark him with B and put him in the oven for baby and me!

(Cuts TODD's throat. TODD dies across the body of LUCY)

(Sondheim, 1979/2000, Act 2, No. 29a)

In summary, Benjamin Barker comes back to London after the transported punishment from colonial Australia with intense desire to retrieve what has been taken away from him: his family. He changes his name and assumes the identity of Sweeney Todd who is calm and solemn. This Persona masks his true identity and enables him to pursue his goal with minimal disruption. The Persona also exposes another character archetype, namely the Wise Old Man or the Sage, when Todd, a thinker, plans a rescue of Johanna. Todd's Shadow is displayed as a killer out of the desire for revenge to compensate his pain and recall justice from Turpin. This can be seen as demonstrating the traits of the Rebel or the Outlaw archetype. Todd's feminine side, the Anima is expressed through his longing for his wife and daughter. His Anima shows sadness and pain and can make him emotionally vulnerable. The only hope that he has for self-realization (the Self) is that once Judge Turpin is dead, he can have his family back. Although he finally completes his mission of revenge, it does not bring Todd the happiness he has wished for since he cannot reunite his family. Hence, Todd cannot reach the intermediate point of the personality or the Self-realization.

To answer the second research question of the present study: *How can the in-depth personality of Sweeney Todd be illustrated by the Jungian theories of the structure of personality and archetypes?*, this present study makes an in-depth analysis of Todd's personality using the Jungian analytical psychology, the structure of personality and archetypes. The results reveal that Todd is driven by a psychological complex (Lucy and Johanna), which is part of the Personal Unconscious that blocks the logical utilization of the Ego. Consequently, it causes him to draw out the archetypes from the Collective Unconscious. He displays a calm and solemn-looking Persona while embodying the Shadow of a brutal killer. His Anima is revealed as his weakness when he is distracted as well as driven by the desire for a family reunion. He, however, cannot attain the Self, which is central to a balanced personality. In addition, Todd also releases the Sage archetype as a thinker and planner, and the Rebel archetype with a disdain for 'respectable' social practice and a distorted desire for justice.



CHAPTER V

CONCLUSION

The study of “A Jungian Analysis of the Male Protagonist's Personality in Stephen Sondheim's *Sweeney Todd: the Demon Barber of Fleet Street*” aims to understand the personality of the male protagonist, Sweeney Todd, using Carl G. Jung’s analytical psychology (Jung, 1948; Feist & Feist, 2008; Pearson, 2012; Schultz & Schultz, 2005/2015; Albright, 2016). To achieve the two objectives for this study, the researcher analyzes Sweeney Todd’s personality as perceived in the musical lyrics using the Jungian concepts of the psychological types and the dynamics of personality, and then the researcher investigates Sweeney Todd’s psychological dimensions using Jung’s concepts of the structure of personality and the theory of archetypes. The results of the analysis could be summarized as follows:

1. Conclusion

To answer the first research question of the present study: *How is the overall personality of Sweeney Todd constructed in Stephen Sondheim’s musical Sweeney Todd: The Demon Barber of Fleet Street based on Jungian theories of psychological types and dynamics of personality?*, the researcher investigates the construction of Sweeney Todd’s personality. Based on the Jungian analytical psychology, the concept of psychological types is adopted to analyze Todd’s attitudes and personality types, and the concept of the dynamics of personality is adopted to analyze Todd’s motivations and process of adaptation which consequently affects his personality.

The analysis reveals that Sweeney Todd views the world based on his personal experiences and then sets them as norms. These reflect the perspectives of his internal world. His perspectives cause him to judge people based on his past experiences. Since these are dominated by pain and bitterness, he shows no trust of anyone. As a result, Todd often isolates himself from others and clearly prefers to be alone. These behaviours put him into the categorization of an introvert.

The most dominant functions that Todd displays are feeling and thinking. Todd shows characteristics of a thinker such as confidence and the ability to make

effective plans. He is, however, so preoccupied with plotting a revenge against Judge Turpin and with planning a reunion with his daughter that these thoughts affect his personality development. The goals of his life are not to have a brighter future but to right the wronged past. Hence, Todd's personality adapts regressively into laconism, anxiety, fear, and cruelty.

In short, Todd is found to be an introverted character who dominantly displays the thinking and feeling functions through subjective experiences as a result of causal motivations and regressive adaptation.

To answer the second research question of the present study: *How can the in-depth personality of Sweeney Todd be illustrated by the Jungian theories of the structure of personality and archetypes?*, this present study makes an in-depth analysis of Todd's personality using the Jungian analytical psychology, the structure of personality and archetypes.

According to the analysis, Sweeney Todd's personality development is driven towards two goals, namely a revenge against Judge Turpin and a reunion with his daughter. The obsessions with these goals are encased in a psychological complex (involving Lucy's (supposed) death and Todd's separation from Johanna) in the Personal Unconscious. The complex holds a strong control of his life and causes him to display immoral behaviours. In other words, Todd develops into an Ego resistor.

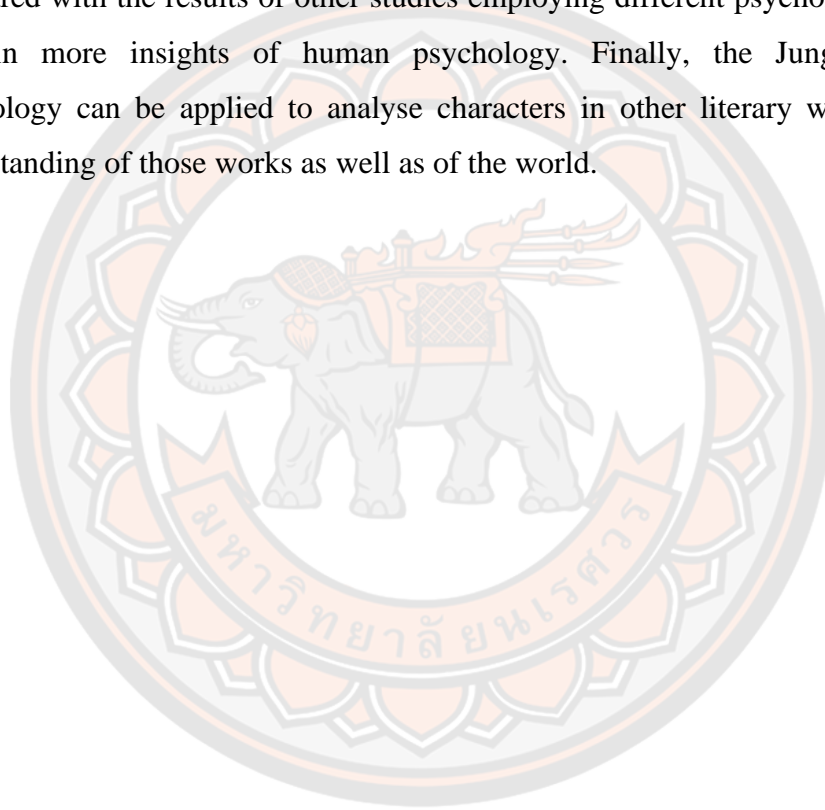
In terms of the archetypes, Todd displays the Persona of a calm and solemn character in place of the gentle and cheerful Benjamin Barker. As a thinker, he shows the Wise Old Man or the Sage archetype when planning a rescue of Johanna. At the same time, he embodies the Shadow as a killer with a desire to compensate his pain and reclaim justice through revenge. Thus, his Shadow is revealed as the Rebel or the Outlaw archetype, which demonstrates his distorted view of social righteousness. Besides, the Anima is expressed through his longing for his wife and daughter. His Anima shows sadness and pain and can make him emotionally vulnerable.

Finally, the only hope that he has for self-realization (the Self) is that once Judge Turpin is dead, he can have his family back. Although he finally completes his mission of revenge, it does not bring Todd the happiness he has wished for since he cannot reunite his family, and he has become irrevocably self-destructive.

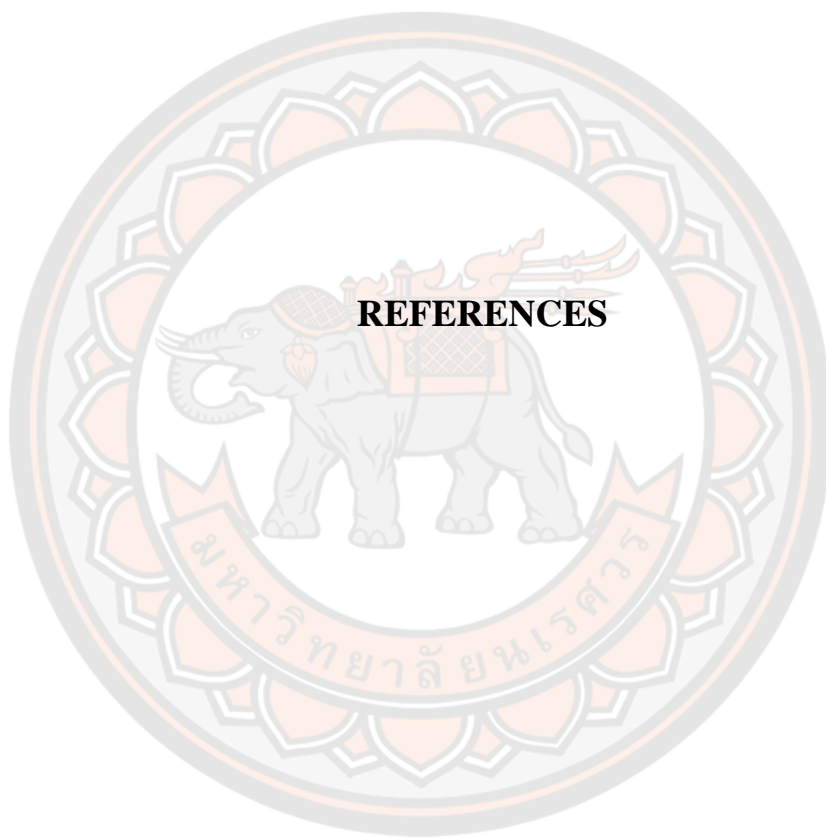
Therefore, Todd cannot reach the intermediate point of the conscious and unconscious personality and cannot attain self-realization (the Self).

2. Recommendations for Further Studies

Other characters in Sondheim's musical *Sweeney Todd: the Demon Barber of Fleet Street* can be analysed using the Jungian analytical psychology in order to systematically reveal further psychological dimensions in this musical. In addition, the interpretation of Sweeney Todd's personality in the present study can be compared with the results of other studies employing different psychological theories to gain more insights of human psychology. Finally, the Jungian analytical psychology can be applied to analyse characters in other literary works for better understanding of those works as well as of the world.



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BIOGRAPHY

Name-Surname	Itthipat Paokantha
Date of Birth	
Address	
Current Workplace	Wiang Pha Wittaya School
Current Position	Teacher
Work Experience	2017-2021 Teacher at Khun Huai Tak Pattanasueksa-School, Tak Province
Education Background	2017 B.Ed. (English), School of Education, University of Phayao, Phayao Province 2017 B.A. (English), School of Liberal Arts, University of Phayao, Phayao Province
Publication	Paokantha, I., Homsuwan, C., Phuttaraksa, W., & Teeranon, P. (2016). Reader's Theater Technique for Reading English Development in An Opportunity Expansion School. In The 9th National Humanities and Social Science Conference. A Proceeding Online (pp. 638-643).