



Mohamed Khider University of Biskra
Faculty of Letters and Languages
Department of Foreign Languages

MASTER THESIS

Letters and Foreign Languages
English Language
Science of the language

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Exploring Capitalism through Cannibalism in *Sweeney Todd the Demon Barber of Fleet Street*

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Dedication

I express my gratitude to Allah for giving me the power and the ability to finish this
Dissertation.

I dedicate my dissertation work to my family. A special feeling of gratitude to my loving parents, **Abdelkrim** and **Saida** whose words of encouragement and push for tenacity ring in my ears. My sisters and brothers **Soumia**, **Safia**, and **Rahma**, **Ayach** and **Talha** have never left my side and are very special.

I also dedicate this dissertation to my friends who have supported me throughout the process. I will always appreciate all what they have done, especially **Dounia** and **Kheira** for helping me in developing my technology skills and encouraging me to go forward, **Rym** and **Roufaida** for the many times of proofreading.

To everyone who has supported me.

Acknowledgments

I wish to thank my board members who were more than generous with their expertise. A special thanks goes to Mrs. Zeyneb Bougofa, my supervisor, for her countless hours of reflecting, reading, encouraging, and most of all patient, throughout the entire process.

My honor shall include all of my teachers, who made this journey insightful and inspiring.

A special grace to my teacher Boulegroune Adel, for his pieces of advice and his time.

Abstract

Sweeney Todd: The Demon Barber of Fleet Street is a musical by Stephen Sondheim based on Bond's version of the original novel, "*the String of Pearls*" by James Malcolm Rymer. Sondheim represents both capitalism and cannibalism in his musical. He added new characters to the plot in which he painted the way economic and social circumstances change the individual as well as the community. Sweeney Todd is a story that deals with many issues, mainly revenge, class struggle, and consumerism. With the evolvement of capitalism, scholars named modern capitalism as wild capitalism, since it becomes characterized by brutality. That is the cause that musical can be a vivid example to study the relevance of capitalism with cannibalism. In our study, we tend to examine the reason that the author used such concepts in the same musical. Also, we are going to answer these questions: to what extent are cannibalism and capitalism related? How does cannibalism represent capitalism? We will use the Marxist, and Ecocriticism approaches in this thesis to analyze the movie.

Keywords: Sweeney Todd, the Demon Barber of Fleet Street, Capitalism, Cannibalism, Marxism, Ecocriticism,

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General introduction

The Victorian age was full of achievements in different fields; there was the industrial revolution, which was a landmark in the world, the beginning of machines. The literature as well developed, and new genres emerged, and others were changed to fulfill the needs of the writers of that time so that they can discuss the current issues. One of the genres is the gothic literature, where they added to it the newly invented machines in which facilitated the work of criminals. An example is *The String of Pearls*, the original tale which was later adopted by many writers and theatres, as well as moviemakers. The famous one is the musical by Stephen Sondheim, which was produced later as a film in 2007.

In particular, Sondheim's musical was taken from the spooky melodrama of Christopher Bond in 1973. In Bond's resurrection of the character, Todd was the casualty of a merciless judge who assaulted his youthful wife and banished him to Australia. Whereas, the musical turned to a movie coordinated by Tim Burton with a screenplay by John Logan, was discharged on December 21, 2007. Critics and theatergoers admitted the film well and also won the Golden Globe Award for Best Motion Picture-Musical or Comedy. Indeed, it portrays the circumstances of people under the capitalistic society.

Background of the Study

The majority of the Western world as England was at the height of the industrial revolution during the 1840-50s. A period of extreme wealth for some and significant exploitation for the working class. By the raising of industrialization, the number of crimes increased and criminals became more creative in the way of killing their victims. At that time literature and folklore portrayed this total capitalism through many different devices, but cannibalism is a common thread through some works.

Cannibalism, also called “anthropophagy”, is the practice of eating human flesh by humans, man-eat-man, which go back to earlier days of humans in the earth. Among the

literature that used this notion, the British novel "*The string of Pearls: A Romance*" by James Malcolm Rymer; it was at first published as one of penny dreadful series from 1846-47. And later on, it was gathered in one book titled *Sweeney Todd: The String of Pearls* as well as was reproduced as a play and adopted by some filmmakers.

The Known one is *Sweeney Todd, the Demon Barber of Fleet Street* in which the moviemakers used Stephen Sondheim's musical, the plot based on Christopher Bond's version of the novel. Another example is Herman Melville's *Moby Dick* (1851), where Homer Petty published an article in *Arizona Quarterly* analyzing the use of cannibalism by Melville as a commentary on American capitalism and the abuse of African American labor slaves.

Sweeney Todd, the Demon Barber of Fleet Street, is Stephen Sondheim's musical adaptation based on Bond's version, which was reproduced as a film in 2007. Johnny Depp plays the role of Sweeney Todd and the hideous Mrs. Lovett, played by Helena Bonham Carter. Fifteen years earlier, his name was Benjamin Barker, a timid, law-abiding hairdresser arrested and sentenced by the creepy Judge Turpin (Alan Rickman), infatuated with Barker's comely wife, to be transported on a trumped-up charge.

Now he's left, moving back to London and seeking to figure out his wife and daughter's fate. Bringing revenge on Turpin and a clueless world, he sets up shop once more beneath an unused moniker, slitting customers' throats and pushing the bodies ground floor where they make up the mystery fixing within the "Meat Pies" advertised to the open by Todd's partner and significant other, the ghastly Mrs. Lovett.

It incorporates a variety of blood and violent actions, as well as a range of elements of horror and gothic literature. Particularly cannibalism and murder. On the other hand, it shows components of capitalism. Using all these elements together ties capitalism with the crimes of Sweeney Todd and Mrs. Lovett, which helps the narrator to create a very appropriate and believable story of horror for his modern audiences. Even real street addresses and a real shop

were included. Fleet Street, in London, is where the fictional barbershop is located. Although the shop is imaginary, the street was famous at that time for being a major industrial center.

In this movie, the producers seem to link the cannibalism with capitalism. Some say that they use the theme of cannibalism as tool to explain the savage and corruption of capitalism, and we may examine Petty's analysis of Moby Dick in *Sweeney Todd, the Demon Barber of Fleet Street*.

Statement of the Problem

32.000 years ago, humans practiced cannibalism; the oldest evidence of cannibalism suggests that humans ate other humans not for nutritional purposes, but rather for a variety of separate reasons. For example, the body of a dead person was ritually eaten by his relatives as an act of respect. Yet, it stills seen as a savage practice.

On the other hand, capitalism encourages the benefit of the owner through the hard work of its employees, which makes the capitalist cruel. Through the comparison between capitalism and cannibalism, it seems that they share the image of cruelty and violence, which the reason for some scholars as Pettey said that capitalism is cannibalism. On the contrary, others argued that capitalism and cannibalism are two different concepts with no relation. We are going to explore the link between cannibalism, based on the Marxist approach and ecocriticism theory.

Research Questions

From the preceding, the following research questions could be posed:

- To what extent are cannibalism and capitalism related?
- How cannibalism represent capitalism?

Aims of the Research

This research targets multiple aims, some of which are exploring the representation of capitalism and cannibalism in the movie, as well as the relationship between these two.

Scope of the Study

This study will look at the characteristics of the gothic elements in Stephen Sondheim's musical *Sweeney Todd the Barber of Fleet Street*. Furthermore, the center of this descriptive study is the presentation of cannibalism as one of the themes, as well as finding the relationship between it and capitalism, based on the Marxist theory and ecocriticism theory.

Structure of the Study

The research will be divided into two chapters, one introductory chapter and a practical one. It will begin with a general introduction that provides the theoretical background of the study and an overview of our research emphasis and problem the first chapter will consist of a historical overview provided with the definition of the key concepts; it will mention the relationship of these key concepts with the film. Also, it will introduce the background of the movie. Moreover, it will give the synopsis as well as its relevance to the current scene. The last chapter will be assigned to the practical part, which is concerned with the extensive examination of the novel and answering the research questions.

Methodology

The pattern of this research is mainly descriptive based on the Marxist approach. Since *Sweeney Todd* is initially study of cannibalism and in which way it is related to capitalism. The Marxist approach is the most appropriate to this study. Furthermore, as the study is related to environment and human, ecocriticism can be applied in this thesis. Normally, these theories are important to this enquiry in providing criticism to the capitalism and finding its link with cannibalism.

Limitations of the Study

While conducting this research, there were some obstacles faced by the researcher. There are not enough sources. Also, another problem is time-consuming in comparing and interrogating such concepts, capitalism, and cannibalism, presented in the film using both Marxist theory and ecocriticism in this limited time is a hard task to do.

Chapter one: literature review and theoretical frame work

1. Introduction
2. Capitalism
3. Cannibalism
4. The Gothic Literature
5. Marxist Literary Theory
6. Ecocriticism Theory
7. Sweeney Todd
 - 7.1. Penny Dreadful
 - 7.2. The String of Pearls: the original tale
 - 7.3. Sweeney Todd the Demon Barber of Fleet Street 2007
8. About the Author
9. The Relevance of the Movie
10. Conclusion

Chapter 1

1-1 Introduction

In this introductory chapter, we attempt to present an overview of the main concepts regarding the current study, along with definitions of the key literary theories related to the analysis of the novel. Firstly, we try to give a decisive definition of capitalism since it has no definite. Furthermore, we are going to define the gothic literature and identify the changes that had been made in the nineteenth-century gothic genre. While cannibalism started with the existence of the first man, so we try to provide its definition and origin. Moreover, we will define the literary theories that are used by the researcher, which are Marxism and Ecocritical theory. Also, we are going to introduce the author of this version of the tale. At the end of this chapter, the researcher will give the reasons to choose this movie in relation to such a concept as capitalism.

1-2 Capitalism

"An economic system characterized by private or corporate ownership of capital goods, by investments that are determined by private decision, and by prices, production, and the distribution of goods that are determined mainly by competition in a free market"(Merriam Webster). In this system, the individual has the right to own and run factories and commodities. Coupled with prices are determined by a permitted competition between privately owned enterprises.

Marx Weber is a German sociologist, who noted that the origin of capitalism was in the seventeenth-century in England. Whereas, some say that it existed in the ancient world, not as a system, but rather as a practice. The industrial revolution contributed to the spread of this economic system, and it distinguished the classic capitalism of that period from preceded ones; the focus of capitalists moved from commerce to industry.

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In the early-nineteenth century, England's clearest image of capitalism was the textile factories that hired women and children (Robert Hessen,1). Critics (Richard Oastler and Robert Southey, among others) considered the grindery owners as harsh exploiters and they reported the working conditions as bad as it has never been.

Capitalism was often described as an economic system that promote individuals' interests and ownership of capital property, factories, mines, and railroads. Its ideology was explained by Adam Smith in his work "An inquiry into the nature and causes of the Wealth of Nations" (1776); he proposed that the economic decisions should be left to the free play of market forces that control themselves. Also, capital labor is covered by money wages; capitalism owners get capital gains, and markets allocate capital and labor between competing uses (Jahan and Mahmud, 2).

According to Sarwat Jahan and Ahmed Saber. M, the important characteristic in capitalism is the motive for profit, since this system has been created to serve the interest of individuals. However, to do so each side, owners and workers, should address the profit of the other side to reach economic prosperity. In addition, as Brian Dugan in his article "Capitalism" claims that the evolution of industrial capitalism and the prosperity of the factory system in the nineteenth century produced new class of workers whose awful conditions had influenced the revolutionary philosophy of Karl Marx.

In his article "Capitalism", Robert Hessen declared" neither rivalry nor product differentiation occurs under perfect competition, but they happen constantly under real flesh-and blood capitalism".

1-3 Cannibalism:

Cannibalism has at once intrigued and repulsed almost every known culture counting those said to have practiced it. Yet the anthropologists did not agree on either history nor the definition of cannibalism. They have found human flesh that seem to be cut, cooked, and ate by humans. Which is why they defined cannibalism as "the practice of eating the flesh of one's

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own species” (Oxford English dictionary); it is observed as man-eat-man. During the Crusades, the world’s first cannibal occurrence declared by several independent, earliest hand accounts, it was done by European soldiers against Muslims, states Rubenstein.

Sarah Everts points out in her essay “Europe’s Hypocritical History of Cannibalism”, that by the sixteenth century: it became a widespread part of medicine from Spain to England. It started by using Egyptian mummies, then it was expanded to include skin, flesh, bone, and blood. In the mid of this century, the word cannibal first appeared in the English language by Spanish explorers, reports Carmen Nocenteli, a comparative literature and culture scholar at the University of New Mexico.

Although scientists had found parts of human bones which seems to be eaten by their people, doubters replied that there was still no proof that the flesh had been eaten, stated Erik Eckolm in his article. It was till Fitz John Porter Poole of the University of California at San Diego witnessed cannibalism. He had seen the New Guinea tribe practicing cannibalism on their dead relatives according to ritual purposes, recently as the 1970s. The ritualization is regarded by different societies as a way of practicing their power, of communicating with supernatural, or of adopting the enemy’s strength for oneself, indicated by Erik.

Bowdler says that there are categories of cannibalism, and they are not all bad. She gave the example of survival cannibalism, which is practicing obligatory like the accident of a plane crashed in the Andes mountains. Whereas Dr. Sahlins commented, “the problem is that cannibalism is always ‘symbolic’, even when it is ‘real’”; the tribes that practice cannibalism because of religious beliefs, they may not see it as eating their kind, rather as a means to strengthen their link with supernatural. Cannibalism “is never just about eating”, concludes a modern book on the custom utilization of Man parts in one of the few that understudies of the subject can concur upon, and at the same time, it opens more questions in our minds about this phenomenon.

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1-4 Gothic Literature:

The word "goths" was first used to refer to Germanic tribes during 376-410 C.E. They were characterized by being barbaric and violent, who caused the devastation of Roman culture. Then, people started to call the wild things as gothic since the word became synonymous with anything glamorously terrifying or insane. However, it was not until the 18th century that the term used in literature which was first as a sophisticated joke. In Britain, gothic fiction has its beginning during the second half of the 18th century.

Horace Walpole was the first to use the term as related to literature in his 1765 gothic story "*The Castle of Otranto*."; he used it as a subtitle. While the author assumed to imply it as a gentle joke, he used the term to mean something like 'barbarous' or 'Middle Age-deriving. Later on, it became implied more in literature where it is associated with the gothic architecture. Yet, it has obtained a definition after its spread in Europe.

It was considered a subgenre of romantic literature. That is romantic the period, not the romance novels which includes an epic love. In a simple expression, we can define Gothic literature as works using dark themes and mainly gothic themes. The authors of this genre utilize dim and marvelous scenery, horrible and melodramatic narrative devices, and an environment of fear, exoticism, mystery, and panic. Frequently, a Gothic novel or story will rotate around an expansive, old house that conceals an offensive puzzle or serves as the asylum.

Notably, this type of literature's tales is set in a big, old, and abandoned house or castle that hides a dangerous secret. In particular, gothic writers use gothic architecture. Later on, they added supernatural elements, touches of romance, and well-known historical characters. We may classify it into four types; Gothic Romantic Novels, Victorian Horror, American Gothic, and Modern Horror.

Gothic Romantic Novels was the beginning of gothic fiction. Horace Walpole and William Beckford introduced a new genre of literature with "*The Castle of Otranto: A Gothic*

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Story" (1765) and "*Vathek*" (1786). Gothic novels took place in medieval settings and isolated locales. Chaste, fainting heroines, corrupt, scheming monks, and chivalric, knightly heroes drive the plots. For the Victorian horror, it was a tool to uncover the Victorian anxieties regarding industrialization, Darwinism, and religion. The writers picked up Gothic conventions in the Victorian era, including Robert Louis Stevenson's "*Dr. Jekyll and Mr. Hyde*," James Malcolm Rymer's "*The String of Pearls*."

Edger Allan Poe, an American writer, included psychological trauma, the evils of man, and mental illness in his writings in the mid of 1800s, and he succeeded as no one before. Today, Gothic writing has been supplanted by apparition and frightfulness stories, criminologist fiction, anticipation and thriller books, and other modern shapes that emphasize secret, stun, and sensation. Also, many genres derive from the Gothic tradition, an example of "*Jane Eyre*" by Charlotte Brontë.

1-5 Marxist Literary Theory

When the industrial revolution began, the working class was continuously oppressed. As a reaction, a new philosophy emerged Marxism; it is represented in Karl Marx and Friedrich Engels' *The Communist Manifesto* during the late 19th century. Indeed, they did not apply their economic and political theories to aesthetic issues. However, never forget that Marx was a man of letter and a scientific critic. Nonetheless, it was only in the latter part of the twentieth century that much of Marxism's applicability to literature and criticism became evaded.

Marxism has been described in various ways as an economic theory, evolutionary theory, historical philosophy, and capitalist sociology. It is related to the struggle of power between classes. Based on Karl Marx's ideas, (and inspired by the philosopher Georg Wilhelm Friedrich Hegel) this school is concerned with class differences, economic, and with the consequences and complexities of the capitalist system: "Marxism attempts to reveal how our socioeconomic system is the ultimate source of our experience" (Tyson 277). Manisha Rani

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defined Marxism in her study: *An analysis of Marxist Literary Theory* as “Marxism is the method of social-economic Analysis of Capitalism, Cultural and Literary analysis which relates with the class struggle”. The main purpose of this theory is the issue of class struggle.

According to Erich Fromm “Marxism is rooted in the humanist western philosophical tradition” the views of the bourgeois class and the proletarians were widespread modified with the aid of Marxism. It is a theory created to change, to promote, and to solve the conflict of power. As Karl Marx pointed “The philosophers have only interpreted the world in various ways; the point is to change it”. another main idea we should mention is that Marxists see the test concerning the economic condition at that time. To understand the world, the founders stated some concepts

Marxism could be a structuralist theory since it contends that the capitalist foundation – the economy - decides the shape of the superstructure, which is made up of all the other social educate, counting the state (government), the law, and the criminal justice system. The work of all these institutions is to serve the ruling class interface to preserve the capitalist economy and the course disparity that is the item of this arrangement.

One of the basic principles of Marxism is that the exploitation of one class by the other, where it results in a struggle between two opposing forces. Consequently, it leads to social transformation and social progress. These facing masses in a capitalist system are the proletariat, which is the poor (working class), and capitalist that is the bourgeoisie.

Another concept is the dialectic, which is introduced by Hegel and later on adopted by Marx in a different meaning. Hegel is an idealistic philosopher who used this concept as a reference to the mechanism of fresh ideas arising from the clash of opposing opinions. He concluded that thought rules the universe, and that physical life is the manifestation of an immaterial spiritual nature. However, Marx applied it to interpret the progress of the material world. Therefore, dialectics of Marx is called dialectical materialism. Marx believed that all conceptual (ideological) structures are manifestations of real economic and social life. In the

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hands of Marxists, dialectical materialism was a useful process in exposing the mysteries behind the social structures and their future growth path.

The concept of base and superstructure plays an essential role in Marxist criticism. It alludes to the relationship between the physical tools of production and the cultural world of art and thoughts. Essentially, it is a symbolic term that used a building's structure to describe this relation. The foundation or the base stands for the socio-economic relations and the mode of generation; however, the superstructure stands for literature, law, politics, religion, and, overall, philosophy. In Marx's expression, they are "phantoms formed in the brains of men." From this point of view, all cultural goods are directly linked to the economic foundation of a given society.

1-6 Ecocriticism approach:

Environmental analysis, also identified as ecocriticism and "green" criticism (especially in England), is a swiftly evolving domain of literary theory that takes into consideration the relationship that humans have with the environment. It is a paragliding concept in which several approaches drop; this may make it hard to describe. Ecocriticism, as Lawrence Buell describes, is an "increasingly heterogeneous movement". Yet, "simply put, ecocriticism is the study of the relationship between literature and the physical environment" (Glotfelty xviii).

Ecocriticism begun as a thought called 'literary ecology' (Meeker 1972, cited beneath General Overviews), and it was afterward coined as an "-ism; Ecocriticism" (Rueckert 1996, quoted beneath General Overviews). The word 'ecocriticism' draws back to William H. Rueckert's 1978 essay "Literature and Ecology: An Experiment in Ecocriticism"(1978), and extended inert in critical vocabulary until the 1989 Western Literature Association meeting (in Coeur d'Alene) when Cheryl Glotfelty (at the time a graduate student at Cornell, now Assistant Professor of Literature and the Environment at the University of Nevada, Reno) not only

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improved the term but pushed its appropriation to refer to the distributed critical field that before had been known as "the study of nature writing."

By the early 1990s, ecocriticism developed as a commonly used literary and cultural theory with the establishment of the Western Literary Association's: Association for the Study of Literature and Environment (ASLE) (1992), accompanied by the launch of the flagship journal *ISLE: Interdisciplinary Studies in Literature and Environment* (cited under Journals) in 1993. Then, the distribution of *The Ecocriticism Reader* (Glotfelty and Fromm 1996, cited under Collections of Essays).

Ecocriticism is often used as a colloquial term for any dimension of the humanities (e.g., media, film, philosophy, and history) that addresses ecological issues, but functions primarily as literary and cultural theories. It doesn't mean that ecocriticism is limited to literature and culture; scholarship also involves science, ethics, politics, philosophy, economics, and aesthetics beyond institutional and national boundaries (Clark, 8).

It is hard to define ecocriticism. Scholars initially intended to use a literary study rooted in a tradition of ecological thought, which would also involve moral and social contributions to activism. As Glotfelty and Fromm notably claim in 1996 (cited under Collections of Essays), "ecocriticism takes an earth-centered approach to literary studies" rather than an anthropomorphic approach or human-centered approach (p. xviii).

Maybe the most concise definition of ecocriticism rises in *The Ecocriticism Reader: Landmarks in Literary Ecology* (1995), edited by Cheryll Glotfelty Harold and Marold Fromm, "Simply put, ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies." Overall, Environmental writers investigate the way literary texts perceive nature and

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the natural world. Like with evolving views of gender, not only individual cultures produce these literary depictions. They play an essential role in the development of those cultures.

It draws consideration to the human and non-human world, especially to associations between self, society, nature, and writings. It explores how authors portray various cultures in literature and how this affects attitudes in the real world. One of the significant objectives of ecocriticism is to research the actions and reactions of individuals in society about nature and ecological aspects.

Ecocritics and theorists ask questions like the following: How is nature represented in this sonnet? What role does the physical setting play in the plot of this novel? Are the values expressed in this play consistent with ecological wisdom? How do our metaphors of the land influence the way we treat it? How can we characterize nature writing as a genre?

1-7 *The String of Pearls: An Anonymous Novel*

1-7-1 Penny dreadful:

After the spread of literacy, the progress of technology, and the building of railroads in the 1830s, England saw an expansion of new types of literacy forms. These kinds of literature characterized by being cheap and directed to ordinary people. There were two main forms of literature, which are the sensation novel and the penny dreadful. Sensation novel was a term initially connected to a wide class of crime, riddle, and frightfulness books composed within the early 1860s, which were impacted by gothic and drama.

On the other hand, penny dreadful was cheap serialised stories that traces its roots back to the short chapbooks, broadsides, and ancient gothic works of early nineteenth-century Britain. Most of the time, they were anonymous, there was no definite author. they were based upon myths and folktales almost characters of common stock. they appeared as weekly instalments that addressed the juvenile audiences. Some of the Best-selling titles included *The*

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Mysteries of London (1844), *Varney the Vampire, or the Feast of Blood* and *The String of Pearls* (1850).

The term penny blood was the original name for the stories that emerged in 1840. It was generally used to describe a wide range of popular fictional Victorian literature, that is why it is kind of hard to indicate an appropriate definition. As John Springhall observed in his essay “*A Life Story for the People*”? *Edwin J. Brett and the London “Low-Life” Penny Dreadfuls of the 1860s* there are at least six distinctive meanings for that same term

First of all, they presented gothic tales of horror, adventure, crime, and romance, and all that they cost one penny. For this, they have attributed the term penny. Otherwise, it was not until 1970 that their brand dreadful has been added by critical campaigns called for the works to be prohibited because of their subject matter. Penny dreadfuls were generally identified with the "wild boy" community, which acquired a reputation as aggressive, directionless thugs prone to dangerous encounters and threatening the general citizenry. Precisely, they used that name for a combination of its price and the grim nature of its contents.

They were issued weekly, and each episode was made by eight or sixteen pages, with a black and white illustration, on the top half of the front page. If the story gained success among readers, the writers would publish volumes and series for it. As a result, these volumes were collected as a separate novel; as example *Sweeney Todd* which was later on produced in one book under the title ‘*The String of Pearls*’, but the real author was unknown. The tales were generally produced by bohemians, a socially unconventional person, especially ones who are involved in the arts.

They sold within the hundreds of thousands week after week beneath an assortment of publishers such as Edward Lloyd's Salisbury Square, W. L. Emmett's Sanctuary Publishing, and Edwin J. Brett's Harkaway House and Newsagents' Distributing House. Also, two of the most vital authors were Tomas Peckett Prest and James Malcolm Rymer, although the author

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of anyone serial was liable to change from week to week. However, it was sometimes a result of the collaboration between two or more writers.

1-7-2 *The String of Pearls: The original tale*

The String of Pearls, A Romance, People's Periodic 7-24 (1846-7); extended as The String of Pearls, or, Barber of Fleet Street, Domestic Romance (London: Lloyd, 1850), which edition was originally entitled The String of Pearls, or, The Sailor's Gift, A Romance of Unusual Interest (London: Lloyd, 1850) and published in serial form in 1848-9 without any mention to the authorship. It was not till 1862, that the first mention of the author. It was a suggestion of his identity by an unknown pot-boiler called Letters from a Theatrical Scene Painter.

The journalist George Augustus Sala claimed that the author of Sweeney Todd is Thomas Reskett Prest, and his attribution to Prest took root. It was the accepted fact of the matter until a good intro to the new millennium. Whereas some people believed that the novel belongs to Prest, some others questioned this information. Furthermore, many commitments to notes and Queries have managed with *The String of Pearls*, with numerous journalists attempting to decide its real writer.

In the meantime, the truth appeared softly, in a letter to an ephemeral column in the Liverpool Mercury, in August 1901. Where Me G. Read Clarke, from Dulwich, reported that James Malcolm Rymer wrote *The String of Pearls* when he was a young man. Dick Collins, the author of the introduction of the second edition of Sweeney Todd, confirms the claims of Mr. G. Read Clarke, that the authorship of the novel belongs to James M. Rymer. He demonstrated using the new knowledge of Rymer's life. Also, in 2002, the bibliographer Helen R. Smith proved that the principal author was James Malcolm Rymer.

The String of Pearls is a gothic story in the time of the industrial revolution in which it portrayed the cannibalism in its worst picture. It is about a barber who kills the clients that seem

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rich using a machine, and then he latches their properties. Later on, he cuts their bodies into parts where his partner uses the flesh to cook the pies that people eat.

The plot starts in 1785, with Lieutenant Thornhill, who becomes lost in London after entering Sweeney Todd's barbershop on Fleet Street. Thornhill hoped to convey a valuable string of pearls to Johanna Oakley that his friend Mark Ingestrie begged of him to give her.

Once lost, Thornhill's loyal dog, Hector, alarms Colonel Jeffrey. He visits Johanna secretly and explores the disappearance of his close companion. Johanna chooses to expect a mask and apply to work as a disciple boy for Todd. Both Jeffrey and Johanna concur that whoever has the string of pearls is most likely the blameworthy party. They moreover both hold profound doubts that Sweeney Todd is blameworthy.

In the meantime, Sweeney Todd is overseeing his commerce by killing clients who show up wealthy and obscure who come into his shop. Agriculturists who are just visiting London to bring their creatures to advertise are of specific esteem to Todd. He utilizes an extraordinary chair machination that turns underground, dropping the client to a stone floor of an underground vault 20 feet underneath. If the drop fails to murder them, Todd cheerfully finishes the work. No matter what, Todd victimizes the bodies of the precious goods and cash on their individual. These bodies are at that point conveyed to Mrs. Lovett through the underground vault and prepared into her celebrated (and cheap) meat pies.

When Tobias Ragg, Sweeney Todd's apprentice, discovers about the crimes of his master, Todd chooses to place him into Mr. Fogg's mental hospital, with the implicit direction to Fogg to make sure that Tobias dies in his sleep within a year. Once Todd has an opening for a new assistant, Johanna, dressed as a boy, takes the chance and applies to obtain the position where she succeeded in doing so.

Meanwhile, Colonel Jeffrey has gotten the assistance of Sir Richard, a local officer, to examine Sweeney Todd. This examination leads them to St. Dustan's church, which has been

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as of late tormented by a shocking stench of death. They find the remains of hundreds of Todd's casualties hidden within the tomb underneath the church. Sir Richard and Jeffrey some way or another interface with the masked Johanna and Mark Ingestrie, who had been kept detainee by Mrs. Lovett beneath her pie shop for the aggregate of the story.

Sweeney Todd places poison in the brandy bottle of Mrs. Lovett, where she dies before the police arrive to arrest her. On the other hand, they arrested Sweeney Todd, and he got eventually hanged. Eventually, Mark Ingestrie married Johanna, and they lived happily together.

1-7-3 Sweeney Todd: The Demon Barber of Fleet Street 2007

Sweeney Todd: The Demon Barber of Fleet Street (known as Sweeney Todd too) is a 2007 melodic period slasher film coordinated by Tim Burton and an adjustment of Stephen Sondheim and Hugh Wheeler's Tony Award-winning 1979 melodic of the same title. The narrative of the musical is taken most directly from the play *Sweeney Todd, the Demon Barber of Fleet Street* (1973), by Christopher Bond. The show, as opposed to earlier versions, offered an alternative story of inequality and class exploitation that resonated with critical elements of the original tale. The music arises from a complex web of adaptations, in dialog with one another. Still, The Sweeney of the first penny dreadful is not like Sondheim and Wheeler's Sweeney, a "fallen angel [returned] to claim a small victory over the upper-world" (Freer 2008/2009: 70).

A barber by the name of Benjamin Barker (Johnny Depp) and his beautiful young wife, and his daughter lived in London years prior where he loved them. Yet, an odious judge called Turpin (Alan Rickman) charged Barker on Trumped-up crimes and sent him to Australia, as well as capturing his wife and daughter, Johanna. Then, the judge ravages the wife and ruins her life, while the girls (Jayne Wisser) grows up to be the grant and slave of this judge.

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Benjamin flees from the prison, and changes his name into Sweeney Todd. He trips back to London with a young sailor named Antony Hope (Jamie Campbell). After arriving at their destination, they separate; Todd goes back to his previous barbershop, where the owner Mrs. Nellie Lovett (Helena Bonham Carter), is still there. She has a pie shop in which she sells the worst meat pies in London. She reports him with the news of his family; Consequently, he decides to have revenge from the judge and the whole world.

Todd condemns the hair tonic of faux-Italian barber Adolfo Pirelli as a scam and disrespects him in a Bamford-judged public rushing contest. A few days later, Pirelli and his boy assistant Tobias Ragg appear at Todd 's shop. Pirelli introduces himself as the previous assistant to Todd, Davy Collins, and threatens to disclose the key to Todd unless Todd gives him half of his earnings. Todd murders Collins and covers his body in a trunk, and Mrs. Lovett takes Toby as her assistant.

They create their business by killing people. But his anger is so intense that he makes a design improvement: a sliding lever that releases his consumers straight into the basement after he tears their necks so that Mrs. Lovett can form them up and bake them in her pies. Now she's trading London's most meaty and succulent meat pies; business increases and occasionally happy customers go upstairs for a haircut and fast recycling. On the other hand, Anthony becomes fascinated with Johanna, but he is caught by Turpin and thrown away by his henchman, Beadle Bamford.

Anthony searches for Johanna, whom Turpin has sent to an insane asylum upon discovering her plans to flee with Anthony. Then, he discovers Johanna's location and following Todd's advice, pretends to be a wigmaker's beginner to save her. Todd has Toby convey a report to Turpin, informing him where Johanna will be in his barbershop later. Toby has become suspicious of Todd and informs Mrs. Lovett of his doubts, promising to defend her.

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Bamford appears in the pie shop, telling Mrs. Lovett that people worried about her chimney odor. Todd distracts him with a free grooming deal and kills him. Mrs. Lovett informs Todd of the accusations of Toby, and they look for the lad who is now lurking in the sewers after seeing human remains in the bakehouse of Mrs. Lovett. Meantime, Anthony brings Johanna, covered as a sailor, to the shop, and has her stay there, whereas he goes to find Todd.

In pursuit of Bamford, the beggar woman goes into the store. The woman recognizes Todd, but when he sees Turpin approaching, Todd kills her and drops her down on the floor through the trapdoor. When Turpin enters, Todd demonstrates that Johanna has repented, and is returning to him, then in the meantime, he offers a free shave. As Turpin eventually realizes Todd as Benjamin Barker, Todd repeatedly stabs him, cuts his throat, and deposits him toward the bakehouse.

Todd realizes that his wife Lucy, whom he reported dead, was the beggar lady, and that Mrs. Lovett purposely manipulated him so she could keep him to herself. Todd pretends to pardon her and sing with her before throwing her into the bakery oven, then in his arms clasps the dead body of Lucy. Toby seems angered at the death of Mrs. Lovett, and Todd lets Toby slit his neck with his razor. Toby leaves while Todd bleeds to death above his dead wife.

Sweeney Todd: The Demon Barber of Fleet Street was broadcast on 21 December 2007 in the United States and on 25 January 2008 in the United Kingdom. Gaining more than \$150 million worldwide, the film has been celebrated for ensemble performances, musical numbers, costume and stage design, and loyalty to the 1979 musical. It was selected as one of the top ten films of 2007 by the National Board of Review and received several awards, including Golden Globes for Best Motion Picture-Musical or Comedy and Best Actor-Musical or Comedy, as well as the Best Art Direction Academy Award.

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1-8 About the Lyricist:

American artist and lyricist, Stephen Sondheim, who is talented in combining words, and his music broke new ground for Broadway's musical theater in dramatic contexts. He is famous for his impressive collection of musicals, from 'West Side Story' to 'Sweeney Todd' to 'Into the Woods.'

He was the only son of Herbert Sondheim, and Etta Janet (Fox) Sondheim; his father was the proprietor of a dress manufacturing company, and his mother was the chief designer for the company. They divorced in 1942, and Sondheim left to Doylestown, Pennsylvania, with his mother. He started studying piano and organ at a young age, and he was already training songwriting as a student at the George School.

At age fifteen, he composed a musical at his school. Under the tutoring of a family friend, Oscar Hammerstein II, he studied musical theatre. He further studied music at Williams College, Williamstown, Massachusetts, and lettered college plays there. When he graduated in 1950, he earned the Hutchinson Prize for composition, a fellowship. He then studied extra in New York City with the composer Milton Babbitt.

In the 1970s, Sondheim received several more Tony Awards for his collaborations with producer/director Harold Prince, including the Musicals Company (1970), reflection on modern marriage and commitment; Follies (1971), an homage to the Ziegfeld Follies and early Broadway; A Little Night Music (1973), a comedy-drama sequence featuring the hit song 'Send in the Clowns;' and Sweeney Todd (1979)), a bloody melodrama set in Victorian London predetermined to be adopted in a 2007 Tim Burton film.

Sondheim was known for his smart, conversational lyrics, the seamless mixing of words with music, and the diversity of its source materials. Pacific Overtures (1976) was partially influenced by haiku poetry and Japanese Kabuki theatre, and George S. Kaufman and Moss Hart adapted the 1981's Merrily We Roll Along from a 1934 play.

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Sondheim has won eight Tony Awards along with eight Grammy Awards, a record for an artist. He shared with George the 1985 Pulitzer Drama Prize with Lapine for *Sunday in the Park* and received an Academy Award for the song "Sooner or Later," one of five songs composed for the 1990 movie *Dick Tracy*, featuring Warren Beatty and Madonna.

In November 2015, Sondheim was awarded the Presidential Medal of Freedom. In 2017 he became the first composer-lyricist to receive the Literary Service Award for the PEN / Allen Foundation. The annual award, given to a critically acclaimed writer whose body of work helps us understand and interpret the human condition," was previously granted to the novelists Salman Rushdie and Toni Morrison.

1-9 The Relevance to the Study:

The origin of the movie is *The String of Pearls* by James Malcolm Rymer, which was produced in 1846-47 as a part of penny dreadful. At that time, there was extreme capitalism, where the industrial revolution reached its highest. The world was at a changing point, especially with the inventions of machines that reversed the life of the people.

The story presented the use of cannibalism as a means to profit from others, as much as it is possible. Sweeney Todd, who robs the life and goods of his clients and Mrs. Lovett that cooks from their bodies, can be compared to the capitalists. Since the film was Addressed to the middle classes, and it presented a middle-class protagonist, as well as the original writer believed to be a part of the middle-class, it looks like the novel may be a metaphor of the wild practices of capitalism.

Conclusion:

Capitalism flourished and grew to be crueler; it resulted in dividing people into two classes, capitalists and workers, which made the society in a war between these classes. Sweeney Todd, the Demon Barber of Fleet Street, can be a good example of the iniquity of capitalism. It represents this conflict and its results on the people; besides it introduces the

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notion of cannibalism from a different perspective than it used to be. As a reaction, Marx created Marxism, first as an economic theory than it was implemented in literature, to redefine the world from a proletariat point of view. Also, ecocriticism is the study of the link between literature and the physical world.

Chapte two: The Link between Cannibalism and Capitalism

1. Introduction
2. Capitalism in the Movie
3. Exploring Capitalism through Cannibalism
4. Conclusion

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2-1 Introduction:

Since capitalism is extended by time to be part of the whole world, it becomes a common theme in literature. Artists and writers tried to find a relation between it and other notions like cannibalism. In *Sweeney Todd, the Demon Barber of Fleet Street*, Sondheim paints the profit and injustice in its worst picture. The movie presents the class struggle, fraud, and corruption. Furthermore, he used cannibalism as a tool for both; building a respectable business and running with a crime. Hence, in this chapter, we are going to examine the elements and features of capitalism presented in the film, which is related to cannibalism. We are going to use Marxism criticism and ecocriticism to analyze the movie.

2-2 Capitalism in the Movie:

As indicated by Marxism, society advances through the battle between contradicting powers. It is this battle between restricting classes that bring about social change. History proceeds through this class battle. This class battle begins out of the misuse of one class by another from the beginning of time. During the Industrial Age, the battle was between the capitalist's class (the bourgeoisie) and the industrial workers (the proletariat).

Stephen Sondheim expresses this class conflict by presenting characters from both classes. The judge Turpin from the bourgeoisie, and Sweeney Todd and Mrs. Lovett represent the proletariat. The struggle between them starts at the beginning of the movie, and it never ends. Because both characters do not present their individual, but the whole class. Also, the struggle indicated through the relationship between Adolfo Pirelli and Tobias Ragg, master and his server.

Marxists contend that private enterprise as a monetary framework, is portrayed by an exploitative and inconsistent connection between a decision minority (an industrialist class or bourgeoisie) which controls the methods for creating and consumes riches, and a

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powerless majority (a working-class) which has its solitary asset, for example, its work power, abused by the average minority. The judge Turpin uses the law and his status to fit his interest. For instance, he utilizes his job as a judge and sends Benjamin Barker away only to make his wife lonely; thus, he can have her. Otherwise, we see the way Adolfo Pirelli abuses Toby since he is the master.

In *Capital* (1867), Marx observes a “remarkable phenomenon in the history of modern industry, that machinery sweeps away every moral and natural restriction on the length of the working-day” (Marx 1867). There is no restriction to Toby’s working day, and he, like the machinery, must continue without rest. By denying his worker respite, Adolfo denies Toby a requisite human demand, and he becomes dehumanized by the duty for his service as the endless cycle of supply and demand facilitates the dehumanization of the worker.

Sweeney Todd sings, "all of the whole human race." (Stephen Sondheim) in Todd's view of society is set against one another. The two opposing circumstances of man, which Todd identifies reflects the Marxist statement that “society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other – Bourgeoisie and Proletariat.” (Marx 1848)

While the delegate of the common laborers is “staying put in his proper place”, the bourgeoisie has "his foot in the other one's face". Todd involves "all" of society in the upholding of this hierarchical social structure; he looks for revenge on “not just one man, nor ten men, nor a hundred” (Stephen Sondheim).

The musical’s adherence to those components of Marxist evaluation found in specific forms of the story demonstrates that the current conditions of the musical’s adjustment

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called, not for a villain, but for an anti-hero to uncover the exploitative workings of capitalist society.

2-3 Exploring Capitalism through Cannibalism:

Animal rights activists, especially ethicist Peter Singer, have noted that the carnivorous terminology ("meat" instead of "flesh") tends to maintain the distinction between human and non-human, animals, abhorrent. Maggie Kilgour demonstrates that cannibalism is central to "definitions of identity, either individual, textual, sexual, national, or social" (Kilgour, 256).

Theorists including Kilgour, have, recorded this use of cannibalism. Merrall L. Price, for example, has debated that "At the same time as the allegation of cannibalism functions to divest the accused of their humanity, however, it invariably and ironically also functions to reaffirm it, since membership in the human species is a prerequisite for the eater of human flesh to be considered a cannibal" (88). Or, as Geoffrey Sanborn sets it, "Cannibalism is constitutive of humanity, then, because it is the limit that humanity requires to know itself as itself" (194).

As Arens supports through his coining of "arawakibal," the terminology of cannibalism may be more relevant to "savageness" than anthropophagy. Gananath Obeyesekere states that "'cannibal' substituted the term 'anthropophagi' and became a badge of savagism," "Savagery," though, it becomes part of the English language in the thirteenth century, suggesting that cannibalism depicts savageness, not Man-eating Man, in *Cannibal Talk* (2005).

Obeyesekere also records the denotative difference between cannibal practices and cannibal identity by referring histories of cannibalism in Europe. Eating human flesh is anthropophagy but not certainly cannibalism: "mode may produce a cannibal reaction, but

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the cannibal reaction is not proof that such people were ‘cannibals’” (Obeyesekere 17). For Sondheim, “savagery” seems to be “cannibalism.”

Sweeney sings at the beginning of the movie, "At the top of the hole sit the privileged few, making mock of the vermin in the lower zoo, turning beauty to filth and good..." (Stephen Sondheim). As an example, Pirelli dies from his greed. When he knew the truth about Sweeney, he wanted to share the earning of Sweeney. That is the fact in real life, the world is corrupted, and those upper-classes all they care about is gaining and money. Yet, people still accept capitalism and neglect cannibalism, although we can see the savagery and harsh of adopting capitalism.

Another point is that he was talking about his sad story. He was an innocent person who has a family, a beautiful wife, and a daughter, but when the judge watches them, he sees the beauty in Lucy, Benjamin Barker's wife, and the same is the beggar woman. He accuses Benjamin and sends him to jail, where he transfers to be Sweeney Todd. The judge takes his pleasure from Lucy in which she becomes insane and turns to be a beggar woman. It is cruel this picture of extreme profit the judge portrays. Yet, he does not stop at that point, he wants to marry Johanna, Benjamin 's daughter, and when she refuses, he sends her to a mental house.

Jeff Berglund clarifies in *Cannibal Fictions* (2006), “cannibalism is often a verbally created reality predicated on false evidence, fanciful imagining, or ideologically infected logic. The birth of such terminology arises from the logic of binaries. This moment is a classic example of Othering” (3). Despite its basis, accusations of cannibalism are often symbolic of “attitudes about race and about the practices of empire-building,” as well as both images and critiques of “imperialist policies and the ideologies of race, gender, sexuality, and class that support them” (Berglund, 3). Cannibalism does not exist as a practice, but it is

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a word used to reference man practices and reviews to all ideologies related to imperialist policies. It was arisen from wrong or mythical beliefs to present the other side of these policies.

In their study *Food in the Movies*, Steve Zimmerman and Ken Weiss demonstrate that food is primarily used in three ways in film narratives: as a post, as a shift device (to show the passing of time, for example), or as a way to “symbolically or metaphorically” reveal information about the character or characters doing the eating (Zimmerman and Weiss, 1–2).

Stephen Sondheim implies cannibalism symbolically. The protagonists use human meat for cooking pies; however, they did not eat these pies. They created wealth through crimes, making other people cannibalize. It starts as revenge, but because of a hard time in London, they decided to practice such a “shame” better than “waste”. If we may compare it to business owners in a capitalist system, it seems they share the cruel way to reach their goals. The business capitals produce cheated products and pay them for citizens. Yet they buy their own needs from different faculty that is real and good.

The movie underlies the food films (cannibal films), while cannibal films can exist on the fringes of the "food film" genre, the methodology of foodways provides a powerful lens through which to examine how such films address class and power issues. In the introduction to her anthology *Reel Food: Essays on Food and Film*, Anne L. Bower tries to define the conventions of what she calls “an emerging ‘food film’ genre” (Bower, 5).

According to Bower, a film must place food in a starring role to be considered part of this genre, have a setting where food predominates (a restaurant, a kitchen, a dining room, a store that primarily sells food), and, perhaps most importantly, “consistently depict

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characters negotiating questions of identity, power, culture, class, spirituality, or relationship through food” (Bower, 5–6).

She starts worrying them and one way she checks the genre 's boundaries is to determine whether or not cannibal films fall within the category of food film. Bower offers reasons why they shouldn't, , but the question of the cannibal film leads her to conclude that an “overreliance on strict genre definitions may be limiting” and that looking at food in films that do not fit comfortably within the “food film” genre can enable one to realize how “semiotic uses of food are even more multivalent and powerful than a concentration on ‘food films’ alone would allow us to understand” (Bower, 6–7).

For instance, in *Sweeney Todd*, we notice the way people were eating the pies. It looks like they become obsessed with these pies when they eat more, they want more. Same as people are obsessed with money. They never feel full. Before they ate cats’ meat pies and the business was good for Mrs. Mooney. In brief, people seek to eat; they do not care about the recipe.

Also, foodways approach offers a valuable structure for examining these films and discerning their potential political significances and consequences by careful analysis of food behaviors. Whereas it is enticing to “flatten out” these movies in an examination or contemptuously convey comparative conclusions about them, the focal point of food ponders requests that consideration is paid to the specific, nuanced subtle elements of how food—or, in this case, pies—are eaten and how these contrasts in food behaviors are fundamentally critical to the ideological investments of these movies.

In “God, That’s Good!” the customers keep repeating God, that is good, and so delicious. They were eating voraciously without wondering about the origin of such taste. It can be seen as the way people see money; all they want is more even if it means eating each

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other. Capitalism is based in a materialistic society where people are guided in the same path. They have to gain money, more money as they can, which ends them be killed or cannibalizing their species. In simple words, it leads to their downfall.

Karl Marx makes money as an insignificant image of capitalism, riding exclusively on its purge imagery instead of on any fundamental meaning, which Marx uncovers as eventually nonexistent. Money may only perform symbolically, as “symbolic money can replace the real because material money as a mere medium of exchange is itself symbolic” (Marx, 212). Marx's critique of money both asks and answers, “What does it mean to say of money that it is its own symbol? It is to say that it no longer means anything at all” (Casarino, 90).

Similar to the cannibal, money must devour money. Unlike the cannibal, though, money is empty of meaning and custom. Besides, while cannibalistic materials absorb each other, capitalist subjects look to consume themselves. Cannibals eat others; however, capitalists consume their workers and their business. Likely, the customers were consuming themselves; they eat the pies, and once they want a shave, they go to Todd' barbershop where Todd kills them, so they become the meat for the next pies.

Present-day capitalists display a compulsion to eat human substance. They pride themselves upon the control of denying others, in stifling the life's breath of individuals of their species. The society we preside over is one where the wealthy, the wealthy, and even the reasonably well-off eat their own-their neighbors, their fellow men, and women, and particularly the poor-to enjoy tremendous wealth and relative asylum from want.

Capitalist businesses devour the laboring body until instead of as it was creating products, it gets to be one, but denied the custom and meaning of cannibalism. The capitalist country is relentlessly eating itself from inside to maintain the economy. For example,

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workers spend their lives working in the factories, wasting all their age and efforts for a small wage than they got kicked out when they can no longer work.

Conceptually indistinguishable from the land, the cannibal represents a fetishization of the natural environment, one that was fundamental to the mythology of early modern travel, but one that also embraces material system crucially, As Bartolovich claims, essential for "the primitive accumulation of – the establishment of the conditions of possibility for — capital" (210). Usually, a metaphor marking "absolute saturation" (Bartolovich 208), the cannibal lives in a toxic world of utter unsustainability and unhealthy appetites, an energetic comparative to modern capitalism. Bartolovich reports that "contemporary capital evokes more appetite than it can satisfy" (Bartolovich, 236).

In "A Little Priest," Sweeney Todd says that "Is those below serving those up above." (Stephen Sondheim). It can be a description of capitalism, where the proletariat should serve the capitalists. However, he continued saying ", How gratifying for once to know-" Then, he is joined by Mrs. Lovett singing "-That those above will serve those down below!" (Stephen Sondheim). It seems like the protagonist here is trying to reverse the situation. In the Broadway Radical YouTube channel, a researcher suggests that cannibalism is a metaphor of class conflict.

He adds that the judge Turpin represents the upper class. He belongs to the capitalist, where he has power, money, and authority. On the other hand, Sweeny Todd represents the working class, in which he struggled against the odds. Besides, the upper-class has thrown him into and dealing with the effects of that. An inherent disparity exists between the two classes, and Sweeney seeks to resolve that through death. Also, he considers Sweeney Todd's business as it represents capitalism. Since there is a group that serves the other, it is likely to work in a factory.

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The story starts by Sweeney Todd comes back with the hope to find his wife and daughter waiting for him, but he crashes with the truth about what happened to his family. As a result, he decides to revenge from both: the judge Turpin and the cruel world. As Michel de Montaigne in "Des cannibales" (1580) describes cannibalism: "They do not do this, as some think, for nourishment, as the Scythians anciently did, but as a representation of extreme revenge." Also, Maggie Kilgour states that it is now a well-acknowledged fact that cannibalism is usually a story created to "justify hatred and aggression" (Kilgour, 11).

Brown says that "the borders between world and self are traced (and ultimately erased) on the individual body" (Brown, 147). Sweeney claimed that the naive and nice Benjamin Barker is dead when Mrs. Lovett asked him. He is replaced by a new person, due to this corrupted world, a villain with cold blood is created.

As Cătălin Avramescu argues, the cannibal is historically a reaction to unsustainable development, then the reaction itself is unsustainable. At any rate, this voracious craving of capitalism starts within the early advanced period with citations of the cannibal within the writing of the time as notices, as "a recognition of, and attempt to contain, a crisis in appetite" (Bartolovich, 236). However, at the same time, as we say that, we do well to recognize that there are issues with the representation that compares capitalism with cannibalism.

In *Cannibalism and the Colonial World*, Crystal Bartolovich says briefly and simply that "To criticize capitalism by declaring it a form of cannibalism might seem tempting in certain ways but to do so is to miss the point. It must be parasitic rather than cannibalistic" (Bartolovich, 214); That was consistent with Marx's thought, Bartolovich adds. Indeed so, Bartolovich holds the utility of the representation, and one vital suggestion of it is that the envisioned insatiability that characterizes cannibalism (a craving that — much like unbridled

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crave for the collection of capital — develops the more it is nourished) is a portion of a product (the geographies of the Unused World) that's itself a devouring substance.

In his article "*Cannibalism, Ecocriticism, and Portraying the Journey*," Simon Estok contends that it is pertinent to talk about the discourse of cannibalism through an ecocritical viewpoint since it permits for the examination of vital interconnects of the composing of cannibalism with talks of race, sexuality, and class.

Another point is when Mrs. Lovett indicated that she suspects Mrs. Mooney cooks the pies using pussies' meat, and this is disgusting " Would not do in my shop! Just the thought of it's enough to make you sick!" (Stephen Sondheim). Later on, she admits that pussies can afford only meat for six or seven pies, and the taste will not differ from human meat pies. There is much paradox in the musical. It is ironic the way she accepted the idea of using human meat since she can profit from it. Notably, Stephen Sondheim utilizes "cannibal" not to identify people's eating customs, rather than to expose the eloquence that defines specific groups are marked as non-human.

Also, we see the fraud of advertisement in miracle elixir of Pirelli; he claims that his elixir can make the hair grow fastly. We may consider it as a comment on the way capitalists make their wealth based on fake products. Besides that, the maltreatment of Adolfo Pirelli to his little worker, Tobias Ragg, where it expresses the proletariat's struggle in work. The film captures their hard conditions, and they are obliged to accept it.

At the beginning of the movie, Sweeney sings, "There is a hole in the world like a great black pit, And the vermin of the world inhabit it, and its morals are not worth what a pig could spit, and it goes by the name of London." (Stephen Sondheim). He describes London as a dark and gloomy place where only evil exists. They act according to their pleasure and wish in which the upper classes justify their actions by the law. He says the

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same phrase for more than once during the musical, as a way to confirm it. Capitalism made England as a dread place, similarly as cannibalism made London in the movie. The beggar woman sings after smelling the horrible smell, "Smoke! Smoke! Sign of the Devil! Sign of the Devil! City on fire! Witch! Witch! Smell it, sir! An evil smell!" (Stephen Sondheim).

An essential belief of "foodways" methodology is that an analysis of "food behaviours" may offer insights into the "beliefs, aesthetics, economics, and politics" of a particular social group (Long, 144). Through her lines, Cynthia Baron clarifies that a foodways approach to examining food in a movie may caution viewers to how "food is used to convey general impressions of wealth or poverty" or how "characters' food selections give audiences information about their social circumstances and ethnic, regional, or national identities" (Baron, 15)

Bower feels that themes of identity, economics, class, and power are tossed into alleviation by the think about food in the film; it may be highly pertinent in cannibal films. However, according to Baron, it is essential to differentiate between the movies "in which food carries a symbolic meaning" and others "in which food has little more than a decorative role" (Baron, 14).

The foodways model of investigating food behaviors shows eight elements of food behavior: the product (the ingredients and appearance of raw food material), procurement, preservation, preparation, presentation, performance, consumption, and clean-up (Long, 144–147). Numerous movies that highlight food tend to speak to the presentation, performance, and consumption of food; whereas, omitting the other vital five stages of food behaviors and, by expansion, disregarding the labor that it takes to make food. The flawed ingredients which will be utilized (maybe to "cut corners" in a capitalistic society), and the

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questionable hones that will take place amid the food-making handle (misuse of laborers, flawed clean-up methods, etc.).

Again, we mention the behaviour of the customers of Mrs. Lovett while they were eating the pies. It has attracted us where they were focusing on their food eating, drinking ale, and asking to have more pies. Their behaviours were odd, which it might raise many questions inside the brain of the viewers. Like did not they wonder about the secret of Mrs. Lovett? Since she had no clients before or how someone did not notice the disappearing of clients of Sweeney? Likewise, in industrial factories, people focus only on their work and life. They mainly do not distinguish others working with them.

Cannibalism evokes horror — and fascination — on many levels. The dread Stephen Sondheim's *Sweeney Todd* shows. In the *Worst Pies in London*, people were eating cat meat pies; however, in *God! That's Good* citizens were eating human meat pies. They did not notice the difference in the meat used. Even no one suspected they have kept asking for more pies and discussing the incredible taste. the horror was the inability to realize between the human's meat and the non-human's meat.

Moby Dick by Melville of a similar reading, shares a common element with *Sweeney Todd*, like cannibalism, capitalism, and slavery. Melville aligns slavery's use of the body as a property with cannibalism's use of the body as food. He exhibits the ideological brutality of capitalism as achieving the same devastation and damage of the body as cannibalism, the burgeoning nation eventually slaying herself. Stephen supports the same idea by adding the character Johanna; she is the daughter of Sweeney, where the judge imprisons her. As well as, he uses cannibalism as one of the themes. Besides, the movie ends with the death of Beadle Bamford, Adolfo Pirelli, judge Turpin, Mrs. Lovett, and *Sweeney Todd*; they all caused their death.

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Mrs. Lovett suggests using the flesh of murdered clients to cook her pies, giving the example of Mrs. Mooney. By doing so, her shop becomes famous as the most delicious meat pies in London. She later on in "By the Sea," she claims that they have a respectable business "If the business stays as good." Also, she describes themselves as capitalists, "you in a nice, rich navy and me ...stripes, perhaps." (Stephen Sondheim). On the whole, they move from being proletariat using crimes and cannibalism-savagery- to be capitalists run their honorable business.

The working class thinks that they are flustered capitalists, so the ways to release themselves is to exploit the rich. Same as Mrs. Lovett suggested, focusing on wealthy strangers that no one asks about them. John Steinbeck argues that "Socialism never took root in America because the poor see themselves not as proletariat but as temporarily embarrassed millionaires." As a result, they use illegal ways to be wealthy capitalists.

The judge Turpin presents the upper class, capitalist, and well-mannered gentleman who works by-laws and to apply them. Yet, he sends a young boy to death, saying that he wants to give a merciful judgment, but the dedication of this boy to crime is awful. While in fact, he does not know his crime. He was asked as a favor to accuse him and punches him by hang. On the other hand, he rapped a lady and imprisoned a little girl for his pleasure. It seems as he moves between a civilized person and a savage one. Overall, Sondheim's effective use of character to show that the cultured can be cruel. It was used to break down the differences between the urban and the brutal. It might be that capitalism is savage as cannibalism.

Sondheim allows not only for the capitalist to be a cannibal but for the cannibal to be capitalist. The judge Turpin fits the example the capitalist, and Sweeney identifies the cannibal that transfers to the capitalist. Setting the cannibal within capitalism demystifies

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him: "If one operates under the assumption that there are white men in New England who play a 'cannibal business meaning a business fit only for cannibals, characterized by an inhumane contempt for the body—there is no good reason to get worked up by the sight of 'actual cannibals'" (Sanborn, 133).

Moreover, Sondheim's creation of capitalist cannibalism and cannibalistic capitalism not only shows that the white philosophy of commodification may be as critical as the savage ideology of cannibalism but also suggests that they may mirror each other. Again, capitalism and cannibalism are tied together as Sweeney moves between both domains. He works as a barber and kills some of his clients, strangers mainly.

Cannibalism semiotics emphasize a set of spatial and natural suspicions that regularly constitute the exceptionally center of early advanced travel literature. Stephen Slemon's "Bones of Contention" comes close to explaining how "Cannibalism Discourse" (165) is significant to a hostile atmosphere in prose. Slemon believes that the cannibalism debate "necessarily designates an absolute negation of 'civilized' self-fashioning in a place that is no place and is always 'out there'" (165). It could be fashioned, which provides a demonized geography that's to be both dreaded and detested.

In Marx's own words, both base and superstructure are "phantoms formed in the brains of men." From this point of view, all cultural products are directly related to the economic base in a given society. Literature, as an example, is reflected by the economic status of the country. In the same way, Ryan Hollinger identifies cannibalism in Sweeney Todd as the metaphor for the thought that society had overcome this uncultivated savagery with the rise of industrialization and capitalism, in his YouTube channel Ryan Hollinger.

He explains that the notion of cannibalism was dying from the symbolic idea that society's dilapidation will become so desperate and brutal that people must eventually

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succumb to eating only others to survive. From the musical, Sweeney sings, "It is man devouring man, my dear, and who are we to deny it in here?" (Stephen Sondheim). Equally, they started their project using this notion, and they succeeded without making anyone suspicious about them.

Sweeney says in Epiphany, "There's the one who stays put in his proper place and the one with his foot in the other one's face." (Stephen Sondheim). Sanborn explains that cannibalism is the identity of appearance, "dependent on a 'shewing' of power" (Sanborn, 63). Similarly, Matthew Byron Ruby disputes that "throughout European history, meat has been closely associated with power and privilege." Indeed, Sweeney seems to practice the power to show that he is no longer weak as Benjamin Barker. Also, to show that he can have authority as the judge Turpin, the difference is on how. The judge uses law and practices his power legally, while Sweeney acts above the law, and he is classified as a demon and criminal as Tobias claims, "Demons are prowling everywhere, nowadays." (Stephen Sondheim).

It is impressed with how Stephen Sondheim explored issues of class struggle and the exploitation of the proletariat under capitalism in the songs. As is shown in the movie, there are problems with class differences and poverty in England's capitalist society, even if it does not offer any real solutions to these problems. The Section of the Worst Pies in London, Mrs. Lovett describes these horrible conditions where the only solution was either using cat meat or lard.

Cannibalism in the film, when customers were eating, is posited as the natural order of things in a capitalistic society. As a way, the middle class adopts cannibalistic behaviours as a way of effectively competing capitalists. Through the characters of Sweeney and Mrs. Lovett, the musical asserts that the middle class can also perform cannibalistically.

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Significantly, nonetheless, conditions beyond one's control lead one to act in this way in Sondheim's version.

When Toby suspects that Sweeney killed his master and he is a demon, he promises to protect Mrs. Lovett, claiming that he has his ways. Nevertheless, he was terrified after discovering the fact that the pies were prepared by human meat. Consequently, his reaction to the dread he encounters, the sublime horror of labor, of capitalism and demons it produces, is to flee. He was afraid of a world in which capitalism makes cannibals of the working class.

The film can be seen as an approval of cannibalistic capitalism. Whereas similar to the way cannibalism recuperates the unfettered capitalism, it recaptures cannibalism for an "eat or be eaten" philosophy of American militarism and imperialism. We can divide people in the movie into two categories: those who eat the pies which considered to be cannibals, and those who murdered and their body used to cook.

Adolfo Pirelli was just a boy who belongs to the poor; he used to sweep the hair. Later on, he becomes a famous barber, and he has a boy in his service. He pretends to be a gentleman, yet he bits the boy and forces him to wear a wig to convince people that his elixir is effective. Even though he becomes one of the middle class, his greed makes him deceive people to gain more money.

"Look at me, Mrs. Lovett

Look at you! No

we all deserve to die!

Tell you why, Mrs. Lovett,

tell you why,

Because the lives of the wicked

should be-Made brief.

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For the rest of us death,
Will be a relief,

"We all deserve to die!" Sweeney continues singing, "I will have vengeance, I will have salvation!" (Stephen Sondheim). Sweeney was not afraid of death, but he wanted to take his revenge. In other words, he mainly used cannibalism to revenge from the upper classes, and he killed anyone who stood in his way.

In the last scene, characters who misused their power, and those who have been subjected to injustice died. As the evil has vanished; however, no one knows about the secret of pies except Toby. It can be interpreted as people may change, but the act remains. We can conclude that we may be cannibalizing one another through capitalism without our consciousness.

Sondheim reveals the truth in faked appearances. Capitalists express the well-mannered people; they present good morals. Conversely, they profit from their position, abuse the lower class, and pretend to be above others. Cannibalism, for instance, indicates the brutality. Such cruelty can be seen in the behaviours of those capitalists.

The capitalist ideology that Todd recognizes in 'Epiphany' is repeatedly and explicitly criticized throughout the musical. In 'A Little Priest', Todd notes that "the history of the world, my sweet – [...] is who gets eaten and who gets to eat" (Stephen Sondheim). This argumentation is used to justify Mrs. Lovett's plan that they dispose of the murdered Pirelli in her meat pies as her "business needs a lift". In her drive for capital earnings, Mrs. Lovett becomes the owner of a factory of production that is a cruel parody of capitalism. In her pie-shop, her customers literally eat each other for the sake of preserving the production of her pies. The continued production of pies in the musical ensures the safety of Mrs. Lovett's latest cook, or rather, the latest "victim to Mrs. Lovett's pies' popularity" (Anon,

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91), This harks backward to *The String of Pearls* and its own basic imagining of early capitalist community.

Although the utilization of human flesh in Mrs. Lovett's pies is particularly stunning, it does not represent the only rate in which human materials are bought and sold for capital gain within the melodic. It is showed that Pirelli's *Miracle Elixir* is, in truth, "piss with ink" and that all the London wigmakers take their human hair from Bedlam: "for the right amount, they will sell you the hair off any madman's head" (Stephen Sondheim).

These details can be seen as extra in contrast to the pies. Yet, their inclusion offers an insight into the depths of depravity under the forces of capitalism. Indeed, these further examples of the exchange of human products prevent the actions of Todd and Lovett from being dismissed as the actions of two extremists. Their behaviours may be severe, but they are not extracted from the other switches of human body parts and liquids that are going on around them.

Todd and Lovett view their macabre production enterprise as a limited manifestation of the broader capitalist enterprise. "For what's the sound of the world out there?" (Stephen Sondheim) asks Todd rhetorically. His inevitable answer, once more stated as an address, draws a powerful contrast between his company and that of society: "It's man devouring man, my dear, and who are we to deny it in here?" (Stephen Sondheim). This critique is not only an integral part of the story of the musical because it is used to justify the murder and abuse of the victims of Todd in the guise of social justice. However, it is also comparable to "the world out there" and the world's inequality outside the theater.

Marxist sociologist David Gordon argues that capitalist societies are 'dog eat dog societies,' in which each business and person is encouraged to pursue their advantages before the interests of others, before the interests of the society, and before environmental

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protection. He contends that capitalism empowers a framework of brutal rivalry, whereas the benefits rationale embraces an ethos of eagerness and self-interest. He also suggests that the capitalist system promotes a 'need to win at all costs.'

For example, Lovett was encouraged by the case of Mrs. Mooney, so she decided to use the human's meat to make her pies. She preferred her interest, where she claimed that there are debts should be paying it off, and it is better than waste meat. As well as, she did not care about helping in turning Sweeney to evil in which she lied about him and told him that his wife suicided just as a chance to have him for herself.

In case we look at the Capitalist framework, we discover that we are locked in within the self-interested pursuit of benefit, and we understand that it is satisfactory to hurt others and the environment within the process. Moreover, the expression alludes to presence so insensible that it gets to be typical to eat the flesh of one's species. Fundamentally, we live in a world where the societal standard is cannibalism. Metaphorically, however, the hone of eating individuals of one's possess species precisely depicts the quotidian relations between men and ladies beneath the present moment of advanced capitalism.

Marxists point out that in a Capitalist society, there is an overwhelming competitive weight to form more cash, to be more flourishing, and to gain more benefit, since in a competitive framework, usually the only way to guarantee survival. In such a setting, breaking the law can appear immaterial compared to the pressure to succeed and weights to break the law influence all individuals. All the crimes of Todd and Lovett, Adolfo Pirelli, and Mr. Fog are encouraged by this competitive system. William Chambliss also goes so far as to suggest that economic crime "'represents rational responses to the competitiveness and inequality of life in capitalist societies".

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Gordon contends that the philosophy (dominant thoughts) of capitalism empowers criminal conduct in all social classes, as an example, the overwhelming values of capitalism stretch competition, consumerism, realism, independence, covetousness. It results in individuals getting to be self-seeking egotistical people who see crime as slightly as an elective way to attain their objectives. Accordingly, Gordon suggests that crime is a logical reaction to the structure of the capitalist system and thus argues that it is present in all social groups.

Barker was a good man, but a capitalist judge turned him into a monster seeks his revenge. Also, the capitalist system taught him to serve himself only. Consequently, he becomes a killer. However, for Lovett, she saw it as the only way to refresh her pie shop. The relation between capitalism, crime, and cannibalism may be complicated; therefore, we cannot doubt that there is a link between them.

For Marxists, crime is unavoidable in capitalism since capitalism is 'criminogenic'. This implies that the exceptional nature of capitalism brings almost the potential for evil. We may say that even capitalism is a crime. In which Gordon particularly states that crime may be the only way the proletariat, particularly its lower sections, can purchase their wealth. Mrs. Lovett and Adolfo Pirelli present this notion. They both took crime as it was the possible way to survive. Lovett mentions a hard time they are living in, she sings, "No denying times is hard, sir-Even harder than", than she adds: "

And no wonder with the price of
Meat what it is
When you get it.
Never
Thought I'd live to see the day
Men's think it was a
Treat finding poor

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Animals

Wot are dying in the street. (Stephen Sondheim)

We believe she was justifying for making crimes because she indicates the case of Mrs. Mooney, and she reports that Mooney has a business. Also, maybe using such a name like Mooney is derived from money; it can be another symbol of capitalism.

Sweeney Tod is included under horror movies. Whatever the reasons behind those films' creation, they ultimately seemed to serve as a mirror representing the feelings and thoughts of the period. The movies that most interacted with audiences were always the ones that seemed most familiar and relatable, irrespective of how amazing the story was on the surface. Despite that, it's no coincidence that through the most famous horror films, you can trace different points of the protracted death suffering of the last century of capitalism. Marx, himself a sharp 'devourer' of horror fiction, regularly conveyed gothic symbolism in his political, economic, and philosophical works. The capitalist is represented as a 'vampire': a parasitic animal with cannibalistic cravings that 'sucks out [...] blood and brains and throws them into the cauldron of capital' (Marx, 320).

In examining the early advancement of capitalism in his classic *Capital*, Marx stated that upon its entry in history, "capital comes dripping from head to foot, from every pore, with blood and dirt." Within the same book, Marx expressed that "Capital is dead labor, that, vampire-like, only lives by sucking living labor, and lives the more, the more labor it sucks." Furthermore, in Jerry Phillips' polemical equation, the capitalist framework of eagerness, corporate savagery, and aggregation is "the ultimate statement of the savagery of history [...] whose proper moral is a cannibalistic idolatry" (Phillips, 185)

Phillips suggests that the re-imagination of capitalism as cannibalism highlights "the profound irritability of a system that must perforce devour itself" (Phillips, 185). For instance, cannibalism is interpreted as a representation of capitalist collection, and the strict

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'consumption' of the customer gets to be unavoidable. It appears to assert the thought that cannibalism, as Probyn indicated it, "brings together competing aspects underlying western identity: its analogy with capital and consumer society is congruent with fears that our appetites have no end" (Probyn, 81).

It seems like the movie was a criticism of the capitalist; they act against their words. First, in the court, the judge Turpin accuses a little boy, and he estimates that he is merciful, but he has to follow the rules. However, he rapped a married lady, sent her husband to jail for no crime, and imprisoned her daughter. As well as Sweeney Todd and Mrs. Lovett demonstrate that, "We have a respectable business," although their business based on crimes and cannibalism. It asserts that even civilized people can be savage, and labor is not as it looks.

Probably in the whole film, they seem to portray citizens as hypnotized; they only follow and walk in the same path. They ended either cannibalizing or being cannibalized. Like they have brainwash, where they do not see the truth. It might be dangerous the results of using such a system as well as the danger of cannibalism. Meanwhile, Sondheim applies the assumption of cannibalism, suggesting it as diverging to capitalism and class struggle.

Central to the envisioning of the courageous new worlds which were investigated by ancient world powers may be semiotics of cannibalism. In numerous ways, cannibalism specifically (and culinary morals by and large) may be a crucial marker of early modern environmental morals that mobilizes talks of race, sexuality, and course in xenophobic reaction to the new dreams early advanced investigation and government-managed, according to Estok. However, Melville recommends that cannibalism is a perfect form of capitalism.

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Conclusion:

The film presents capitalism through the scenes and circumstances of the different characters. Similarly, it shows cannibalism within a new perspective where it is portrayed as a tool to reach wealth. After analyzing it, we conclude that cannibalism and capitalism may have things in common; both share savagery and brutal treatment on others. Sondheim's presentation of cannibalism as a way of revenge, and adding new characters such as Judge Turpin, Beadle Bamford, and Adolfo Pirelli show the civilized as cruel. Also, the appearance differs from reality; it can be compared to capitalism, which seems like a system used to improve the conditions of the country. It is full of corruption, injustice, and crimes. For instance, cannibalism is known as a savage practice that results in making people avid. Overall, cannibalism and capitalism are similar in cruelty, and both cause damaging results in the world.

General conclusion

The American lyricist and artist Stephen Sondheim produced *Sweeney Todd: The Demon Barber of Fleet Street*, a musical and later adopted as a movie, in which is based on a retold version of the novel ' *The String of Pearls*.' It is about a barber who kills his unknown clients, seeking revenge from an evil judge and the world. Along with his partner, the owner of a pies shop, turns the customers' body to the meat that it is used to stew famous pies. Sondheim uses both capitalism and cannibalism as the main themes in his musical.

Cannibalism is the performance of humans devours their species, human. Whereas, capitalism is an economic and political structure in which a country's a trade and industry are regulated not by the state but by private owners for profit. It increased in the Victorian age, thanks to the industrial revolution. Yet, there is a big debut about capitalism as well as there are literary schools raised against this system.

Marxism, the literary school criticism came as a reaction to capitalism and its principles. Karl Marx, the father of this approach, gave certain elements to analyze literature and art; he argued that capitalism is not suitable to be used by the government. Another significant school that emerged in the mid to late-20th century is Ecocriticism. It is a concept used to analyze and study the interaction between the literature and the nature of the planet. By examining the works of writers, scholars, and poets in the sense of environmental issues and the physical world, it takes an interdisciplinary viewpoint.

We applied the principles of these schools in our research to investigate the connection between capitalism and cannibalism. We concluded that there is a relationship between them. Cannibalism is characterized by savagery because there is no justification for a kind to eat their same type. Even if the reasons varied from one group to another is still not acceptable by people. Even though capitalism is more related to civilization and civilized

countries, it leads people to be cruel. It encourages selfishness, profit, and inequality; in the movie, we have seen results of capitalism on the individuals in which it turned people into cannibals. We may put both of capitalism and cannibalism in the same box with the name brutality.

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ملخص

سويني تود: حلاق ديمون في شارع فليت هو مسرحية موسيقية لستيفن سوندهايم تستند إلى نسخة بوند للرواية الأصلية "سلسلة اللؤلؤ" التي كتبها جيمس مالكولم ريمر. وقام سوندهايم بتمثيل كلاً من الرأسمالية واكله لحوم البشر في مسرحيته الموسيقية. حيث أضاف شخصيات جديدة في الحبكة التي رسم فيها الطريقة التي تغير بها الظروف الاقتصادية والاجتماعية الفرد والمجتمع. إن سويني تود قصة تتعامل مع العديد من القضايا، وخاصة الانتقام، والصراع الطبقي، والنزعة الاستهلاكية. ومع الحز على حركة الرأسمالية، أطلق العلماء على الرأسمالية الحديثة وصف الرأسمالية الجامحة، لأنها أصبحت تنسم بالوحشية. وهذا هو السبب التي قد تكون فيه المسرحية الموسيقية مثلاً حياً لدراسة مدى علاقة الرأسمالية و آكلي لحوم البشر. في دراستنا، نميل إلى دراسة السبب الذي جعل المؤلف يستخدم مثل هذه المفاهيم في نفس المسرحية الموسيقية. كما أننا سوف نجيب على هذه التساؤلات: إلى أي مدى يرتبط مفهوم أكلة لحوم البشر مع الرأسمالية؟ كيف تمثل أكل لحوم البشر الرأسمالية؟ وسوف نستخدم النهج الماركسي والنظرية النقدية المرتبطة في البيئة في هذه الأطروحة لتحليل الفيلم.

الكلمات المفتاحية: الرأسمالية، آكلي لحوم البشر، سويني تود الحلاق الشيطان لشارع فليت، الماركسية، النظرية

النقدية.