

Stephen Kumalo's Individuation Process in Alan Paton's *Cry, the Beloved Country*: Jungian Psychoanalysis

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Abstrak

Studi ini mengeksplorasi novel berjudul *Cry, the Beloved Country* yang merupakan karya seorang sastrawan Afrika Selatan bernama Alan Paton. Tujuan dari studi ini adalah menganalisa karya sastra tersebut menggunakan pendekatan psikoanalisis Jungian oleh Carl Gustav Jung. Dengan berfokus pada teori arketipe yang terlihat pada interaksi atau hubungan sosial antara tokoh utama, Stephen Kumalo dengan karakter lainnya seperti, Teophilus Msimangu, James Jarvis, dan Absalom Kumalo. Selain itu, studi ini juga menggunakan teori individuasi untuk menganalisa Stephen Kumalo dengan berfokus pada nilai-nilai kultural tradisional dan konservatifnya yang berkonfrontasi dengan nilai-nilai modern dan urban dari kota besar Johannesburg. Studi ini menemukan bahwa hubungan sosial karakter utama dengan karakter lainnya mencerminkan beberapa arketipe seperti, Hero, Shadow, Self, Wise Old Men, Father. Selain itu, proses individuasi Stephen Kumalo juga bisa diindikasikan sebagai keberhasilan. Hal tersebut bisa terlihat dari bagaimana karakter utama menunjukkan perubahan yang cukup signifikan dengan menjadi pribadi yang lebih matang, utuh, dan autentik.

Kata Kunci: Psikoanalitik jungian; individuasi; arketipe; hubungan sosial; nilai budaya

Abstract

This study explores a novel entitled *Cry, the Beloved Country* by South African writer Alan Paton. The purpose of this study is to analyze the literary work using Carl Gustav Jung's Jungian psychoanalytic approach. By focusing on archetype theory which is reflected in the interaction or social relationship between the main character, Stephen Kumalo and other characters such as, Teophilus Msimangu, James Jarvis, and Absalom Kumalo. In addition, this study also uses individuation theory to analyze Stephen Kumalo by focusing on his traditional and conservative cultural values that confront the modern and urban values of the big city of Johannesburg. The study found that the main character's social relationships with other characters reflect several archetypes such as, Hero, Shadow, Self, Wise Old Men, Father. In addition, Stephen Kumalo's individuation process can also be indicated as successful. It can be seen from how the main character shows a significant change by becoming a more mature, whole, and authentic person.

Keywords: Jungian psychoanalysis; individuation; archetype; social relationship; cultural values

INTRODUCTION

Individuation does not shut one out from the world, but gathers the world to oneself (Jung, 1975). In the concept of Jungian psychoanalysis there is a theory called individuation. This is more like a process of self-realization of someone rather than an achievement. It obviously takes long time and effort to do such things, because someone has to overcome some of their darkest moment to become a brand-new person; whole, unique, and authentic person (Fatimah & Mustofa, 2022). In this study, the researcher delves into a beautiful novel by South African famous author Alan Paton namely *Cry, the Beloved Country*. This book will be analyzed by the Jungian psychoanalytical approach with focusing on the theory of archetypes, and individuation.

Alan Paton (1903-1988) was one of the most well-known authors, novelist, in South Africa. He was known

as someone who writes about social problem, morality, with an undoubtedly affected by the apartheid regime at the time. His works are timeless, but the most important and one that can be talked about endlessly because of its influence and significance to the literary world is *Cry, the Beloved Country*. This book is telling the journey of a Pastor named Stephen Kumalo to a big city Johannesburg. He was searching for his sister and son who already lost contact for a long time. In Johannesburg, he saw things and experienced some things that forced him to change for the better way. It is obviously an engaging stuff to be studied. But Paton also wrote several other works such as *Too Late the Phalarope* and *Ah, But Your Land Is Beautiful*. In addition, he also wrote his autobiographies *Towards the Mountain*, *Journey Continued*, *Save the Beloved Country* (Andrews, 2021). Through these writings, his attitude of

struggle in seeing the complexity of the problems in the place where he grew up is implied and even expressed.

This thesis will be analysing the main character Stephen Kumalo using the well-known Jungian psychoanalytical approach. The chosen framework is used to observing the journey of the main character whose name is Stephen Kumalo throughout the novel with the main focus on archetypes portrayed in the social relationship with the other key characters, and also how the cultural confrontation affected his process of individuation.

Through the social relationship with other characters, it can be seen how the archetypes manifest, whether it is clear or blurry. Archetypes, as Hosseini et al (2021) said is the element that composes the literary work itself. It constructs the story in a certain way according how the author wants it. Jung (1967) said, archetype is the tendencies that produces the same or very similar ideas within human collective unconsciousness. It is important to analysing how the social relationship unfold in the novel, because a mature developed person is achieved by relation between individuals from different social, cultural, ethnic, and regional backgrounds (Ejaz, 2021).

In the field of Jungian psychoanalytic, there is also theory called individuation. This study delves into the main character journey through this specific approach. Individuation, as Carl Jung (1966) said, is the process of integrating the conscious and unconscious aspect of someone resulting a whole, complete person. This research will be focusing on how the confrontation of main character cultural values confronted affect his individuation process. Culture plays a significant role of shaping someone core beliefs and morality which later on become the personality of an individual (Ejaz, 2021).

Some researches have already held regarding the field of Jungian psychoanalysis. The first study is *The Process Individuation of the Main Character in I, Tonya Movie (An Application of Jung's Psychoanalysis)* by Rosalina Tumengga et al (2023). It aims to show the process of individuation that occurs in Tonya so that Tonya can achieve self-archetype. The researcher uses the theory of Jungian psychoanalytic with a main focus on the individuation. The result of this study is I, Tonya show three personas, four shadows, four animus, and one self, before achieving self-archetype. The process of individuation appears as the various social mask are eliminated. Tonya seen to be able to face the hardship in the process of individuation in order to achieve self-archetype which indicate by her ability to control the persona, animus, shadow, and self.

Another study held is *A Journey of Self-realization—Interpretation of My Antonia with the Perspective of Jung's Archetype Theory* by Ruilin Yang. This paper mainly analyzes the realization process of Antonia's self-

value in My Antonia from the perspective of psychology by Jung's archetype theory. This study mainly interprets Antonia's mental growth from three aspects of her persona, animus and successful individuation, as well as revealing the necessity and significance for individuals of appropriately adjusting various psychic factors and making them in a harmonious and balanced state. The study concludes the successful individuation portraying the new person just as what mentioned in the end that Antonia had always been one to leave images in the mind that did not fade, that grew stronger with time.

The third study is *Psychoanalytic Study of Carl Gustav Jung: Persona in the Character Tang Xin in the Drama "Ni Hǎo, Shénqiāngshǒu" Episodes 1-15* by Lian Mu Chu Guang by Mingyue et al (2023). The aim of this study is to analyze the persona of the character Tang Xin in the Chinese drama series "Ni Hǎo, Shénqiāngshǒu, Hello, The Sharpshooter" Episode 1 - 15 by Lian Mu Chu Guang. The drama will be analyzed and discussed based on the concept of Carl Gustav Jung's analytical theory. The research results persona in Chinese drama are described in two points that exist in the collective unconscious. The first stage showing Tang Xin persona appears when she becomes host. The second stage appears when her shadow confronts other characters when she faces hardship in the story.

Although previous studies already touch the field of Jungian psychoanalysis, with a focus on archetype, individuation or self-realization, the studies haven't really focus on the cultural aspect of it. This research is trying to bridge the gap. Therefore, this study is analyzing the work of Alan Paton, *Cry, the Beloved Country* with the lens of Jungian psychoanalytic with its focus in the archetypes shown in the social relationship and individuation through the cultural values confrontation.

METHOD

This research applies Jungian psychoanalysis to analyse Alan Paton's book, *Cry, the Beloved Country*. This particular approach enables a comprehensive understanding of the psychological realm portrayed in the novel. The method chosen enables the study to analyse the book within the psychological field with the specific focus on archetypes, and individuation. The study will highlight the journey of the main character of the book using the lens of psychoanalytical approach developed by famous psychologist, Carl Gustav Jung.

The source of the data is the book of *Cry, the Beloved Country* itself which written by famous South African writer, Alan Paton. The book published in 1948 by Charles Scribner's Sons. The book consists of 277 pages. The data is taken from the narratives written by the writer, monologues of the main character and other key

characters, and also dialogues between characters in the book.

The process of data collection involves thorough reading. After reading the whole text, it continues with identifying passages and character portrayals through narratives, monologues, dialogues that exemplify Jungian archetypes, such as the hero, shadow, and wise old man. Additionally, it continues with identifying individuation process of main character. Lastly, all the data that has been collected is noted along with the page to facilitate the data analysis process.

The analysis of the data is conducted with the textual evidence being categorized according to Jungian archetypal and individuation theory. The analysis done by categorizing each character's relationship with the main character which exemplify the represented archetypal. The next step, is analysing the individuation process of the main characters, especially from his relationship with other characters and the confrontation of cultural values throughout the book.

RESULT AND DISCUSSION

Alan Paton's *Cry, the Beloved Country* is a book that shows personal and social conflict using the apartheid as the background of the story, which take place in South Africa. The psychological journey of the main character, Stephen Kumalo is the highlight of the story. In his individuation process, there is a figure that accompanied him throughout the novel named Theophilus Msimangu. At the beginning of the story, Kumalo's main identity is priest in the village of Ndotsheni. His persona is shaped by humility, faith, religion, and the goodness of community. The persona helps Kumalo to maintain moral authority and social influence within his village.

However, the journey to Johannesburg disrupts this persona, as Kumalo confronts the alien and chaotic urban environment. This uncomfortable journey symbolizes both external social disintegration and internal psychic problem. The text makes this clear when Kumalo first arrives in Johannesburg and is overwhelmed:

And now the fear back again, the fear of the unknown, the fear of the great city where boys were killed crossing the street, the fear of Gertrude's sickness. Deep down the fear for his son. Deep down the fear of a man who lives in a world not made for him, whose own world is slipping away, dying, being destroyed, beyond any recall (Paton, 1948).

This moment marks the beginning of his confrontation with unconscious elements, particularly his shadow, which according to Jung (1968) is the repressed and denied aspects of the psyche portraying fears, desires, and moral ambiguities. It can be seen how Kumalo faces the

unknown city of Johannesburg and begins the journey with his fear.

The shadow manifests in Kumalo's encounters with his fractured family. The discovery of his sister Gertrude's fall into prostitution, his son Absalom's criminal behavior, and his brother John's political opportunism destroys Kumalo's idealized self-image and force him to face painful realities. These situations cause deep grief, anger, guilt, and helplessness, emotions that Kumalo had previously repressed or denied. Kumalo's struggle to accept these shadow elements reveals a central psychological conflict in the novel.

Through his relationship with Theophilus Msimangu, Kumalo finds the guidance to help him to go through this dark moment and begin the process of healing. The presence of Msimangu helps Kumalo to have steadiness a needed wisdom. He gives comfort to Kumalo in the moment of despair or suffering. The impactful support portrays the wise old man archetype. Through the interaction, Msimangu becomes a mirror so that Kumalo can recognize and ultimately integrate his unconscious side.

—I have another great sorrow. —You may tell me. —I should be glad to tell you. But then he was silent, and tried to speak and could not, so Msimangu said to him. Take your time, my brother. —It is not easy. It is our greatest sorrow. —A son, maybe. Or a daughter? —It is a son. —I am listening. (Paton, 1948).

The text above show how Theophilus Msimangu present as the wise old man archetype. Wise old man is a figure characterized by his wisdom, moral clarity, and spiritual guidance (Jung, 1968). His role in the story is various, start from provide practical suggestion, giving emotional support, and spiritual testimony for Kumalo. His calmness and compassion contrast with the rude realities of Johannesburg. His present really helps Kumalo to bridge his conscious and unconscious part. Moreover, Msimangu plays a significant role for Kumalo's individuation, because in the journey, Kumalo must integrate the painful truths without fall into self-pity and move toward hope and compassion (Ejaz, 2021).

The interaction between Kumalo and Msimangu portrays the relation as the requirements for individuation. While Jung emphasizes individuation is an internal process, he also mentions that interpersonal relationship is important to achieve psychological growth. Their interaction helps Kumalo to communicate his fears and doubts, even his shadow. This supportive relation is significant within the context of social conflict, community and connection. Msimangu's presence connects the rural and urban, the conscious and

unconscious, helping Kumalo to integrate the aspects of his identity.

Kumalo would have stumbled, though the road was straight and even, and Msimangu took his arm. —Have courage, my brother. He glanced at his friend, but Kumalo's eyes were on the ground. Although Msimangu could not see his face, he could see the drop that fell on the ground, and he tightened his grip on the arm. —Have courage, my brother. (Paton, 1948).

Msimangu's practical actions further shows his archetypal function: he comforts Kumalo in moments of despair, giving emotional support to him (Msweli, 2022). When Kumalo is overwhelmed by the suffering he witnesses, Msimangu's spiritual insight is clearly visible. This guidance is aligning with Jung's concept of the Self as embodies both light and dark aspects of the psyche.

They rose, and Kumalo said, it is my habit to pray in the church. Maybe you will show me. —It is on the way. Kumalo said humbly, maybe you will pray for me. —I shall do it gladly. My brother, I have of course my work to do, but so long as you are here, my hands are yours. (Paton, 1948).

The actions in the evidence above demonstrate that individuation is not merely an abstract psychological process but one deeply related to ethical and social realities. Msimangu's selflessness and dedication to stand beside Kumalo is a theme central to the novel's vision of healing. His willingness to sacrifice his own resources and well-being for others embodies the wise old man's role as a moral and spiritual guide, guiding the hero through trials toward transformation (Jung, 1968).

Through his individuation process, facilitated by Msimangu's archetypal guidance, Kumalo embodies the possibility of reconciliation and unity. This alignment of personal and collective transformation reflects Jung's concept of the Self as encompassing both individual and collective dimensions of the psyche (Fatimah & Mustofa, 2022). Therefore, Paton's narrative suggests a picture of hope through psychological wholeness and social justice.

Stephen Kumalo's individuation process is highly related to his relationship with Theophilus Msimangu, who's present as the wise old man archetype. With the guidance of Msimangu, Kumalo able to confront his shadow, integrates the broken aspects of his identity, moves toward self-realization. The dynamic between them enriches the understanding of the novel's psychological and social themes, becoming a perfect portrait for Jungian psychoanalysis in the field of literature. Their relationship represents the capability of archetype to be the agent of change for the broken societies.

The interaction between Stephen Kumalo and James Jarvis is very impactful for the main character's individuation journey. The beginning of the interaction was when Stephen Kumalo met James Jarvis. James Jarvis was the father of Arthur Jarvis, who was later killed by Absalom Kumalo, Stephen Kumalo's son. During the meeting, Kumalo was terrified, as can be seen in the evidence below:

*He lifted his face, and there was in it suffering that Jarvis had not seen before. Tell me, he said, it will lighten you. —I am afraid, unnumzana. —I see you are afraid, umfundisi. It is that which I do not understand. But I tell you, you need not be afraid. I shall not be angry. There will be no anger in me against you. —Then, said the old man, **this thing that is the heaviest thing of all my years, is the heaviest thing of all your years also.** (Paton, 1948).*

At the meeting, of course, Kumalo's fear was not without cause. He had to admit that he was the father of the child killer James Jarvis. This confession can be interpreted as a "tearing" of the persona that has been used in his life (Ejaz, 2021). The persona that he is someone who is attached to morals, because of his work as a priest. In addition, the confession can also be seen as the revelation of Kumalo's shadow, the darkest part of a person that may have been hidden, or perhaps repressed. This is evidence of how Kumalo carried out the act:

Jarvis looked at him, at first bewildered, but then something came to him. You can only mean one thing, he said, you can only mean one thing. But I still do not understand. —It was my son that killed your son, said the old man. (Paton, 1948).

The meeting was actually accidental, Kumalo was about to meet someone else, so he was surprised when the door opened and the person standing opposite him was Jarvis. Another surprising thing was that Kumalo had also recognized Jarvis before, as they lived in the same area. In addition, Jarvis was a well-known person in the neighborhood. Below is evidence of the above explanation:

—It was that that I came to do, unnumzana. —I understand. And you were shocked when you saw me. You had no thought that I would be here. How did you know me? —I have seen you riding past Ndotsheni, past the church where I work. (Paton, 1948).

In addition to recognizing James Jarvis, Kumalo also recognizes Arthur Jarvis, this can make the shadow in Kumalo flare up even more, through feelings that he has never experienced before, a mixture of various layers of

feelings, be it extreme guilt, fear, intimidation, as well as positioning himself as a grieving father. All experienced at the same time, it was certainly a very complicated moment for Kumalo. However, it was necessary in a journey of individuation. As Fatihah & Mustofa (2022) said, when someone is in the process of individuation, the important thing to do is exposing the persona, embracing and balancing the shadow. Therefore, what Kumalo went through was very appropriate in order for the individuation process to be successful.

*Jarvis listened to the sounds in the house. Then he spoke very quietly. Perhaps you saw the boy also, he said. He too used to ride past Ndotsheni. On a red horse with a white face. And he carried wooden guns, here in his belt, as small boys do. The old man's face was working. He continued to look on the ground, and Jarvis could see **that tears fell on it**. —**I remember, umnumzana. There was a brightness in him.** (Paton, 1948).*

The interaction between Stephen Kumalo and James Jarvis led to an amazing development. With the emergence of the Father archetype as one of the centers of their interaction. The Father archetype is based on the results of social interactions of a community group in a collective agreement (Hafi & Rahmawati, 2024). It is characterized by their cooperation as men who seek to provide for their community, their families, and the village where Kumalo lives. Below, is the proof when Jarvis sent an agricultural expert to improve the village's farming system:

—I see, said Kumalo. But you must tell me why you are here. Who sent you to me? —Why, the white man who brought me. —Jarvis, was that the name? —I do not know the name, umfundisi, but it is the white man who has just gone. —Yes, that is Jarvis. Now tell me all. —I am come here to teach farming, umfundisi. To us, in Ndotsheni? —Yes, umfundisi. (Paton, 1948).

What Jarvis did to Kumalo's village, Ndotsheni, had a profound impact on Kumalo's individuation process. This can be seen in how he became passionate and re-energized by the efforts to improve the agricultural system in the area. A significant contribution made by Jarvis shows the side of someone who is willing to take responsibility and it certainly inspired Kumalo. As Ejaz (2021) says, the willingness to take on responsibility is a step in the individuation process.

The dynamics of the relationship between Kumalo and Jarvis also clearly demonstrate how forgiveness is necessary to restore wholeness to what has been broken and shattered. Jarvis's willingness to forgive Kumalo and open a new chapter with him is undoubtedly a step that impacts the process of individuation itself. As

Bashirahishize (2021) states, when someone sets aside their personal bitter experiences and rises with the spirit to open a new page with universal love, healing can occur, starting from the personal and ultimately becoming communal.

Stephen Kumalo's individuation process begins at the beginning of the novel. This moment begins with his need to travel to Johannesburg to find his son. There is a belief that when someone goes to Johannesburg, they will never return to their birthplace or hometown. In this case, Absalom Kumalo does the same, even no longer writing letters to his parents to inform them of his whereabouts. The text below proves this:

He went to Johannesburg, and as you said —when people go to Johannesburg, they do not come back. They do not even write any more. They do not go to St. Chad's to learn that knowledge without which no black man can live. (Paton, 1948).

The interaction between Stephen and Absalom continues until they meet after the court sentenced Absalom to death. They meet in the prison chapel to conduct the wedding between Absalom and the woman who gave birth to his child. In the meeting, Stephen is depicted as desperate and does not know what else to say other than whether his son (Absalom) is healthy, like a father who just wants to make sure his child is good or not. This meeting can be seen as one of the moments of integrating the unconscious and the conscious element in Stephen's individuation process.

And Kumalo said desperately to his son, are you in health? And the boy answered, I am greatly. Are you in health, my father? So Kumalo said, I am greatly. He longed for other things to say, but he could not find them. (Paton, 1948).

The conversation continues, with moments where Stephen can't say what he should have, but it feels incredibly heavy. This moment could be interpreted as an awareness of the "shadow" that has been held back in Kumalo's subconscious. Things that were said, emotions that were not expressed, decisions that should have been made, and so on. The conversation below seems to show Kumalo's dark and vulnerable side, but he tries his best to hold it back so that it doesn't emerge and become a burden to his son. Again, this may be rooted from a deeply ingrained belief that a pastor should not have weaknesses or things that are socially unacceptable.

*But when he realized what it was he had said, his mouth **quivered** and he would indeed have done that which he was determined not to do, had not the boy said out of his own suffering, ...—And you will tell my*

*mother that I remember her. Yes, indeed I shall tell her. Yes, indeed, I shall take her that message. Why yes indeed. But he **did not speak those words, he only nodded his head.** (Paton, 1948).*

This text below is also a proof how Kumalo really struggle to forgive some of the individuals that responsible for the murder of Arthur Jarvis, but they are not there for the specific case. It can be seen that Kumalo try really hard to confront his shadow, the dark aspect of the psyche as Jung (1968) said. It is also evident that Kumalo can't say something that must be spoken, it can be considered as the effort to confront the shadow further.

*—That would be better. —And this Pafuri, said Kumalo **bitterly.** And your cousin, I find it **hard to forgive them.** The boy shrugged his shoulders hopelessly. —They lied, my father. They were there, even as I said. —Indeed they were there. But they are not here now.—They are here, my father. There is another case against them. —I did not mean that, my son. I mean they are not . . . they are not. . . . **But he could not bring himself to say what he meant.** (Paton, 1948).*

The interaction between Stephen and his son goes further. It is shown in the text that Kumalo experiencing so much desperate in him. And also, he faces grief that is unbelievably deep. Facing the fact that his son will be dead and he must go back to his village, because he can be no longer in the city of Johannesburg. This proof is an evident of how the shadow in the individuation process must be confronted continually and consistently, in order to integrate the unconscious and conscious aspect of someone.

*The white warder came in again and said sternly, old man, you must go now. And Kumalo would have gone, but the boy held him by the knees, crying out and sobbing. The warder tried to pull his arms away, but he could not, and he called another man to help him. Together they pulled the boy away, **and Kumalo said desperately to him,** stay well, my son, but the boy did not hear him. And so they parted. **Heavy with grief Kumalo left him,**... (Paton, 1948).*

The facing of the shadow is not end when Stephen Kumalo separated his way with his son. It continues when he receives a letter from his son, a letter he has long awaited. Unfortunately, the letter is a farewell letter, one that will lead Absalom to his death. This naturally shakes Kumalo as a father, a pastor, and a respected figure in his community. However, as mentioned several times above, the willingness to confront the Shadow is requirement for successfully undergoing the individuation process.

*The pain was in her eyes and her face and her hands, but he did not see it, for he stared before him on the floor, only his eyes were not looking at the floor but at no place at all, and **his face was sunken, in the same mould of suffering** from which it had escaped since his return to this valley. (Paton, 1948).*

In essence, the interaction between Stephen Kumalo and Absalom is one of the interactions that holds the important position within the context of Jungian psychoanalysis. This is demonstrated through the revelation of Stephen's inner shadow, and how he must confront it and balance the persona, as part of the consciousness, with the shadow, as part of the unconsciousness. This allows Stephen's individuation process to be truly successful and transform him into a more mature person, without the need to be socially accepted, but rather to be an authentic person.

In addition to the interactions between the main characters that are the subject of this study, there are also other elements that need to be analyzed in order to obtain a more comprehensive picture of the process of individuation in Stephen Kumalo. These include the cultural clash between Stephen Kumalo's traditional values and the urban values of the big city of Johannesburg, as well as the various social phenomena he encounters. As mentioned above, Kumalo traveled to Johannesburg in search of his brother and son. As narrated by Paton, Johannesburg is a big city that is synonymous with hustle and bustle, where everything is fast-paced and danger exists everywhere. The following are examples of this:

And Johannesburg is a great city, with so many streets they say that a man can spend his days going up one and down another, and never the same one twice. One must catch buses too, but not as here, where the only bus that comes is the right bus. For there there is a multitude of buses, and only one bus in ten, one bus in twenty maybe, is the right bus. If you take the wrong bus, you may travel to quite some other place. And they say it is danger to cross the street, yet one must needs cross it. (Paton, 1948).

Besides its criminality, this city also has a strong racial system within its social sphere. For example, as described in the text below, train passengers are predominantly black, while white people, who are considered to be of a higher social class, rarely use trains as public transportation. Because white people have greater access to capital, they have more opportunities to afford more expensive and luxurious items, and therefore they tend to use private cars more often.

*As all country trains in South Africa are, it was **full of black travellers**. On this train indeed there were not many others, **for the Europeans of this district all have their cars**, and hardly travel by train any more. (Paton, 1948).*

Kumalo climbed into the carriage for non-Europeans, already full of the humbler people of his race, some with strange assortments of European garments, some with blankets over their strange assortment, some with blankets over the semi nudity of their primitive dress, though these were all women. Men travelled no longer in primitive dress. (Paton, 1948).

While in Johannesburg, Kumalo was accompanied by Msimangu, who in the text below attempted to paint a picture of what Kumalo would see in the big city. All kinds of crime could be found in the city, ranging from the production of alcoholic beverages made in unusual ways, to problems of prostitution, gambling, and murder. According to Saxena (2023), the chaos in Johannesburg was the result of racial hatred and mutual distrust. This certainly painted a picture that was completely different from Stephen Kumalo's hometown of Ndotsheni. A place where social harmony is well maintained, there is no crime, and the level of security is higher. This certainly surprises Kumalo, and it could be a factor that shapes him in his individuation process, either directly or indirectly. The text below is concrete evidence of this:

*This is **bad liquor here**, made strong with all manner of things that our people have never used. And that is her work, she makes and sells it. I shall hide nothing from you, though it is painful for me. **These women sleep with any man for their price. A man has been killed at her place. They gamble and drink and stab. She has been in prison, more than once.** (Paton, 1948).*

Furthermore, Kumalo saw the phenomenon of dense, slum-like, dirty settlements. Of course, this was something that greatly surprised Kumalo. Because he did not encounter such things in his hometown. Houses were quite far apart from their nearest neighbours. Not to mention that there were still plants decorating the streets, giving a pleasant and shady impression. This significant difference invited Kumalo to reflect on what he had in his village, Ndotsheni. Although he was not that wealthy, it was much better than having to live in a big city in such conditions.

So they walked till they came to Claremont and Kumalo was shocked by its shabbiness and dirtiness, and the closeness of the houses, and the filth in the streets. (Paton, 1948).

In addition to poverty and overcrowded settlements, Kumalo also encountered something he had not seen in Ndotsheni: mining. According to a statement by his brother, John Kumalo, as written in the text below, many magnificent buildings and facilities were built from the proceeds of gold obtained from the mines. This experience once again opened Stephen Kumalo's eyes, and it certainly had an impact on his process of individuation. Moreover, he learned that these mines exploited black people, often marginalizing them and denying them a decent livelihood.

Here in Johannesburg it is the mines, he said, everything is the mines. These high buildings, this wonderful City Hall, this beautiful Parktown with its beautiful houses, all this is built with the gold from the mines. This wonderful hospital for Europeans, the biggest hospital south of the Equator, it is built with the gold from the mines. (Paton, 1948).

The journey to Johannesburg certainly had a profound impact on Stephen Kumalo's process of self-realization. There were many cultural clashes that ultimately shaped a new pattern of eligibility. These included moral clashes, religious conflicts, political differences, and sociological phenomena such as poverty and slavery based on skin color or race. The evidence below clearly shows how Kumalo truly realized that his journey to Johannesburg opened his eyes.

Kumalo came to himself with a start and realized how far he had travelled since that journey to Johannesburg. The great city had opened his eyes to something that had begun and must now be continued. (Paton, 1948).

In short, Stephen Kumalo's journey to Johannesburg had a profound impact on his process of individuation. The conflict between the culture he had always lived in and the completely new culture he encountered so quickly and without preparation was unsettling for an old man like him. Modern things certainly disturbed his sense of security and comfort. However, on the other hand, they also accommodated his process of individuation.

In the process of individuation, there are things that cannot be avoided in order for the process to run smoothly. One of them is understanding the persona within ourselves and striving to balance that consciousness with other elements of ourselves, so that we are no longer one-sided individuals. In the example below, it is evident that Kumalo's persona at the beginning of the story is that of a pastor, someone who is close to children, so it can be said that he is someone who is able to provide a sense of security and comfort to those around him.

*The small child ran importantly to the wood-and iron church with the letter in her hand. Next to the church was a house and she knocked timidly on the door. **The Reverend Stephen Kumalo** looked up from the table where he was writing, and he called, Come in. (Paton, 1948).*

Apart from persona, there is another thing that needs to be balanced within a person in order to succeed in the individuation process, and that is shadow. As mentioned in several points above, one of the clearest manifestations of shadow in Stephen Kumalo is when he has to travel to Johannesburg. During the trip, he is overcome with fear of what might happen to him and what he might see. From the condition of his sister, news about his son, and also the situation in Johannesburg, which was very new and unimaginable for someone like Kumalo. These are all examples of aspects that must be understood and balanced in order to achieve the goal of individuation, which is to become a mature, whole, and authentic person. The text below shows Kumalo's inner situation:

And now the fear back again, the fear of the unknown, the fear of the great city where boys were killed crossing the street, the fear of Gertrude's sickness. Deep down the fear for his son. Deep down the fear of a man who lives in a world not made for him, whose own world is slipping away, dying, being destroyed, beyond any recall. (Paton, 1948).

Furthermore, one of the key figures who had the greatest impact on Kumalo's individuation process was Msimangu. As a fellow pastor, Msimangu accompanied Kumalo during his journey in Johannesburg and the surrounding areas in his search for his sister and son. The presence of this wise old man archetype was very important for Kumalo's individuation process. The text below shows how the presence of the wise old man archetype brought about a significant change in the hero archetype, namely Kumalo himself.

*And Msimangu said to him, do not spoil my pleasure, for I have never had a pleasure like this one. **Which words of his made the old man break from weeping into sobbing**, so that Msimangu said, there is a man coming, be silent, my brother. (Paton, 1948).*

With all these elements coming together, starting from the unveiling of his persona, the emergence of his shadow, and the presence of the wise old man archetype who accompanies and provides support and guidance, Kumalo's process of achieving self-realization or individuation can occur, even though it is not easy. The text below begins to show Kumalo's change, namely through his call for repentance. This indicates an

awareness that something is wrong and a willingness to turn back, bear the consequences, and make amends where necessary. In addition, the evidence below also shows that Kumalo is beginning to increase his gratitude to God. This can also be seen as a form of deep reflection and a willingness to move away from fear and the uncertainty of life.

***He fell on his knees and groaned and repented of the lie and the quarrel.** He would have gone there and then to his brother, even as it is commanded, but the hour was late. But he would write his brother a letter. He thanked God for all the kindnesses of men, and was comforted and uplifted. (Paton, 1948).*

The process of individuation or self-realization in Kumalo also continues. This can be seen from how Stephen Kumalo realizes that his journey, even though he did not plan it at all, has shaped him into the person he is today. He realizes that something must be done to bring about change in Ndotsheni, his hometown. He did various things, from praying regularly to striving for the care and preservation of nature in the area. He even approached the authorities in the area to start thinking about how the school curriculum could teach such things. All of these actions show the change in Stephen Kumalo that was influenced by his trip to Johannesburg. The following texts are evidence of how Kumalo made a contribution that had a greater impact on his environment than before he traveled to Johannesburg:

***Kumalo began to pray regularly in his church for the restoration of Ndotsheni.** But he knew that was not enough. Somewhere down here upon the earth men **must come together, think something, do something.** (Paton, 1948).*

***Kumalo came to himself with a start and realized how far he had travelled since that journey to Johannesburg. The great city had opened his eyes to something that had begun and must now be continued.** (Paton, 1948).*

*And I have thought, inkosi, that we should try to keep some of them in this valley. —Ho! And how would we do it? —**By caring for our land before it is too late. By teaching them in the school how to care for the land.** (Paton, 1948).*

The end of the story narrated by Paton also shows how Kumalo became a completely different person from his former self. There is a maturity, wholeness, and authenticity in him that is greatly influenced by his trip to Johannesburg, through the encounter with several person, and through the confrontation of values.

*Then he turned to **thanksgiving**, and remembered, with profound awareness, that he had great cause for **thanksgiving**, and that for many things. He took them one by one, giving thanks for each, and praying for each person that he remembered. There was above all the beloved Msimangu and his generous gift. (Paton, 1948).*

The evidence above shows how Kumalo has become a person full of gratitude, no longer drowning in the Shadow that was trapped within him, nor becoming a figure who overly guards his persona simply for the sake of “professionalism” as a pastor. Kumalo's awareness indicates a change from within, or real psychological development. As Ejaz (2021) said, individuation leads a person to an awareness of the meaning of life.

CONCLUSION

According to the analysis of the *Cry, the Beloved Country* novel by Alan Paton, it concludes that the individuation process by the main character, Stephen Kumalo, exemplifies deeply through his interaction with other key characters. Also, with the confrontation of cultural values or aspects while he was travelling to Johannesburg. The whole process of individuation is aligned with Carl Jung psychoanalytic theory, which is the journey of self-development through integration of various aspect, including consciousness and unconsciousness, also the relation between the archetypes which appears in humankind.

Regarding the first research question, which is about how the interaction between Stephen Kumalo and other characters exhibit Jung's concept of archetype. It is found that the interaction exhibits several archetypes. The first one, is Msimangu which portrays Wise Old Man archetype, which become the spiritual mentor or guide for Kumalo. Second, there is James Jarvis as the Father archetype, which represent the provider of the community, the authoritative figure. Last, there is his son, Absalom Kumalo which represents the Shadow, as the manifestation of the dark side of individual, that forces Kumalo ultimately to confront his own dark side.

Meanwhile, the second research question is about how the cultural values confrontation through the journey to Johannesburg affect Stephen Kumalo's individuation process. It can be concluded that the journey to Johannesburg plays a significant role to his individuation journey. In the journey, Kumalo faces cultural confrontation, starting from the racial systemic problem, poverty, criminalities, and exploitation of the gold mines. Moreover, how social harmony is almost vanished in the big city of Johannesburg contrasting to the rural village of Ndotsheni. Besides that, also the political corruption of the

elites which exploit the native black people of South Africa. All of the catastrophic realities he experiences, it is shaping him into a brand-new person with the complete psychological development.

Overall, Alan Paton's *Cry, the Beloved Country* not only portrays story about social and political conflict in South Africa, but also a psychological narrative that are rich with symbols and meanings related to the searching of identity. Through Jungian lens, Stephen Kumalo story can be understood as spiritual and psychological journey toward wholeness, where conflict, suffering, and the integration of every psychic element is essential to the process of individuation.

SUGGESTION

This study certainly still has many gaps, and that could be an opportunity to explore various themes or topics that have not yet been studied. One thing that can be done is to analyze the novel *Cry, the Beloved Country* using Lacanian theory, with a primary focus on the character of Stephen Kumalo or perhaps other characters as well.

Additionally, Carl Jung's theory can still be used, with a greater focus on other characters, such as Arthur Jarvis or Absalom Kumalo. With a much more detailed focus on the process of individuation that each individual goes through. Can their individuation process be considered successful or not, or did they not go through the individuation process at all. These things could be topics that will enrich research in the field.

Finally, future researchers could conduct a deeper study to observe the position of nature in Alan Paton's novel. Because in that book, nature plays a central role in portraying the story's life, from agriculture that cannot be done to its fullest extent, until it finally receives restoration. Or also the exploitation of existing gold mines, which will inevitably cause damage, sooner or later. This topic can be explored by using some literature approach, such as ecocriticism.

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