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The Inferiority of Rondasih in Minanto's Novel Kemelut Rondasih dan Dua Anaknya (The Turmoil of Rondasih and Her Two Children)

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A B S T R A C T

This study aims to analyze the inferiority experienced by the character Rondasih in Minanto's novel Kemelut Rondasih dan Dua Anaknya (The Turmoil of Rondasih and Her Two Children). The main focus of this study is to explore how Rondasih's feelings of inferiority affect her social interactions, decisions, and character development throughout the story. This study uses a qualitative approach with descriptive analysis methods. The subject of this study is the novel Kemelut Rondasih dan Dua Anaknya by Minanto, while the object of this study is inferiority based on Alfred Adler's psychological theory. The data collection techniques used in this study include observation, literature study, listening, note-taking, and conclusion analysis. The results of the study show that the character Rondasih reflects an inferiority complex in the form of indecision, fear, insecurity, shame, cowardice, a need for support, and feelings of helplessness. Rondasih's inferiority complex influences her decisions and relationships with other characters in the story. These findings are expected to provide a deeper understanding of the characters and psychological dynamics in the novel.

1. Introduction

Literary works are created from the imagination, ideas, and creative thoughts of authors who are able to pour these into a collection of words. Santoso (in Simaremare, et al., 2023) argues that literary works are expressions of individuals that can be conveyed in written or oral form based on thoughts, opinions, experiences, and feelings. Astuti, Mujiyanti, and Rohmadi (2017) state that literary works are a form of creative art whose object is humans and their lives, using language as a means of delivery. In line with this, Waningyun (2022) argues that literary works can be a chronicle of human life based on the author's observations and experiences. From these various opinions, it can be concluded that literary

works are creations based on the author's ideas, imagination, and experiences, which are expressed in written form.

Literary works are divided into two types, namely fiction and nonfiction. Yanifah and Damaianti (2024) argue that nonfiction works are works written based on research or experience, while fiction works are imaginative works, such as poetry, prose, and drama. Sutejo and Kasnadi (in Arifin, 2019) state that each type of literary work has its own characteristics, such as poetry, prose, and drama. Nurhayati (in Liku, 2022) likens literary works to portraits of life as the result of human creativity, which contain the author's views. In line with this, Pradopo (in Lelet, 2021) argues that life in literary works encompasses relationships between communities and individuals, between humans, and events that occur within a person's mind. From these opinions, it can be concluded that life in literary works encompasses everything related to humans and their environment.

Novels, as a form of literary work, are always related to human life. In a novel, there are conflicts faced by each character. Matulessy (2020) argues that novels are literary works that can convey something freely, presenting more complex issues and developing themes, settings, and characters in the story. Kosasih (2013) states that a novel is a prose that is longer than a short story, developing themes, settings, and characters in greater depth. The problems faced by each character will certainly affect the mental condition of that character. One novel that discusses this issue is Kemelut Rondasih dan Dua Anaknya (The Turmoil of Rondasih and Her Two Children) by Minanto.

In the novel Kemelut Rondasih dan Dua Anaknya (The Turmoil of Rondasih and Her Two Children), the character Rondasih is faced with a series of problems that not only directly affect her life, but also relate to her mental or psychological condition. In other words, Rondasih experiences an inner conflict that affects her mental state. Literary psychology is important in research involving the mental side of characters in a novel. Literary psychology is a combination of two disciplines, namely psychology and literature. Endraswara (in Hurianto, et al., 2022) argues that literary psychology is an interdisciplinary field between psychology and literature. Sehandi (2018) states that literary psychology is the analysis of literary works by considering the psychological aspects contained therein. Darma (2019) adds that authors of literary works are often unaware that through the interactions of their characters, they are actually dissecting psychological issues.

Rondasih, as a woman, often feels trapped in feelings of inferiority, choosing to keep her problems to herself and not express her feelings. Therefore, this study will use a psychological approach based on Alfred Adler's individual psychology, which focuses on inferiority. Adler (in Feist, Feist, & Robert, 2018) states that feelings of inferiority are feelings of low self-esteem possessed by individuals. Adler (in Semiun, 2013) also mentions that there are various forms of inferiority, such as doubt. Chaplin (in Cahyaningtyas, et al., 2020) argues that inferiority is a very strong and unconscious feeling of insignificance, as well as a feeling of insecurity or inability to cope with problems.

In a literary work, characters and characterization are closely related to psychology. Nurgiyantoro (2010) states that characters refer to the actors in a story, while Lakoro (2021) argues that characters are the main actors who support the events in the story. Characterization, on the other hand, is the nature or character possessed by the characters in the story. Zebua (2025) argues that characterization describes behavior that involves both the physical and psychological qualities of humans. Giving characters traits is important because it allows readers to understand how the author depicts them.

Several relevant studies have been conducted previously, including research by Antikasari and Raharjo entitled "Representation of the Inferiority of the Main Character in the Novel Induk Gajah by Ira Gita Sembiring." This study discusses the form of inferiority represented by the main character in the novel Induk Gajah due to physical deficiencies. Another study was conducted by Setiawan and Darni entitled "The Inferiority of the Main Character in the Novel Guwing by Suharmono Kasiyun (A Study of Alfred Adler's Individual Psychology)," which discusses the attitude of inferiority in the novel Guwing.

Thus, this study aims to analyze the form of inferiority in the character Rondasih in the novel Kemelut Rondasih dan Dua Anaknya by Minanto using Alfred Adler's individual psychology theory.

2. Methodology

The research approach used in this study is a qualitative approach. Cresswell (in Samsu, 2017) argues that a qualitative approach is an investigative process to understand social or human problems in words. The method used in this study is descriptive analysis. Hasan (in Nasution, 2017) states that descriptive analysis is a form of research data analysis to test the generalization of research results based on samples.

The subject used in this study is a novel titled Kemelut Rondasih dan Dua Anaknya (The Turmoil of Rondasih and Her Two Children) by Minanto, and the object in this study is feelings of inferiority based on Alfred Adler's theory. The data collection techniques used were observation, literature review, reading, note-taking, and conclusion.

3. Result and Discussions

Based on research conducted on Minanto's novel Kemelut Rondasih dan Dua Anaknya (The Turmoil of Rondasih and Her Two Children), the following is a representation of the inferiority complex exhibited by the character Rondasih in Minanto's novel Kemelut Rondasih dan Dua Anaknya. There are seven forms of inferiority complex exhibited by the character Rondasih. The explanation is as follows.

a. Fearful Attitude

Dawami, et al. (2023) argue that a fearful attitude is when someone does not dare to face the realities of their life; when someone is not ready to carry out or shoulder responsibilities, a fearful spirit emerges. Rondasih's fearful attitude is shown when Mamade Sondarih invites her to live with her, but Rondasih refuses because she is afraid of Bapade. This is evidenced in the following excerpt.

> "Do you want to live in Mamade and Bapade's house?"
> "No, I don't," replied Ro.
> "Kang Subangi is coming too."
> "He's your brother too. So he has to come."
> "I don't want to."
> "What if Kang Subangi doesn't come?"
> "I don't want to."
> "Well, why not?"
> "Bapade is fierce," said Ro bluntly.
> (Minanto, 2024: 8)

The above excerpt describes Rondasih's fear, even though she does not directly express her feelings. Her refusal to live with Mamade and Bapade is shown by her answer "I don't want to," indicating that Rondasih feels uncomfortable with the invitation. Even though her brother, Subangi, will also be invited, Rondasih still refuses the invitation.

However, the main reason Rondasih refuses the invitation to live with Mamade Sondarih is because Rondasih feels that Bapade is fierce, as can be seen from the quote "Bapade is fierce." Rondasih feels afraid or anxious towards Bapade, whom Rondasih considers to be a harsh or frightening figure. This fear may have arisen from Rondasih's personal experience or perception of Bapade's behavior, which she considered fierce and unfriendly.

b. Doubt

Oktaviani, et al (2024) argue that doubt is a feeling of uncertainty about something, often arising when our information or beliefs are inadequate. Rondasih's character shows doubt when Mamade Sondarih asks her about how her stepmother, Saimah, treats Rondasih. This is evidenced in the following excerpt.

> "Oh, Saimah, how is she at home? Is she nice to you? To Subangi?"
> Ro nodded even though she wanted to say something. She nodded again and said, "Mak Saimah is the same as Mak Doharoh."
> (Minanto, 2024: 11)

In the above excerpt, Rondasih's indecisive nature can be seen from the way she responds to the questions asked of her. When asked about Saimah, her stepmother, Rondasih initially nods, but then there is a feeling that she cannot express directly, as seen in the sentence "even though in her heart she wanted to say something."

This shows that Rondasih feels uncertain or confused about what she should say or is unable to express her feelings.

Rondasih's hesitant nature becomes even more apparent when she nods again without giving further explanation and simply says, “Mak Saimah is the same as Mak Doharoh.” This statement contains uncertainty and shows that Rondasih chooses not to convey her feelings or provide clearer information. Considering that Rondasih is still a child, she also cannot say what she really feels about her stepmother, Saimah.

c. Insecurity

Abraham Maslow (in Hasanah, 2022) argues that insecurity is a state of feeling unsafe, perceiving the world as a threatening jungle and most humans as dangerous and selfish. Rondasih's insecurity is evident when she advises Bi Saliningkem to arrange the bamboo so that it is safer for the children who often play there. This is evident in the following excerpt.

> “It's clear that you're looking for my mistakes,” all of Bi Saliningkem's words were full of pressure. “Don't think about Nur's children. Just think about your own children first. Because they were playing around, playing in the river, they ended up killing someone else's child.”
> (Minanto, 2024: 155)

> “Ro repented in her heart, then turned away, sulking, entering the house with a chaotic mind and heading to the bathroom. Slowly, from the bathroom, Bi Saliningkem’s grumbling could still be heard like the buzzing of bees, a little noisy but clearly disturbing. Ro thought it was impossible to cover her ears.”
> (Minanto, 2024: 156)

The above excerpt describes a feeling of insecurity, with Rondasih feeling “confused” and “resentful” when she hears Bi Saliningkem’s grumbling. This shows that she feels uncomfortable and worried about what Bi Saliningkem is saying. Rondasih shows her insecurity again by choosing to “go to the bathroom,” which shows that she is uncomfortable in this situation. This feeling of insecurity may arise because Rondasih feels unable to defend herself or face Bi Saliningkem's verbal pressure, so she chooses to escape as a way to avoid further conflict.

d. Feeling of Shame

Affandi, Adhani, and Hasiana (2014) argue that feeling ashamed is a tendency to feel fear and tension when facing a social environment, with the feeling of being evaluated by that social environment. Rondasih's character's shame is shown when she is at the market with her two children, but her children make a commotion. The commotion caused by her children made Rondasih feel ashamed. This is evidenced in the following excerpt.

> "Ro immediately glared at them, so they would not fight and embarrass people on the street. 'You are free to choose. Choose anything, as long as it is not disruptive. Understand?'"
> (Minanto, 2024: 74)

The above excerpt describes Rondasih's embarrassment because of the commotion caused by her children. Rondasih felt that her two children's actions would cause others to view them negatively.

e. Cowardly Attitude

Riyana (2021) argues that cowardice is an attitude of not daring to face reality and fearing failure. Rondasih's cowardice is shown when her neighbor loses a jackfruit and accuses Rondasih of stealing it. However, Rondasih does not try to defend herself that she did not take the jackfruit. This is evidenced in the following excerpt.

> "If you are angry with Darmaji and Salim, be angry with them! I know you are too cowardly to confront them. When accused of theft by your neighbors, you remain silent. When your in-laws say you are incompetent at taking care of children, you also remain silent. All you can do is yell at your children."
> (Minanto, 2024: 120)

In the above quote, we can see that Rondasih is angry and surprised by the unexpected incident. However, Rondasih does not directly express her dislike to Mr. Darmaji. Instead, she chooses to curse at the truck driver and tell him to convey her anger to Mr. Darmaji. This shows that Rondasih did not dare to confront Pak Darmaji directly. This may be because Rondasih was afraid of the consequences of dealing with Pak Darmaji or because she felt she did not have the strength to fight Pak Darmaji.

f. Need for Support

Ibda (2023) argues that the need for support is the expectation of being able to depend on someone when needed. The attitude of support needs is shown by the character Rondasih when she feels uncomfortable and uneasy living with Mang Durakman and Mak Saimah. This is because Rondasih is treated badly by Mak Saimah. Rondasih is told to pick up the money that Mak Saimah throws into the gutter when Rondasih asks for money. The quote below illustrates this.

> "Ro remembered when she had to pick up small change from the gutter after it was thrown by Mak Saimah. A pinch landed on Ro's stomach, while she was scolded, 'Your father's legs are almost worn out from taking people here and there, and all you can do is beg for pocket money! Ask your mother for money sometimes! She is your parent too!' Meanwhile, Durakman was no different from a chair or a cupboard or other furniture; he just sat there. Occasionally, he was like a broken radio; just noisy."
> (Minanto, 2024: 11)

In the above excerpt, Rondasih, who is still a child, is in great need of emotional support. Rondasih, who is still a child, should receive love and attention, especially from her parents or substitute figures around her. However, what Rondasih gets from her stepmother, Mak Saimah, is scolding and pinching.

The quote, "Your father's legs are almost worn out from taking people here and there, and all you can do is beg for pocket money! Ask your mother for it sometimes! She is your parent too!" shows that Rondasih is treated like an adult who should be able to fulfill her own needs, even though Rondasih is still a child. Rondasih is also told to ask her mother for money sometimes, even though Mak Saimah knows that Rondasih's mother, Mak Doharoh, has left Tegalurung Village and has a new life. In addition, Mang Durakman, who should have been able to act as a supportive figure, is portrayed as someone who does not care about Rondasih, like a “chair or cupboard” that does not contribute anything. As a child, Rondasih desperately needs a figure who can provide a sense of security and support. However, all Rondasih receives is indifference.

g. Helplessness

Kamal (2020) argues that helplessness is the inability of a person or group to change their fate due to internal or external factors. Rondasih's helplessness is shown when she feels that she will be kicked out by Daud and Dirja when her father-in-law, Kartamin, dies. This is evidenced in the following excerpt.

> “Ro looked away every time the insults flew. Kartamin took another sip and straightened his sitting position. ”Whether it's Dirja or Daud. If one day you are ready, you can also live in my house because, whether it's Dirja or Daud, they want to build a house next to Salim and Saliningkem."
> (Minanto, 2024: 122)

> “I knew it,” added Ro, sneering. “If this shack could be folded like cardboard, we would be happy to move from here.”
> “Hush!” Manas scolded, and Ro went to the kitchen. Kartamin paused, but from the kitchen, Ro could still hear him say, “As long as I'm alive, Dirja and Daud won't do anything to you.”
> (Minanto, 2024: 122)

> "Ro thought, as long as his father-in-law was alive, he didn't know how long that would be. Dirja and Daud were not them; as long as Salim and Saliningkem had hands, ears, and mouths to reach Ro's in-laws, what might happen—sooner or later, with respect or contempt—was that they would have to leave their hut. Ro swallowed hard."
> (Minanto, 2024: 123)

In this excerpt, it can be seen that Rondasih shows a sense of helplessness, as indicated in the sentence, “What might happen sooner or later, with respect or humiliation, is that they will have to leave their hut.” Rondasih thinks that she will be suddenly evicted by Daud and Dirja in a disrespectful and humiliating manner.

In fact, her father-in-law, Kartamin, guarantees that Daud and Dirja will not do anything while Kartamin is still alive. This shows that Rondasih feels that she does not have the strength or ability to defend what she should have. In this case, it is a place to live for herself and her family. The quotes, “As long as father is still alive, for how long, he does not know,” and “they must leave their hut,” show feelings of helplessness and fear of something that will come suddenly.

4. Conclusion

Based on the results of research on the inferiority complex of the character Rondasih in Minanto's novel Kemelut Rondasih dan Dua Anaknya (The Turmoil of Rondasih and Her Two Children), it can be concluded that the feelings of inferiority experienced by Rondasih greatly influence her psychology and character dynamics in the story. Through Alfred Adler's individual psychology approach, it was found that Rondasih exhibits several characteristics of inferiority, such as self-doubt, insecurity, and an inability to cope with the problems she faces in life. This inferiority causes Rondasih to choose to hide her feelings and not reveal the problems she faces to others. This study also shows that the feelings of inferiority experienced by Rondasih are not only related to herself, but also affect her social relationships and interactions with the people around her, such as her two children. These feelings of inferiority are reflected in Rondasih's behavior and the decisions she makes in dealing with every conflict that arises.

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