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**RESEARCH ARTICLE**

**The Reflection of Cinderella Complex on Women in *Kenanga* Novel by Oka Rusmini**

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**ABSTRACT**

The research aims to examine the Cinderella Complex in *Kenanga* novel by Oka Rusmini. The approach used in this research was feminist literary criticism and women's psychoanalysis approach. The data collection technique used in this research was the reading-note technique. The data validity in this study was verified in two ways: (1) reading in depth and repeatedly and (2) reviewing by colleagues and the supervisor. The results of the study are as follows. First, the forms of the Cinderella Complex experienced by the female characters in *Kenanga*'s novel are the fear of independence, the fear of dependency, and the fear of success. Second, the causes of the Cinderella Complex's emergence in female characters in the novel are parenting, maturity of personality, and negative self-concept.

**KEYWORDS**

Novel, *kenanga*, cinderella complex, females' fear

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**1. Introduction**

Literary works are recognized as portraits of life that record the whole activities of societies. Therefore, the entirety contained in literature always refers to reality (Abrams, 1981). Additionally, Sumardjo (1999:198) states that they can record the thoughts of the author regarding humanity and social issues. Furthermore, Teeuw (2013: 181) states that literary works are social documents. Through them, readers manage to understand the nature of human existence and various problems. Relating to the reality of society, literary works also occur with the ideology that develops around them. It is in line with Eagleton's idea (via Wiyatmi, 2016:25), which explains that all works of art, including literature, are created from ideological conceptions of the world. Judging from the concept of interconnection, the relationship between literature and reality is indeed attempted by the authors. They capture the reality in their surroundings and express it in a literary work. One of the realities that are often raised in literature is the problems faced by females in the form of gender issues, female images, or female stereotypes. Those problems are manifested in various aspects, from the outward to inward and in the form of physical struggles to the inner turmoil experienced by women.

One of the problems faced by women from the inward aspect is a psychological problem, including the Cinderella Complex. Dowling (1989:16-17) argues that Cinderella Complex is a serious psychological problem that should be a concern for women recently. Women with a tendency to have a Cinderella Complex usually feel excessive fear which makes it difficult for them to optimize their thinking and creativity. Women with this condition yearn for the arrival of a "savior prince" or something from outside themselves considered to give them peace of mind and save them.

According to the uniqueness of the author's perspective, psychological problems with the tendency of the Cinderella Complex experienced by women have been raised by several authors abroad as well as in Indonesia. For example, in another country, William Shakespeare described the character of a noble-woman with a tendency to Cinderella Complex. It can be noticed in his work entitled *The Taming of the Shrew*, written in the 1590s. Moreover, a British author named Doris Lessing also narrated about white

women who experienced psychological disorders with Cinderella Complex tendencies in the 20th century, in South Rhodesia, in the midst of white and black racial and political disturbance. It can be found in her work called *The Grass Is Singing* (1950). In Indonesia, for example, Pramoedya Ananta Toer once raised the problem of the inward chaos experienced by women in the Dutch East Indies era in his novel named *Bumi Manusia* (1980). Moreover, the depiction of women who experienced the Cinderella Complex in that era was discussed by Eka Kurniawan in his novel titled *Cantik Itu Luka* (2004). With her unique and distinctive perspective, Oka Rusmini, an author who is socio-culturally close to the realities of Balinese women's lives, also confers the psychological problems of Balinese women in her novel entitled *Kenanga* (2003). In her work, she does not only present the reality of women as an addition but also as the main topic of discussion. She mentioned many stories about women who were experiencing deep inward turmoil because of caste and parental culture issues.

Cinderella Complex reflected in literary works has been investigated in several studies. Some of them are research conducted by Ratna Asmarani in 2011 with the title "*Kompleks Cinderella dalam Diri Lily Bart dalam Novel The House of Mirth karya Edith Warthon*", research conducted by Tania Intan in 2019 with the title "*Cinderella Complex dalam Eiffel I'm in Love karya Rahmania Arunita dan Fairish karya Esti Kinasih*", research conducted by Zainab Salahudin Husain in 2020 entitled "*The Cinderella Complex as Reflected in 'The Grass is Singing' by Doris Lessing*", and research conducted by Sri Asriyanti, Burhanuddin Arafah, and Herawati Abbas in 2022 with the title "*The Representation of Women's Dependence on Men in Little Women*". In general, this research is different from previous studies. The difference lies in the focus and the object of the study. This research aims to focus on the reflection of the Balinese woman's Cinderella Complex in the *Kenanga* novel by Oka Rusmini, specifically on the aspects of its forms and causes.

## 2. Literature Review

### 2.1 Feminism and Feminist Literary Criticism

The feminist literary criticism approach was born from the theory of feminism. It is one of the thoughts in the field of humanities that seeks to reveal the reason for gender inequality, its causes, and its consequences in society. In other words, feminism refers to an ideology that establishes a movement to fight for women's equality with men in the fields of education, employment, health, politics, and in social access.

In line with its concept, the basic notion of feminism in the field of literature is interpreted as a model of literary research which bases its analysis using a feminist point of view or perspective. Feminism in literary theory seeks to reveal the subordination and injustice experienced by women, both in the literary works and their authors. Weedon (2007:252) asserts that feminist literary criticism in that era had two points of focus. First, analyzing literary texts as a tool for reproducing and testing patriarchal images of women in fictional texts. Second, examining and identifying women's writing. Additionally, Millet (via Culler, 1983:47) affirms that feminist literary criticism has the aim of responding to the views contained in literary works caused by their culture as well as questioning the relationship between text, power, and sexuality in literature. As a result, the study of feminist literary criticism includes three important points, (1) research on women, which includes: how women are viewed by men and how women are depicted in literary texts, (2) research on women, which includes the potential and creativity possessed by them in the midst of a patriarchal culture, and (3) research on how to utilize theories to examine women more deeply (Ruthven, 1984:24-58). Feminist literary criticism includes research on how women are actually depicted and what their potential in patriarchal power is written in literary works (Ruthven, 1984:40-50). Moreover, Gilbert (via Showalter, 1981:183) states that feminist literary criticism also has the desire to decode and uncover implicit questions and answers that shadow the relationship between textuality and sexuality. Therefore, through research on feminist literature, re-reading of existing literary works is carried out by focusing on women.

### 2.2 Psychoanalysis in the Feminist Realm

Cinderella Complex is linked to psychoanalysis, especially the one proposed by Karen Horney. It is caused by the psychoanalytic theory that has a tendency to reveal psychological symptoms traced back to childhood. As a late 20th-century medical student in Berlin, Horney gained first-hand experience of how society constructs and constrains women's creative development. Horney (via Tong, 2017: 201) asserts that women's feelings of inferiority are basically not caused by their awareness of their castration but by their social aspects. Although Horney admits that women are symbolically castrated because they do not have the power represented by the "penis", he still rejects that women are considered ordinary and radically flawed only because they do not have penises. Instead, Horney argued that the patriarchal culture was the first factor that forced women to be feminine (passive, masochistic, narcissistic) and forced them to enjoy being feminine (Tong, 2017: 202). It indicates that actually women's childhood and environment determine the development of their personality. For that reason, Horney (via Feist, 2020: 192) confirms his idea that social and cultural conditions, especially childhood experiences, greatly influence the personality of humans. People who lack love and affection from their family during their childhood will develop basic hostility toward their own parents.

### **2.3 Cinderella Complex**

Adopted from the fairy tale of Cinderella, this concept was first initiated by Colette Dowling through her book entitled *Cinderella Complex: Women's Hidden Fear of Independence* (1981). The term Cinderella Complex was embraced by the world-famous Cinderella fairy tale. Cinderella is a kind-hearted girl who experiences various forms of violence from her mother and stepsisters. Because of her determination and kindness, Cinderella finally receives a proposal from the prince and lives happily in the palace. This classic fairy tale has been developed in many countries with hundreds of versions (Su, 2010: 746). Thus, this little story simply describes the definition of the Cinderella Complex.

Based on the identification made of several women, Dowling (1989:17) declares that Cinderella Complex usually attacks women of various ages, from children to teenagers, to adults. The tendencies are usually hidden and buried deeply. Women who encounter such psychological disorders usually experience deep inward conflicts that cause excessive anxiety. Finally, it affects the way women think, act and speak. The Cinderella Complex psychological disorder experienced by almost all women is mostly in the forms of fear of independence, dependency, success, or failure. These fears haunted women and made it difficult for them to optimize their thinking and creativity. Based on the results of several studies, there are three causes women suffer in the Cinderella Complex. These three causes are parenting, maturity of personality, and negative self-concept (Zein, 2016:94-95). Furthermore, Dowling (1989:190) explains that the struggle to escape from the trap of fear or the Cinderella Complex tendency cannot be obtained from other people—men or from society. Women must pursue the effort by themselves and develop that ability independently. The action is through identifying themselves and releasing the whole dependency used previously to sustain a sense of "safety" in life.

### **3. Methodology**

This research is a qualitative descriptive study that aims to examine the Cinderella Complex in female characters in the *Kenanga* novel by Oka Rusmini. According to Bryman (2012: 380), descriptive qualitative research is a study that emphasizes the description of research results using words. The approach used in this study was a feminist literary criticism approach. That approach was used to get an in-depth depiction of how women are described in the *Kenanga* Novel by Oka Rusmini related to the Cinderella Complex problems they experience. Meanwhile, to help in describing the data findings, the theory of women's psychoanalysis was also used.

The data source for this research was the *Kenanga* novel by Oka Rusmini, published by Grasindo in 2003. Furthermore, the data were examined in the form of words, phrases, sentences, or paragraphs written from dialogues of characters, responses of other characters, descriptions from the author, or the direct stories narrated by the author, which contains an indication of the Cinderella Complex tendency in female characters. The data collection techniques were intense reading and note-taking. Nevertheless, before collecting the data, the researcher developed the guidelines for collecting, analyzing, and interpreting the data according to the focus of the problem.

The validity of the data was verified in two ways. First, the data validity was inspected by reading and analyzing the data sources carefully and repeatedly to obtain an adequate understanding. The repeated reading was also applied to other sources relevant to the research focus. Second, the validity of the data was examined by checking with colleagues, with other researchers, or with someone who has knowledge and capacity in the field of literary research. For this purpose, the researcher conducted discussions with colleagues and the supervisor. After the data was collected, they were analyzed using three methods. They are (1) data reduction, (2) data display, and (3) conclusion drawing and verification (Miles, Huberman, and Saldana, 2014:10-12).

### **4. Results and Discussion**

#### **4.1 Results**

This research continues to reveal the Cinderella Complex experienced by female characters in the *Kenanga* novel by Oka Rusmini. Cinderella Complex, as a psychological problem experienced by women, is a serious problem in human life. Until the current era, the myth of the Cinderella Complex continues to develop under the might of patriarchal ideology, which believes men as dominant over women and children in the family or society (Lerner, 1986:239).

In order to get an overview of the Cinderella Complex embedded in the *Kenanga* novel by Oka Rusmini, the female characters in the novel were analyzed. This is in line with the concept of the Cinderella Complex, which declared that, basically, this psychological problem is experienced by many women with various subcategories such as their age, occupation, or residence. The analysis carried out on the female characters in the *Kenanga* novel utilizes characterization elements such as (1) the descriptions of the female characters by the author, (2) the thoughts of the female characters, (3) the actions of the female characters, and (4) the reactions from other characters toward female characters. Through these characterizations, the forms and causes of the Cinderella Complex experienced by female characters can be identified as well as the efforts to escape from the tendency of the Cinderella Complex. Furthermore, the research results are presented in the form of a table according to the research problems mentioned previously. They are (a) the form of the Cinderella Complex and (b) the causes of the Cinderella Complex experienced by female characters. The table is presented below.

Table 1. Forms of Cinderella Complex on Kenanga Novel

Variation	Indication
Fear of Independence	1. Longing for a partner who can protect, nurture, and beatify 2. Feeling anxious about living alone
Fear of Dependency	1. Giving efforts to be independent in several ways 2. Trying to look strong and able to rely on herself
Fear of Success	1. Preferring the traditional role of a housewife 2. Obeying the partner's choices and decisions 3. Rarely or never challenging herself to get out of her comfort zone

Table 2. Causes of Cinderella Complex on Kenanga Novel

Causes	Indication
Parenting Style	1. Very indulging, nurturing, and loving children 2. Too much interference with children's problems 3. Intervening in children's activities
Maturity of Personality	1. Unrealistic perception 2. Unable to control emotions
Negative Self-Concept	1. Self-Underestimate 2. Pessimistic

## 4.2 Discussion

Through female characters represented by Kenanga, Kencana, and Jero Kemuning, Oka Rusmini desires to present the reality of women who experience the Cinderella Complex in the form of fear of independence, dependency, and success. Moreover, Oka Rusmini also wants to reveal the causes of the Cinderella Complex experienced by those female characters.

### 4.2.1 Forms of Cinderella Complex

#### 4.2.1.1 Fear of Independence

Women face the problem of "the desire to be saved". It causes them to be afraid of living alone. In the concept of the Cinderella Complex, throughout human civilization, women always grow by depending on everything on men, including their happiness and peace. Thus, women feel that they are weak and afraid to live without men. Therefore, nowadays, when women's minds desire to be independent, they are still dragged along by their emotional problems that are difficult to solve. That emotional problem is called "fear of independence". It is experienced by the figure of Kencana, who is a Balinese woman from the descendants of the Brahmin castes. She is described as a woman who always involves other people to solve her personal problems. She has an unusual love for her husband, Bhuana. Her unnatural feelings of love are manifested in an overprotective attitude. She always felt jealous when Bhuana interacted with other women. Additionally, Kencana also depends all of her inward happiness on Bhuana. The longing for a partner who can protect, nurture, and beatify is entirely placed on this young man. She thinks as if the figure of Bhuana is a "savior prince" in her life who can bring inward peace. It can be noticed from the perspective of Kenanga (Kencana's older sister) and the author's description.

- (1) "Kencana, Kencana, do you know what really happened between me and Bhuana, your husband? Kenanga has done everything for Kencana. She (Kenanga) knows, she (Kenanga) understands, that her younger sister (Kencana) loves Bhuana very much. To this man, Kencana devotes her whole love. Kenanga could feel the flow of love overflowing and flooding Kencana's body every time Bhuana came" (Rusmini, 2003:16).

Kencana's wish to fuse with Bhuana is actually a form of encouragement to go back to infancy, a time when she was not aware of the presence of separate existence with a mother figure who protects and surrounds her child. It is in line with what was stated by Wexler and Steidl (via Dowling, 1989: 117) that someone who feels ambivalent about autonomy as well as fears of separation, independence, and loneliness is actually trying to regain an empathic relationship that is primitive and continuity between a preverbal infant and the mother. This "fusion" effort is an attempt to remain united, to never be alone, and to deny separateness and difference. In the end, the peak of the independence fear experienced by Kencana led her to a relationship with blind loyalty to her partner. Dowling (1989:118) argues that blindly loyal women make themselves inseparable from their husbands. In fact, they believe that they cannot be able to survive without a husband or partner. It is shown in the following quotation.

- (2) "Losing Bhuana feels like losing a soul for Kencana. She couldn't understand why there was a woman as stupid as her." (Rusmini, 2003:18).

The description above provides an overview of the fear of independence experienced by Kenanga's character. There are two identifiable indications of the form of the Cinderella Complex in Kenanga. The two indications are (1) yearning for a partner who can protect, nurture, and beatify as well as (2) feeling anxious about living alone.

#### **4.2.1.2 Fear of Dependency**

Women with a tendency to fear dependency mostly demonstrate similar symptoms by displaying an image of being able to rely on themselves in all matters and controlling their feelings. During their childhood and youth, women strive to master a particular skill. It will provide the illusion of strength and independence within themselves. The reason possessed by young women is the desire to fortify themselves and hide insecurities as well as fears in their lives. The image of a woman who is afraid of dependency can be seen in Kenanga's figure. Kenanga is a Balinese woman from the descendants of the Brahmin caste. She was not married at her age of consent, and it caused her parents to be worried. She actually believed that this was not a serious problem. Therefore, Kenanga always ignores other people's views about her. According to Alexander Symonds, a researcher on phobias in women, contraphobic women have the same characteristics, such as feeling dominant, tough, super and appear confident. Besides, sometimes the interesting enthusiasm in women to dominate their immediate environment or even dare to oppose the authority figures around them emerges. It can be noticed from the figure of Kenanga. She rebelled against the provisions of Balinese culture, which had been upheld by his parents. She asked to hold an *otonan*, a Balinese Hinduism birthday ceremony celebrated every 210 days (6 months), for his daughter named Intan. Whereas her parents believed that this should not have been done, considering that Intan is an adopted child.

- (1) "She asked to make *otonan* for Luh Intan! Isn't that crazy? Who does she think Intan is? Whose kid? We are royalty. Our self-esteem can be destroyed in front of people. Let's think, Aji, what would people at this home say if we obeyed his reckless wishes? If we give in, like what Aji said before? Everyone must think that we are crazy!" (Rusmini, 2003:89)
- (2) "Our children? Bhuana, are you losing your mind? You're a man; you can say whatever you want. Bear this child; pay for it. No way. Do you think I can't? The problem is not that simple. Maybe it's easy for you, but it is difficult for me! A man's body can freely throw his seeds anywhere, but not for a woman's. The seed grows in my body" (Rusmini, 2003:55).

Kenanga's attitude to showing her independence is similar to Dowling's judgment about phobic women. Dowling (1989:54) argues that phobic women mostly have the desire to loudly broadcast their feelings inside their hearts, "*I do not need anyone, and I can take care of myself.*" Under such conditions, women actually show very clear symptoms. That self-assured demonstration is a form of performance and compensation for a profound lack of self-confidence. There are two indications that Kenanga's character experiences fear of dependency that are (1) struggling to be independent in several ways and (2) trying to look strong and able to rely on herself.

#### **4.2.1.3 Fear of Success**

Working optimally or accomplishing something seriously to achieve success for most women is a scary thing. Women are not "chasing" success or becoming competent in a similar way as men. Most women actually limit their "bet" on success. For a woman, avoiding success or stepping out of her comfort zone may be less self-defeating than deliberately seeking failure. However, in fact, it can not be underestimated because this tendency actually weakens women. With an illusion of comfort, women who fear success tend to prefer traditional roles such as being a housewife. The image of a woman who is afraid of success can be seen in the figure of Jero Kemuning, the wife of Professor Rahyuda's uncle. Her real name is Luh Putu Arimbi. After marrying Professor Rahyuda's uncle, she received the title *Jero* according to Balinese tradition. She is a coward who does not dare to express her opinion. Actually, Jero Kemuning did not love Professor Rahyuda's uncle but loved Professor Rahyuda. Her marriage with Professor Rahyuda's uncle was under coercion from her mother. By limiting the "bet" of success, she limits her own potential in the role of a housewife who is always obedient to her husband, even though she does not really love her husband at all. This can be seen from the following quote.

- (1) "We can say that her marriage to Rahyuda's uncle is a compulsion for the sake of the planned-marriage agenda of ancient people. The mother of Rahyuda's uncle asked Kemuning's mother to bring her daughter to the house to marry her son" (Rusmini, 2003:78).
- (2) "Yes. I keep all my feelings deep" (Rusmini, 2003:75).

The description above illustrates the fear of success experienced by Jero Kemuning. From that explanation, there are three indications that the figure of Jero Kemuning experiences a tendency to be afraid of success. They are (1) preferring the traditional role of a housewife, (2) obeying the choices and decisions of her partner, and (3) rarely or even never challenging herself to get out of her comfort zone.

## 4.2.2 Causes of Cinderella Complex

### 4.2.2.1 Parenting Style

Parenting is the most crucial thing that causes the emergence of the Cinderella Complex in women. This is in line with Dowling's view (1989:92), which states that the important forming factor in the life of a young girl is the family in which she grows. In that place, at the boundary between mother and father's space, she is encouraged to leave and be herself, or she will learn to "play it safe". This parenting style causes the Cinderella Complex in Kenanga and Kencana.

Kencana is Kenanga's younger sister. She is a descendant of Balinese royalty from the Brahmin caste. Kencana's figure gets excessive affection from her parents, especially her mother. Her requests were always obeyed by her mother. It ultimately causes her to experience the Cinderella Complex. Kenanga's conditions and circumstances are similar to Dowling's idea regarding how mothers educate their daughters and cause women to experience the Cinderella Complex. According to Dowling (1989:99), the attitude of mothers who are concerned about the "welfare" of their children actually often hinders their children's movement towards independence. In addition, the mother also asks the father to strengthen the daughter's bond. She pushed for "suitable" male friends (similar to Kencana's mother pushing Bhuana around).

- (1) "Since she was born into the world, interest and attention have collapsed on Kencana. She is really beautiful with her thick curly hair. However, she is full of dependence on others. Perhaps that is the unusual price of her birth as the ransom for a miracle of God. Like making *balian*, excessive affection must be planted on Kencana. It seems like a benchmark for her age. That kid never grew up. A mountain of love and affection is required for her life" (Rusmini, 2003:21).

On the contrary, with Kencana, Kenanga grows with incomplete affection and love. She was abandoned by her parents, especially by her mother. It causes Kenanga to experience fear of dependence. She struggled to be independent. Her demeanor was only because she wanted to show that she did not need anyone in her life. She can even manage her own life, study higher education, and take care of her daughter by herself. The most painful thing that she always remembers is his mother's advice, which directly says that she must give in everything to his younger sister, Kencana. Kenanga's condition is identical to what Horney said regarding the basic hostility of a child towards his mother caused by a lack of love and affection. The following quote describes how Kenanga's parents treated her.

- (2) "Since the first, the mother has always been for Kencana. Kenanga always felt that her mother's love was only for Kencana. It feels like her little sister was the only daughter. It seems like her mother only has Kencana in her mind" (Rusmini, 2003:12).

### 4.2.2.2 Maturity of Personality

Personality refers to a psychophysical system that works dynamically to determine individual characteristics in adapting to their environment. The aspects that affect personality are intellectual, encouragement, emotional, and social relations. The maturity of someone's personality can be identified from the ability of someone to control those aspects. The maturity of personality is also another cause of the Cinderella Complex tendency in Kencana. Her immature personality can be examined from two aspects that influence his personality, which are aspects of motivation and emotion. First, in the encouragement aspect, a woman with personality maturity tends to be able to postpone the fulfillment of needs that demand immediate gratification for herself. In an effort to fulfill her desire, a woman who has personality maturity always considers her beliefs and recognizes reality. This does not appear in Kencana's personality. Kencana always demands the fulfillment of her needs with immediate gratification. She also does not consider ethical values and looks at reality when she wants something. For example, when she requests something and urges her mother to grant her wish. It can be identified from the quotation below.

- (1) "Mom definitely can help", Kencana began to sulk (Rusmini, 2003:18).
- (2) "I told Kencana from the beginning that our relationship was nothing more than friendship. But Kencana was too cunning to be hindered. She pushed her will to my parents" (Rusmini, 2003:146).

The second one is the emotional aspect. The benchmark for the maturity of a woman's personality can be seen in this aspect. A woman with personality maturity is able to realize and manage her emotions, control herself in pleasant or unpleasant emotional conditions, and adjust as well as understand other people. Women who can control their emotions feel the sensitivity of their inward feelings in various types of situations, such as happy, sad, touched, difficult, and many more. This aspect also indicates that Kencana's personality is immature. She cannot control her feelings of displeasure and envy toward other people. These feelings are shown in the form of exaggerated expressions towards Kenanga's daughter, Intan, when she enters college.

- (3) "Kencana, you already have your own life. I believe Bhuana has given the best for you. It is not appropriate if you are still jealous of Luh Intan" (Rusmini, 2003:11).
- (4) "So she felt jealous of Intan. She hates Intan because she thought that Intan is one of the causes of her loss of Bhuana" (Rusmini, 2003:127).

#### **4.2.2.3 Negative Self-Concept**

Individuals with a negative self-concept tend to judge themselves negatively. They feel that they are not worthy enough compared to other people. On the contrary, individuals who have a positive self-concept will judge themselves positively. They accept themselves as a whole and as they are. Self-concept between men and women has a different tendency. It is caused by stereotypes and different treatment from society. Men are considered independent creatures and manage to do anything. Therefore, men's self-concept has a positive tendency. Conversely, women always get a dispensation in terms of independence. They are identified as limited human beings. This negative self-concept is another cause of the emergence of the Cinderella Complex in Jero Kemuning. Her negative judgment of herself was noticed when she was forced by her mother to marry Professor Rahyuda's uncle. Because the family of Professor Rahyuda's uncle is the nobility, she is afraid to disobey her mother's wishes. In this case, Kemuning is aware that she and her family are in the lower class or the Sudra caste. Therefore, she assumes that her duty is to serve a higher caste, the Brahmin caste. After marrying Professor Rahyuda's uncle, Kemuning still settles under her husband (submissive). Actually, she did not love Professor Rahyuda's uncle but loved Rahyuda. However, Kemuning held back her feelings for years until her husband died. Kemuning's negative self-concept that causes her to fear success can be seen in the quote below.

- (1) "When a woman gets the status of a brahmin wife, she is a new woman belonging to her husband's family socially and cosmically. Once Kenanga could not stop thinking why Rahyuda had praised Kemuning so often" (Rusmini, 2003:25).
- (2) "I have been trying to kill my feelings. I know that feeling is wrong," sobbed Kemuning (Rusmini, 2003:75)

#### **5. Conclusion**

Based on the results of the research and discussion above, it can be concluded as follows. *First*, the form of the Cinderella Complex reflected in Oka Rusmini's novel *Kenanga* is the fear of independence, the fear of dependence, and the fear of success. These forms of the Cinderella Complex can be found in the figures of Kencana, Kenanga, and Kemuning. The indications of the Cinderella Complex tendency seen in Kencana's character are (1) longing for a partner who can protect, nurture, and beatify and (2) feeling anxious about living alone. Indications of the tendency of the Cinderella Complex seen in kenanga figures are (1) the attempt to want to be independent in some way and (2) trying to look strong and be able to rely on herself. Meanwhile, the indications of the Cinderella Complex seen in Kemuning's character are (1) preferring the traditional roles of a housewife, (2) obeying her partner's choices and decisions, and (3) rarely or even never challenging herself to get out of her comfort zone. *Second*, the causes of the Cinderella Complex in the female characters in Oka Rusmini's novel *Kenanga* are (1) parenting style, (2) maturity of personality, and (3) negative self-concept. *Third*, the Cinderella Complex causes the women in Oka Rusmini's *Kenanga* novel to experience inner conflicts so that they cannot optimize their own thinking and creative power. Just like the figure of Kencana, who is so afraid of an independent life without the figure of the "savior prince" or Bhuana in her life. Likewise, the figure of Kenanga is afraid of dependence. He seeks to fortify himself from these feelings, even though he is confined to the illusion of his own fear. In Kemuning, it appears that he cannot declare his own identity due to fear of success. Instead, he is caught in a domestic relationship that he does not want.

The contribution of this research to the framework of literary studies is as follows. *First*, the results of this study are expected to bridge the meaning of female reality in the context of the Cinderella Complex in *kenanga* novels. *Second*, this research is expected to contribute theory to future research with different objects of study or as a reference for further relevant research. Nonetheless, this research is still limited to the forms and causes of the Cinderella Complex embedded in the novel. There are still many aspects that can be researched regarding the Cinderella Complex in *Kenanga's novels*, such as how to escape from these tendencies and how the author expresses them. Researchers suggest other researchers develop a focus of study on how to escape the Cinderella Complex tendencies reflected in literature.

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