

**Feminine Mystique Expeirenced By Ana Concion In Angie Cruz's
*Dominicana***

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2023**

**FEMININE MYSTIQUE EXPERIENCED BY ANA CONCION
IN ANGIE CRUZ'S *DOMINICANA***

THESIS

Presented to
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2023**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “Feminine Mystique Experienced by Ana Concion in Angie Cruz’s *Dominicana*” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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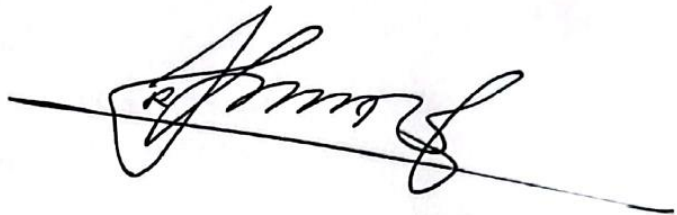
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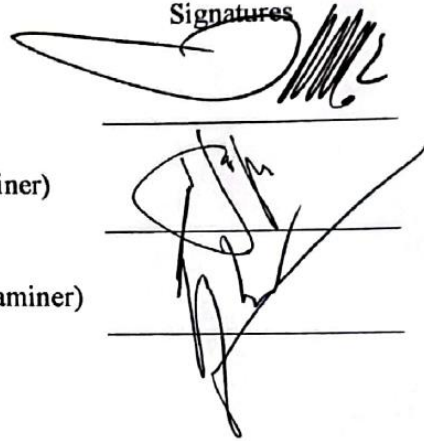
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MOTTO

وَلَاخِرَةُ خَيْرٌ لَّكَ مِنَ الْأُولَىٰ

“Indeed, what is to come will be better for you than what has gone by.”

(QS. Ad-Duha: 4)

“How you love yourself is how you teach others to love you”

DEDICATION

This thesis is dedicated to my parents,
for their endless love, encouragement, and support.

Also, to all the tough women who are fighting for equality.

Let's stand up for our rights and remember that we are God's most precious gift to
mankind.

And lastly, to all people who care and love me. The way you always stand beside
me is commendable; I wish this bond to be evergreen.

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ABSTRACT

Dewi, Cahyanita Pramestya. (2023). *Feminine Mystique Experienced by Ana oncion in Angie Cruz's Dominicana*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Hafidhun Annas, M.Hum.

Key Words: Women, Feminine Mystique, Feminism, Efforts

Women are often deprived of their rights based on sexual orientation, gender identity, or sex characteristics. Betty Friedan thinks patriarchal culture makes women too passive, do not think independently, and do not work for themselves. In addition, women are often trapped in feminine mystique, meaning that they are only fixated on the demands of serving their husbands and doing domestic chores. The novel *Dominicana* by Angie Cruz talks about Ana (the main female character) trapped in a feminine mystique. That novel is the primary source of data in this study. The aims are to find out how feminine mystique is presented in the novel and explain Ana's efforts to get out of these issues. The researcher uses a feminist literary criticism as an approach and applies Betty Friedan's feminine mystique theory. Thus, the results of this study indicate that Ana did not get her rights as a woman and only did domestic chores without having access to public sphere. Therefore, she made various efforts, such as against her husband, finding a part-time job, joining an English class, and revealing her husband's affair.

ABSTRAK

Dewi, Cahyanita Pramestya. (2023). *Feminine Mystique yang Dialami oleh Ana Concion pada Novel Dominicana* Karya Angie Cruz. Skripsi. Program Studi Sastra Inggris. Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Hafidhun Annas, M.Hum.

Kata Kunci: Perempuan, Feminine Mystique, Feminisme, Upaya-Upaya

Perempuan seringkali dirampas haknya berdasarkan orientasi seksual, identitas gender, atau karakteristik seks. Betty Friedan menganggap budaya patriarki membuat perempuan terlalu pasif, tidak berpikir mandiri, dan tidak bekerja untuk dirinya sendiri. Selain itu, perempuan seringkali terjebak dalam mistik feminin, artinya hanya terpaku pada tuntutan melayani suami dan melakukan pekerjaan rumah tangga. Novel *Dominicana* karya Angie Cruz menceritakan tentang Ana (tokoh utama wanita) yang terjebak dalam mistik feminin. Novel tersebut merupakan sumber data utama dalam penelitian ini. Tujuannya adalah untuk mengetahui bagaimana mistik feminin disajikan dalam novel dan menjelaskan upaya Ana untuk keluar dari persoalan tersebut. Peneliti menggunakan kritik sastra feminis sebagai pendekatan dan menerapkan teori mistik feminin Betty Friedan. Dengan demikian, hasil penelitian ini menunjukkan bahwa Ana tidak mendapatkan haknya sebagai perempuan dan hanya melakukan pekerjaan domestik tanpa memiliki akses ke ruang publik. Karena itu, ia melakukan berbagai upaya, seperti melawan suaminya, mencari pekerjaan paruh waktu, mengikuti kelas bahasa Inggris, hingga mengungkap perselingkuhan suaminya.

مستخلص البحث

ديوي، كاهيانيتا براميسيتيا (2023) الغموض الأنثوي الذي اختبرته أنا كونسيون في دومينيكانا أنجي كروز. البحث الجامعي، قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: حفيظون الناس، الماجستير.

الكلمات الأساسية: المرأة، الغموض الأنثوي، النسوية، الجهود

أصبحت العولمة مصدر قلق كبير اليوم، مما أدى إلى تحولات كبيرة في العلاقات الاجتماعية وجعل القضايا العالمية أكثر وضوحاً. يتميز بحالة يستطيع فيها الشخص التحرك بسهولة من مكان واحد إلى مكان آخر. وبالتالي، فإن هذا يحجب معنى هوية المرء وجنسيته. لذلك، تثير هذه البحث القضية باستخدام منهج البنيوية والعالمية. موضوع هذا البحث هو سيناريو فيلم أحد عشر في المحيط الذي يحتوي على قضية مماثلة. والهدف هذا البحث هو معرفة كيفية تمثيل العالمية في سيناريو فيلم أحد عشر في المحيط ومعرفة نوع العالمية التي تختبرها شخصيات أحد عشر في المحيط. يستخدم الباحث منهج البنيوية، ومفهوم ستيوارت هول للتمثيل، والهوية العالمية، والعالمية الخيالية. ثم باستخدام طريقة وصفية نوعية، وجد الباحث أن التمثيل العالمية في سيناريو فيلم أحد عشر في المحيط يظهر من خلال الحوار والسرد واتجاهات التمثيل. بالإضافة إلى ذلك، فإن العالمية التي تظهرها شخصيات أحد عشر في المحيط تتضمن هوية عالمية وعالمية خيالية بسبب استخدام الهاتف كوسيلة للتواصل العالمي. بناءً على نتائج البحث، يمكن استخدام هذا البحث كنموذج للباحثين المستقبليين في إيجاد قضايا العالمية في الأعمال الأدبية.

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CHAPTER I

INTRODUCTION

This chapter provides the introduction of the research. These include background of study, problems of study, significances of study, scope and limitations of the study, and the definition of key terms. The researcher also summarizes several previous studies related to this research.

A. Background of Study

Feminism is a human rights movement in today's world. Often, the term appears when discussing gender inequality between women and men. However, feminism has no patent meaning because feminists have different conceptual and theoretical foundations. Generally, it is a social conflict movement driven by feminist pioneers to break down patriarchal values that are always protected by strong structural-functional traditions. Feminism strongly disagrees with patriarchal culture. Men are too special to be the center of power. It results in injustice for women in property ownership, access, and control over resources (Puspitawati, 2013, p. 4). Thus, feminists are aggressively campaigning for the equality of women's rights, which have long been deprived. Feminism is not a movement that invites women to fight men but an effort to find the root causes of problems that often occur in women and provide plans and policies that they can use to reduce their burden. Finally, women can develop themselves as whole person (Tong, 2009, p. 7).

Along with the times, more and more extraordinary women are fighting for the freedom of their people's liberalism. One of the pioneers was Betty Friedan, an influential figure in the discourse of feminism in America. She wrote several books which contain about the condition of women in society. In her book *The Feminine Mystique*, Friedan thinks that women are too passive, don't think independently, and don't have to work for themselves. They tend to be fixated on society's demands that require women to serve their husbands at home and are valued as noble. Friedan thinks all of that is a form of injustice. So, she invites women to break through all forms of gender injustice and demand human rights so that women have the chance to experience and have the right to voice in society and the world. She also emphasizes that women are more aware and take seriously the problems that often befall them (Friedan and Quindlen, 2001, p. 16). The development of feminism influenced several novelists to raise stories with the theme of women in literary works. One of them is a novel by Angie Cruz entitled *Dominicana*.

Dominicana was published in 2019 and shortlisted for the 2020 women's award for fiction; Angie Cruz tells the story of Ana Concion's restrained life. Set in Dominica and New York in the 1960s, the story begins by introducing Ana Concion, a fifteen-year-old Dominican who is required to marry Juan Ruiz, who is twice her age. After marriage, Juan took her to New York to live together in an apartment. Ana has big dreams about the happiness she will have after marriage. Unfortunately, Juan does not keep his promise to allow Ana to work and go to school. Ana became a housewife who had to be cooped up in an apartment. The novel's uniqueness tells the story of Ana, who struggles against oppression given

by her husband to gain freedom in life. She does not speak English, but she adapts to society and overcomes her fears to break free from the prison her husband created. Therefore, she can be categorized as a feminist figure in *Dominicana's* novel because she fights for her liberalism. Apart from that, Ana's story describes the situation of western women in the early 1960s, when the women's movement had not campaigned vigorously, so women did not have complete and individual freedom.

The author conducted this research to dig deeper into how the Feminine Mystique theory espoused by Betty Friedan is applied in a literary work by answering the questions that have been formulated. In addition, feminism is a phenomenon related to real-life problems. Many women campaigned for the importance of understanding feminism to survive in the patriarchal era. Thus, when studying and analyzing this novel, the researcher get better understand the ideology of feminism and its forms depicted through fictional characters. Furthermore, UIN Maulana Malik Ibrahim Malang students have never examined this novel, so it can be a bridge to find inspiration for them to research the same object.

In this study, the researcher describes several previous studies related to research theory and topic. The use of previous research is to get novelty from the research that has been done. Several journals use the Feminine Mystique theory by Betty Friedan. First, Sangeetha, Mohan, Kannan (2022) in *Liberal Feminism: Emphasizing Individualism and Equal Rights in Meena Kandasamy's When I Hit You*. The findings of this study are that female protagonists have the essential characteristics of liberal feminism, such as autonomous freedom, individualism,

patriarchal domination, and gender parity. Second, Kusumaningtyas and Nugroho (2022) in their journal entitled *Breaking Down the Concept of Feminine Mystique in Esti Kinasih's Cewek*. The results of this study reveal that female characters try to eradicate the mystical feminine construction that develops in society. Three female characters, Febi, Langen, and Fani, construct the concept of feminine mysticism to make people aware that women are superior creatures and have the same rights as men.

Third, Jameel, Ramzan, and Faisalullah (2021), in their journal *A Modern Feminist Critique of Doris Lessing's The Golden Notebook*. This research reveals sexual, political, and family conflicts that often occur in women. They also found that the conflicts that occurred with women did not make their personalities develop, and they could not move freely within the family structure. Fourth, Fajarani (2021), in her journal entitled *Liberal Feminist Values as Reflected in Leo Tolstoy's Anna Karenina*. From the study, she can conclude that Anna Karenina is a kind, beautiful, and compassionate figure. She has a liberal feminist character because she can fight against the patriarchy imposed by her husband. Fifth, Listiana (2020) in *The Negotiation of the Feminine Mystique in Beauty and the Beast Script*. This study shows that there are two forms of Feminine Mystique found in the text: neglect of village women and prohibition of women's access to education. In terms of negotiation, the main female character takes actions that can be divided into two, namely becoming an independent woman and being able to save other people's lives.

Sixth, in *The Roles of Sophie Neveu as a Reflection of Women's Equality in Dan Brown's The Da Vinci Code Novel* by Rahayu, Paturohmah, and Suyatman (2019). The study shows that Sophie Neveu is a woman who is confident, strong, competitive, adventurous, and independent. Seventh, Mandey, Wantasen, and Warentek (2019), in their journal entitled *Reflection of Feminism in The Best of Me Novel by Nicholas Sparks*. The study results show that the main female character, Amanda, struggles against patriarchy according to the concept of feminism adapted from Betty Friedan. Eighth, *Feminine Mystique dalam Drama First Blood Karya Sutradara Yukihiro Tsutsumi, Natsuki Imai, Fuminori Kaneko dan Arata Kato* by Astuti (2018). The results of this study indicate that the character of Toma can be separated from the feminine mystique, which assumes that women are only allowed to do domestic work. Toma proved it through her profession as a detective and could work better than men.

Researcher also found several theses which used Betty Friedan theory. Pertiwi (2021), under her thesis entitled *The Portrayal of Women in Alice Sebold's The Lovely Bones*. The result shows that there are five female characters with diverse and strong characters. Each of them represented the trapped housewives and the new women. Then, Ramadhani (2020), with the title *The Representation of Liberal Feminism in Elmer Boyd Smith's the Story of Pocahontas and Captain John Smith*. This study concludes that the story contains the ideology of liberal feminism, which is represented through the main character. Women are described as having the same strength, intelligence, appearance, and potential as men. In addition, educated, capable, and mentally healthy women are depicted in the story.

This study has similarities and differences with the previous research above. The similarity is the use of the topic and the Feminine Mystique theory by Betty Friedan. The difference lies in the research object: the novel by Angie Cruz's *Dominicana*. In analyzing the novel, the researcher only focuses on the main character, Ana Cancion, by identifying her actions and conversations reflecting the feminine mystique and her efforts to fight against it using Betty Friedan's perspective. So, the researcher did this research with the title *Feminine Mystique Experienced by Ana Cancion in Angie Cruz's Dominicanana*.

B. Problem of Study

Based on the above background, the researcher formulated problems of study, as follow:

1. How is Feminine Mystique presented in the novel?
2. What are Ana Cancion's efforts to get her freedom of Feminine Mystique issue?

C. Significance of Study

Theoretically, this research is expected to enrich knowledge about social issues, especially feminism. Also, it can add to previous research to inspire future researchers to analyze literary works using a similar frame of mind to the theory of Feminine Mystique by Betty Friedan. Furthermore, the researcher invites readers to think critically and aggressively campaign for the feminist movement so that women around us are aware and get equal rights.

D. Scope and Limitations

The *Dominicana* novel can be analyzed from various points of view. However, this study intends to answer the formulation of the problems that has been determined. Therefore, the researcher will limit the scope of the discussion. The researcher will focus on the forms of Feminine Mystique and the struggle to get out against it that are attached to the character of Ana Cancion. In answering this, the researcher uses the theory of Feminine Mystique by Betty Friedan with a feminist literary criticism approach.

E. Definition of Key Term

1. **Feminism:** A revolution fought for by feminists because women stop at the evaluation stage, which is far from their human capacity. (Friedan, 1974, p. 78)
2. **Feminine Mystique:** A problem that has been buried, unspoken, for years in the minds of American women stems from the notion that genuinely feminine women had no desire for careers, higher education, or political rights-independence; instead, they found complete fulfilment in the domestic sphere. (Friedan, 1974, p. 11)

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the related concept and theories applied to this research. It consists of explaining Betty Friedan's theory of *Feminine Mystique* and the approach used, namely feminist literary criticism.

A. Feminist Literary Criticism

Criticism is an inspection of a phenomenon that occurs in society. Critical terms and developments have always evolved throughout history. During the Renaissance, the terms philologist and grammarian appeared to refer to an expert with a special interest in ancient works. In that concern, the critic is devoted to investigating and correcting ancient texts. Further, Wallek states that literary criticism studies concrete literary works by emphasizing researchers' assessment. That is also consistent with Pradopo's opinion (in Wiyatmi, 2012, p. 3), which states that literary criticism is a science that "judges" a literary work, gives critique, and determines the quality of the work. The two meanings that have been described have substantial continuity, derived from judging or giving value to the quality of a literary work (Wiyatmi, 2012, p. 3). Based on the several expert opinions that have been explained, literary criticism is a branch of literary studies that relate to literary works directly through the stages of interpretation, analysis, and evaluation. Literary criticism aims to understand and interpret the phenomena contained in a literary work.

Various literary criticism has emerged along with the development of literary theory used to study work. Based on the orientation and focus, there are four literary criticisms, namely expressive literary criticism, which focuses on the author; objective literary criticism is oriented to the work without being connected to the author. Then, mimetic literary criticism discusses the relationship between literary works and the reality that occurs in society. Finally, pragmatic literary criticism in relation toward the reader. Those theories have also developed into several other theories, one of which is feminist literary criticism which combines expressive theory, memetic, and feminism which is a doctrine that wants to combine women's equal rights to become an organized movement to achieve women's human rights. Furthermore, it is also interpreted as an ideology of women's liberation, if women experience injustice because of their gender (Wiyatmi, 2012, p. 12).

The emergence of feminist literary criticism is influenced by the history of the second-wave feminist movement that occurred forty or fifty years ago (Plain and Sellers, 2007, p. 6). It was marked by the publication of a book entitled *The Feminine Mystique* by Betty Friedan in 1963. Second-wave feminism influenced various sectors of life. That can be seen from the increasing role of women in United Nation programs and the existence of feminist literary criticism. In addition, various organizations emerged that fought for women's rights, namely the *National Organization for Women* (NOW), the *National Women's Political Caucus* (NWPC), and the *Women's Equity Action League* (WEAL). The organization's main goal is to improve women's status with legal and social pressures in various institutions.

According to feminists, women and literature are two continuous things in an inferior position. In the late 1960s, a survey in the United States revealed that men wrote most literary works. Like the feminist movement, feminist literary criticism first developed in the United States in the 20th century, along with the continuous feminist movement demanding justice and gender equality. Then, it spread and developed rapidly in Canada until it expanded to France in the early 70s. Until then, various visions, missions, methods, and various types of women-based literary research emerged (Buana, 2009, p. 260-261).

The main objective of feminist literary criticism is to find out gender relations, the relationship between women and men in social construction. Through feminist literary criticism, critics will find forms of oppression and women's struggles to equalize rights with men. Therefore, feminist literary criticism reads and reconstructs literary works focusing on female characters. Feminist literary criticism is considered a revolutionary study because it can subvert discourses of male domination (Ruthven, 1985, p. 6). Yoder (in Suwardi, 2010, p. 3) explains that feminist literary criticism is neither criticism of women nor criticism of women writers. But in feminist literary criticism, readers must be able to criticize and realize that there are problems related to sex, culture, literature, and public life. In addition, from the point of view of feminist critics, they hope to change the world where women are valued as creative and rational beings (Dobbie, 2012, p. 113).

In its paradigm, feminist literary criticism has various sorts. First, feminist literary criticism of women as readers focuses on the images and stereotypes of women in literary works. This criticism also examines why women are often not

considered valuable and even almost ignored in literary works (Buana, 2009, p. 267). The second is gynocritical literary criticism which examines the history of women as writers, starting from the style of writing, themes, writing structures, genres, as well as rules and the development of the tradition of women writers (Showalter, 1985, p. 131). Besides that, it also examines creativity, profession, customs, and traditions that influence the writer's mindset. This literary criticism is called gynocritics, which aims to find differences in women's and men's writing.

Another variety of feminist literary criticism is psychoanalytic feminist criticism which focuses on the study of women's writings, which are seen as a reflection of their authors. Feminist psychoanalytic literary criticism emerged as a sign of feminist rejection of Sigmund Freud's ideas (Tong, 2009, p. 196-197). Freud stated that women are jealous of men because they do not have a penis (penis envy). Then women give birth to babies who are considered substitutes for penises. Therefore, they take good care of them and love them. It affects the psychology of naturally compassionate, caring, and empathetic women. Betty Friedan later rejected this idea. She argued that women's position and powerlessness had nothing to do with women's biology but rather the result of the social construction of feminism (Tong, 2009, p. 196).

Next, Marxism feminism. This criticism is used to analyze female characters in literary works from a social or class point of view that is formed in society. By using the class ideology of Karl Marx and the theory of Marxism, this literary critic examines that classism is a factor in the occurrence of oppression. The division of labor based on gender places men in the public sphere while women are

in the domestic sphere. It creates a gap that results in men controlling the production area. Finally, literary criticism of black and lesbian feminists who try to support and provide space for black women and lesbians who are marginalized and oppressed by both men and women, especially white people. This literary criticism seeks to pay attention to black women and lesbians contained in a literary work (Humm, 1986, p. 73)

B. Betty Friedan's Theory of Feminine Mystique

According to Betty Friedan, *Feminine Mystique* is a problem that has been buried, unspoken, for years in the minds of American women stems from the notion that genuinely feminine women had no desire for careers, higher education, or political rights-independence; instead, they found complete fulfilment in the domestic sphere. It was the strange turmoil, discontent, and longing American women suffered in the mid-twentieth century (Friedan, 1974, p. 11). Precisely it happened after World War II, public awareness about feminism began to decline. Social messages from various sources urge women to find satisfaction in the domestic sphere alone, which makes them feel gloomy and empty. It makes all terms in every field and profession controlled by men; there is no role for women to take part in the profession that their husbands are involved. At the time of the publication of this book, many American women were married at 20, and even colleges were no longer institutions for education but places to find husbands. But many early marriages end unhappily. Because it only keeps women locked up without ever leaving the house except to take their children, go shopping, or attend

events with their husbands. American women did not have a job outside the home then.

1. The Common Role of Women

In the late fifties, a sociological phenomenon occurred where a third of American women worked, but they were elderly and had no passion for a career. They are married women who work part-time to help pay for the education of their husbands or sons. Or they are widows who work to support their families. Very few women are engaged in professional jobs resulting in a shortage of nursing, social work, and teaching workers that impacted the financial crisis in almost all of America. Scientists note that many American women's brain power needs to be used. A girl doesn't study physics and refuses scholarships or offers of work in real estate offices because they think it is "unfeminine." Like all American girls at that time, their happiness was self-sufficient by having a husband and four children and living in a lovely house in the suburbs, which are imagined as having pretty faces, being educated, and only worrying about their children, husbands, and homes. It was considered a "feminine" job and was dreamed of by almost all-American girls at that time (Friedan, 1974, p. 13). But unfortunately, many of them don't know who they are in the end. They want to run away or cry in the house. A mother of four told Friedan:

All I wanted was to get married and have four children. I love the kids and Bob and my home. There's no problem you can even put a name to. But I'm desperate. I begin to feel I have no personality. (Friedan, 1974, p. 13-14)

Based on this, women who face Feminine Mystique also feel an identity crisis. In chapter three of her book, Friedan recounts her experience of giving up her career

as a psychologist because she was not sure about herself. Feminine Mystique makes women trapped in a dilemma of searching for self-identity. They don't know who they are. As many researchers say, American women do not have confidence in their identity that will be shown to the public, which can affect every aspect of their lives. According to Friedan Mystique encourages women to ignore questions about their identity. Mystique answered questions about self-identity with the words "Juan's wife" or "Jasmine's Mother." They also need to learn more about the real plans they want to realize to achieve their dreams. Worse, no one warned American women to decide what they wanted other than to be wives and mothers to their children (Friedan, 1974, p. 64). The American woman of that time had no personal image to define who she could be or wanted to be. Friedan, in her thesis, said that the essence of women's problems today is not sexual but an identity crisis that has developed because of Feminine Mystique.

American women are so unsure of who they should be that they look to this glossy public image to decide every detail of their lives. They look for the image they will no longer take from their mothers. (Friedan, p. 65, 1974)

Women at that time did not have definite goals. Instead, they stopped a lot in their careers and education to get married and raise their children. They want to be seen as successful women doing "feminine" things such as serving their husbands, doing housework, and taking good care of their children. Educated and intelligent women will be considered as failing in fulfilling femininity. However, bad things happen when they become housewives. Everything will feel monotonous, and women will feel empty because all the activities they do are solely for the happiness of their husbands and children.

Furthermore, according to Betty Friedan, women should get an education. Education is everything related to the outside world, not just sex. Because so far, Betty Friedan believes that women only get an education that focuses on femininity. The point of education in question is finding the life of the mind, taking place in the world, and pursuing the truth. When you are in college, there is a feeling that you will become a new person and realize that there is a more prominent place than home. Education must make people have a broad outlook, be independent, disciplined in their thinking, committed to some products, and have faith based on understanding the world and integrating their personality. The main obstacle to such growth is that they are too rigid in their preconceived notions of women's roles. A study revealed that finding an identity and needing to be independent in society is not determined by sex roles but by experience gained through higher education. The dream of continuing to study at university seems to be a substitute for the desire to get married. Girls who did not go to college were more likely to express their desire to marry and be more aware of their sex role (Friedan, 1974, p. 156). Thus, college and travel are alternatives that can be used to have a much broader view of the role of sexuality. Girls who graduate from high school are more likely to assume early marriage and assume adult sex roles. In addition, they have a more developed conception of sexual drive. In contrast, girls who go to college will put off the realization of their sexual identity for a while. Thus, sexual energy will turn into a desire to focus on college, enjoy luxury, and have more sensual experiences (Friedan, 1974, p. 157).

2. A New Life Plan for Women

In the last chapter, Friedan provides solutions for women in dealing with the *Feminine Mystique*; she says that the freedom to lead and plan life will be very scary if they have never done it. When society asks a few women, every woman must answer by listening to her conscience to find her identity in this world that often changes. They must create it based on their abilities and needs to form a larger goal that will shape the future (Friedan, 1974, p. 326). Facing a problem is not solving it. But when they face it, like American women today, they can define themselves without the help of an expert. Once they can see through the mystical feminine delusions, they are more likely to find solutions than they might have thought.

In dealing with the problems of American women, Friedan provides two ways. First, they must firmly say no to the image of a homemaker. It does not mean divorcing her husband or leaving her children, but not considering household work as a career, but work that must be completed quickly and efficiently. That way, they will save a lot of time and can be used to do the creative things they want. The second step is to see marriage as it is. There is no exaltation of the excess as suggested by the mystical feminine. Many women are dissatisfied with their husbands and resentful of their children because they think marriage is the ultimate goal in their life. But when they use their abilities for their purposes and interests in society, they will feel new feelings of perfection that they have never felt before (Friedan, 1974, 330). If work is to be an outlet for a woman, work must be considered part of the life plan, where she can grow as part of society. American

women have now changed. They leave their ambitions for marriage and have new plans for their lives by choosing to work in agencies. Women began to innovate in medicine, PTA, editor, writer, and so on. If they have a baby, they will work part-time even though the salary is meager and will be used to meet household needs. It proves that women have contributed to the public sphere. They already think that being a housewife is unimportant in a woman's life (Friedan, 1974, p. 362)

CHAPTER III

RESEARCH METHOD

This chapter contains the research framework used in this study. It consists of research design, data source, data collection, and data analysis. This method is essential and valuable so that the researcher can organize in detail and the reader can understand how to do the research.

A. Research Design

This research is included in studying literary criticism to examine a literary work. Wallek (in Wiyatmi, 2012, p. 2) mentions literary criticism as a concrete literary study by emphasizing the researcher's assessment. Literary criticism also classifies a study of limiting, organizing, analyzing, and evaluating a literary work. One of the literary theories that can be used is feminism. Under the design of literary criticism, this study concentrates on analyzing the literary work entitled *Dominicana* using a feminist literary criticism approach. The novel that is used in this research contains of social issues in the view of feminism.

B. Data Source

The data source is a novel, *Dominicana*, by Angie Cruz, published in 2019. The novel consists of 364 pages and 6 chapters in e-book form. The data to be analyzed is in the form of quotations consisting of phrases, sentences, paragraphs, and conversations originating from the novel *Dominicana*.

C. Data Collection

During the process of collecting data from Novel *Dominicana*, there were several stages that researchers carried out. At first, the researcher read this novel to understand its contents. Then, the researcher re-reads to comprehend the contents more deeply, especially those related to the research topic. Next, the researcher marks essential points, especially those related to the research topic.

D. Data Analysis

After the data is collected, the researcher analyzes the data. The steps taken at this stage are sorting, categorizing, analyzing, and concluding. Researchers categorize the data according to the theory used. The actions taken in the analysis refer to Betty Friedan's theory of Feminine Mystique. The theory helps to answer the problems formulated. Finally, the researcher draws the conclusion from the study.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents an analysis based on the data found in the novel *Dominicana*. It aims to answer the problems that have been formulated so that the findings and discussions are related to the how feminine mystique presented in the novel and the efforts she has made to be free from it. Quotations in the novel became data to find research results.

A. Feminine Mystique Presented in the Novel

Feminine Mystique is a problem that has been buried, unspoken, for years in the minds of American women stems from the notion that genuinely feminine women had no desire for careers, higher education, or political rights-independence; instead, they found complete fulfilment in the domestic sphere. It was the strange turmoil, discontent, and longing American women suffered in the mid-twentieth century Experts tell them how to catch men, breastfeeding children and do all the household chores. In addition, they are taught to look feminine to make marriage more exciting so that their husbands do not die young and their children do not grow up naughty. (Friedan, 1974, p. 11)

In the novel *Dominicana*, the Feminine Mystique issue is experienced by Ana Cancion. She is one of the women who decided to get married at 15. Meanwhile, Juan is an adult male aged 32 years. She is willing to drop out of school to marry Juan. The main reason she accepted Juan was that her husband would provide a better life. However, instead of getting it, Ana is trapped in the

Feminine Mystique where she must carry out her duties as a housewife, raise children and serve her husband. These symptoms are the same as housewives in America in *The Feminine Mystique*, expressed by Betty Friedan. The description of the Feminine Mystique experienced by Ana is found in the following quotation:

Get to work, Ana! You're now a wife. You have duties. I start with the kitchen. I mix vinegar with water in a bowl and scrub the grease from the walls and counters. I pull a hunk of ham, bottles of soda, a bag of bread, and a bunch of plátanos from the fridge and clean the shelves. I rearrange the condiments, making notes on a napkin, with a pencil I found by the saltshaker, of what Juan needs to buy at the supermarket. I place the dead chicken in the fridge for plucking, cleaning, chopping, and cooking later. I soak the sheets and scrub them clean. (p. 70)

The quote above illustrates Ana's thoughts about the role of a wife. It happened exactly when Ana had just set foot in New York, and Juan invited her to go to the apartment they would live in. At that point, Juan leaves her, so Ana rushes off to do some household chores. Ana considers herself a housewife who must carry out domestic activities such as cooking and preparing food ingredients. Like *Feminine Mystique*, which thinks women have to work according to their femininity, Ana must be able to prepare all kinds of food ingredients, clean them, and store them in the refrigerator. It is also shown in the following quotation:

On most nights I try to wait for Juan but fall asleep on the sofa. I plate mangu and slices of ham and leave it over the gas stove in case he's hungry. (p. 77)

This section describes the routine that Ana did when she became a wife. She always waited for Juan to work late into the night and prepare everything her husband needed. Ana had no other activities; she never even left the apartment or opened the door for people who wanted to visit. Ana just cooks and makes sure Juan gets the best service from her. In the concept of the *Feminine Mystique*, women will tend to prioritize and serve their husbands. They consider a husband is

a person who must always be fitted and glorified. They even forget the happiness in their lives; devotion to their husbands is a special and obligatory thing to do. That is also supported by the following quotation:

*Dinner's ready, I say, then pop up to a sitting position. Dinner's ready will always be ready, until death do us part.
Get me a drink. I'm thirsty. (p. 77)*

The quotation above explains how Ana serves her husband and how her husband treats her. The sentence '*will always be ready, until we do part*' describes Ana, who always fits and suits her husband. She will carry out the role of a wife who is only tasked with domestic work for the rest of her life. Then, the quote also explains Juan, who treats his wife like a servant who must provide for all his needs; even Juan doesn't hesitate to snap at Ana when she is deemed to have made a mistake. In the concept of Feminine Mystique, social messages from various sources urge women to seek satisfaction only in the domestic realm. Which means they have no other important role in the household. No matter how empty their lives are, women trapped in Feminine Mystique want their husbands to be proud of them because they are seen as capable of taking care of all issues relating to the domestic sphere. Friedan's statement in the Feminine Mystique stated that women in America at that time's only dream was to be perfect wives and mothers; their highest ambition was to have five children and a beautiful house, and their only fight was to get and keep their husbands. They had no thought for the unfeminine problems of the world outside the home; they wanted the men to make the major decisions (Friedan, 1974, p. 14). It is also followed by Ana's statement below:

I fetch the bottle, this time hidden in the toilet tank, and pull a glass from the cabinets. My handshakes while I pour the whiskey. I want to do everything right, for him to be proud, to be without regrets. Are you sure you don't want to eat? I ask. (p. 78)

From the quotation above, it can be seen that Ana wants to make Juan proud when he has a wife like her. She tried to memorize the locations of Juan's belongings so that Ana could pick them up quickly when he wanted them. It is also supported by Ana's statement below:

After cleaning and organizing for weeks, I have tried my best to know where things are, but he keeps moving the bottle. (p. 78)

Following the concept of the Feminine Mystique, where women want to have the image of a perfect wife. The word "perfect wife" in question is those who can do various things related to household chores and other things related to their femininity. In this sentence, Ana describes her efforts in cleaning and organizing for weeks, indicating her responsibilities in maintaining the household. However, despite her efforts, she expresses frustration as Juan keeps moving the bottle, disrupting the order she has established. This situation highlights the unequal distribution of domestic responsibilities and the power dynamics influenced by patriarchal norms. Ana's domestic role is also shown in the following quotation:

*Do you want coffee with milk?
He usually drinks his coffee black with a ton of sugar, but I always ask. If I don't, he'll call me lazy.
Because what kind of wife won't bother to boil the milk for her husband? (p. 132)*

Women are required to be able to do all things related to house chores. In contrast, that should be a shared responsibility. Whereas those who could not do household chores, such as making coffee for their husbands, were considered not feminine. Even though making coffee is easy and can be done by everyone,

including men, it is regarded as women obligatory. Domestic chores given to women have a significant impact on their lives. It makes them do not have much experience or relationships with society. They also tend to depend on their husbands because their days are just at home without socializing with other people. In addition, they have no personal identity. Mystique encourages women to ignore questions about their identity. Mystique answered questions about self-identity with the words "Juan's Wife" or "Jasmine's Mother." That is evidenced in the excerpt below:

*So, you're Anita, the wife of Juan?
I nod, an idiot with a wide-open mouth, plain and built like a young boy. I'm the girl who doesn't know anyone. I am now Anita, or just A, a big responsibility for Juan, not capable of having my own friends, my own life. (p. 134)*

The quotation above explains the beginning of Marisella's meeting with Ana. Marisella did not know Ana personally but knew that Ana was Juan's wife. In this case, it illustrates that Ana does not have an identity for herself. Inequality in the distribution of roles in the household makes Juan more widely known. Besides that, Juan is considered the head of the family and has power over Ana. That made Ana known as "Juan's wife," not as Ana Concion, who came from the Dominican Republic, or other typical identities attached to her personally. Apart from that, the quote above shows that Ana has no companions because Feminine Mystique recommends that women are locked up in the house every day to do household chores without having any relations in the public world, ultimately making women become not independent and pendant a lot on men.

In addition to the image of being a housewife, Feminine mystique assumes that a woman's life will be fulfilled by her sexual relationship with her husband. So

many of them are only used as gratification and sexual objects for men. It was also experienced by Ana, as shown in the following quotation:

*I place my hands over his sour breath.
And he charges at me, spreads my legs apart, grabs and pulls my
breasts.
I clamp, as if through sheer force I can break his manhood in half. The more I tighten
my muscles around him, the harder he thrusts. The harder he thrusts, the easier it
becomes for him to enter. My thighs shake, my blood rushes to my sex. I want to die.
(p. 107)*

The data above describes Juan forcing Ana to have sex with him. It happened in their apartment room after Juan came home late at night drunk. Ana, who was waiting for him and took the initiative to serve dinner, received unpleasant treatment from Juan instead. Their marriage, not based on love, forced Ana to satisfy Juan's lust. The author considers this a form of harassment by Juan against Ana. The thing that underlies this action is Juan, who adheres to patriarchal views and thinks he has full control over his wife's life and body. In addition, stereotypes that see women as weak creatures make them often looked down upon and treated arbitrarily. That also makes women obliged to submit to men. It makes them unable to develop into a firm personality and able to stand up for themselves. Meanwhile, Feminine Mystique's assumption states that a wife will meet from her sexual life, even though this is inversely proportional to the existing reality. That also supported by the quotation below:

*Be good, pajarita.
He grabs me by the waist and mashes my lips with his mouth. He pats my cheeks
three times as he would a baby's bottom.
You're finally gaining some weight, pajarita. I don't care for skinny women I can
snap like a twig.
I lock the door behind him. When Juan leaves, a tangible calm comes over the
apartment and also over me. (p. 132)*

The above quotation also proves that women trapped in the Feminine Mystique are powerless to fight against their husbands. Even though Ana was uncomfortable with the treatment of Juan, who gripped her waist and pressed her lips against her, Ana never refused or protested. She reluctantly gave everything Juan wanted even though it hurt her. Women trapped in Feminine Mystique tend to follow all their husband's wishes because their happiness depends on the happiness of their husbands and children. Even Ana and Juan's household is not decorated with happiness because Ana has always been the object of Juan's oppression. The form of Feminine Mystique experienced by Ana is also described in the following quotation:

*I can't help myself
I love you and nobody else
We sway together for a long while. Though upbeat, the song is sad. This is good-
bye. I know it by the way our hands weave together and by the way I have to finally
let him go. I have chosen my family. There will be no César and Ana forever. (p.
336)*

The quotation above describes the meeting of Ana and Cesar, her brother-in-law. They love each other and decide to go to Boston and start a new life with Ana and the baby she is carrying. However, Ana chooses to leave Cesar and stays with Juan even though she discovers that Juan is having an affair with Caridad. She chose to survive for the baby in her stomach. Ana's actions are a reflection of women trapped in the Feminine Mystique. Even though Juan had mistreated her, she kept their marriage together.

Moreover, she also considers the happiness of the child he is carrying. Ana did not think about herself at all. She wants to make her husband and children happy and maintain their marriage even though it makes her more and more oppressed

daily. When their child was born, Juan never took part in raising his child because it was Ana's job, as evidenced in the following quotation:

I carefully back myself onto the bed and slide myself into a sitting position, afraid of the shooting pain every time I cough, sit, walk, or stand. The doctors warned me not to squat, not to stretch, not to carry heavy objects. Take it easy, they said. (p. 355)

The quotation above describes Ana's condition after giving birth. She can feel the pain caused at any time when she moves or does strenuous activities. So what she should do is get enough rest and treat the wounds caused after giving birth according to the doctor's advice. But this is inversely proportional to Ana. Postpartum circumstances did not hinder her role as a wife. These stereotypes teach women to be complete mothers to their children. There is no significant contribution from the husband because, according to *Feminine Mystique*, the main task of a wife besides doing domestic work and serving her husband is to take care of their children because it is considered a woman's duty under her femininity. That is evidenced in the following quotation:

The baby wakes up hungry. I'm hungry too. I unravel her from the blanket, placing her on my breast. I hear Juan laugh over the blaring music in the other room. Take it easy? Here? A cool glass of water, please. A salt bath to soak in for the pain, please. Some quiet, please. The baby fusses; her gums tug at my nipple. (p. 355)

The quotation above describes Ana's situation with her baby. After Ana decided to leave the party celebrating the birth of her baby that Hector and Yrene were holding, she went to the bedroom to put her child to sleep. Ana takes care of Altagracia alone because Juan does not care at all. Even though Juan knew that Ana was weak after giving birth, he enjoyed the party with his siblings instead. When Altagracia woke up and was hungry, Ana decided to breastfeed her even though

she was also hungry and recovering after giving birth. Ana pushed herself aside and did not seek Juan's help. Based on this, according to *Feminine Mystique*, women must commit to caring for their children. Starting from breastfeeding, and changing clothes and diapers, until when they grow up, the mother is obliged to take her child to school. Women should not think about things in the outside world that are considered unfeminine.

I fear the stitches will rip open, so I sit down. But as soon as I sit Mamá calls me to the kitchen. Where did you put this pot? Where is the extra bag of coffee? Can you please set the table?

Ana, get Hector some more napkins? Juan calls.

Ana, refill the water pitcher?

Ana. Ana. Ana.

I just had a nine-pound baby, a tenth of my own weight.

Let Hector get his own napkins, I hear Yrene say.

I bend over the sink in pain.

Ana, the baby is crying, says Lenny.

Is the baby crying? says Mamá. (p. 356-357)

The above quotation takes place when Ana has finished putting her child to bed; she decides to reappear and join Juan, Yrene, and Hector to celebrate the birth of her child. Ana, who is recovering after giving birth, is required not to move much or damage the stitches the doctor gave. In addition, she also had to maintain her mental state. However, the quote above shows that the image of a housewife is very attached to Ana. No matter the circumstances, she is required to carry out the role of both wife and mother simultaneously. That can be seen in Ana's mother, who asked about some items related to the kitchen, Juan, who ordered her to get napkins and fill the teapot, and Lenny, who called out to her when Altagracia was crying.

Ana's life revolves around household matters. However, Ana's passivity makes her accept all the conditions that occur to her. As reflected in Ana, she takes all the nature and duties of a housewife embedded in her.

B. Ana Cancion's Efforts to Get Her Freedom of Feminine Mystique Issue

In dealing with the problems of American women, Friedan provides two ways. First, they must firmly say no to the image of a homemaker. It does not mean divorcing her husband or leaving her children, but not considering household work as a career, but work that must be completed quickly and efficiently. That way, they will save a lot of time and can be used to do the creative things they want. The second step is to see marriage as it is. There is no exaltation of the excess as suggested by the mystical feminine. Many women are dissatisfied with their husbands and resentful of their children because they think marriage is the ultimate goal in their life. But when they use their abilities for their purposes and interests in society, they will feel new feelings of perfection that they have never felt before (Friedan, 1974, 330). If work is to be an outlet for a woman, work must be considered part of the life plan, where she can grow as part of society.

Ana has taken several actions to get out of her Feminine Mystique, representing the two ways that Friedan has formulated, such as daring to fight and oppose her husband, studying and selling to channel her cooking hobby and earn money so she does not depend on Juan. Her efforts went well. Even though, several obstacles stand in the way of finding complete freedom. Despite this, she has shown her struggle not to fall into the Feminine Mystique trap constantly. She realized that

what she was doing was a patriarchal bondage that made her life miserable. Therefore, Ana never gave up and believed she could fulfill all her dreams in New York.

1. Against her husband

After some pressure from Juan that hurt Ana mentally and physically, she realized that homemakers should not be passive. They are free to do several things to fight against their husbands' oppression so that the image of a stagnant housewife will gradually be erased.

He clumsily pours a glass of whiskey for himself. Good. He hasn't asked me to do it. Or about dinner. Good, because wife isn't planning to serve him. Today, I don't care if he throws me out the window. (p. 116)

The quotation above describes Ana's attitude after Juan abused her, causing small sores on her lips and redness on her neck. She decided not to care for or serve Juan as usual. Even though she did not altogether leave the role of a housewife, Ana only cared about her happiness and freedom this time. That is also supported by the quotation below:

I don't want him to touch my hand, or my shoulder. Right then I decide I will leave him. If I stay he'll kill me. Tomorrow, Juan won't find me sitting at the table like a caged bird. At La Bodeguita I heard that a bus leaves daily from the terminal on 179th to JFK airport. Just twelve blocks away. Then a three-hour plane ride to Santo Domingo. (p. 117)

The quotation above describes when Ana wants to leave Juan. Ana had never been so brave before. She does not speak English or has any other family apart from Juan in New York. That made her always obey all of Juan's wishes. However, the quote above describes Ana's rejection and her attempt to escape the apartment. The author considers this a form of Ana's courage against men. Ana no longer wants to

be humiliated and tries to escape the patriarchal-based Feminine Mystique. Even though that Ana failed to escape, she was brave enough to take risks and firmly wanted to leave the image of a housewife who was only concerned with the kitchen and her husband's happiness, which made her suffer. Ana's oppose to her husband is also found in the following quotation:

*I told you, one dress! One dress! Do you think I'm made of money?
I don't flinch. I stare into him.
I dare you, I say, knowing he's too proud to do anything to me where everyone can see.
(p. 152)*

The above conversation occurred when Ana and Juan were in the El basement that Giselle and Gino ran. There, Juan asks Ana to choose clothes that suit her. Juan had warned Ana to take only one shirt. However, Ana deliberately chose many garments and brought them to the cashier. Ana took advantage of Juan's attitude of showing off his kindness so that people would claim that he was an excellent husband to Ana. Therefore, when Juan wanted to chastise Ana, she just looked at him and challenged him to scold her so that people would know about Juan's destructive nature publicly. Unfortunately, Juan could control his anger in this situation, so Ana's plan failed. Even so, Ana continues to try against Juan. That is also proven in the data below:

*My large belly presses against the sink with Juan against me. His hands circle both my breasts.
They're huge.
He squeezes hard. It hurts, but I stand still and say nothing as his hands drop to the globe I carry, hard and full. He nibbles on my neck, catching me by surprise.
I cringe. Maybe it's a mistake to wait until the baby is born to leave.
Juan, this kitchen's too small and hot for three people. Go entertain your brother. (p. 311)*

The quotation above is a description of Ana's conversation with Juan. Juan's return to New York puts new pressure on Ana. Juan's attitude remained the same.

He still treats Ana arbitrarily and makes her an object of sexuality. However, it's different with Ana. She has become a woman who knows her purpose in life; she no longer wants to pretend to love and serve Juan like a wife. Now she thinks more about her happiness, so she dares to challenge Juan. The quote above shows that she is no longer submissive to Juan. She tries to fight and stop Juan's treatment of her. The same action also found in the data below:

Get out! Get off me! I scream, and kick Juan. I stumble out of the bed. My body trembles. (p. 320)

The quotation above describes how Ana fought Juan. Juan's departure for several months has given Ana the courage to face Juan's unfair treatment of her. Now that Ana has found her identity, she no longer wants to be oppressed and does things to satisfy Juan's lust. Ana grows into a woman who is brave and firm in dealing with Juan. Besides that, Ana's togetherness with Cesar gave her a new life. She found the free life she wanted all this time. So Ana decided to go after Cesar in Boston and leave Juan, as shown in the following data.

Maybe I can leave to Boston before Juan comes back. Send a message to César that I'm on my way so he picks me up at the station. It will take Juan and Caridad three, maybe four hours to make up for lost time. Plus the time of the bus ride to Boston, about four hours. But how do I reach César? (p. 312)

Ana plans to run away and live with Cesar. For the first time in her life, she stepped out of her comfort zone to prioritize the happiness of her life with the man she loves. With great difficulty, Ana planned to run away from the apartment so that Juan would not mistreat her again. However, Ana doesn't manage to escape and meet Cesar.

2. Find a part-time job

Marisela gave Ana a part-time job for the first time. Their accidental meeting allows Ana to earn money with her efforts. That is evidenced in the quotation below:

As soon as I hang up, I start on the souvenirs: five cents apiece, two hundred pieces—that's ten dollars to feed my Dominicana! I move the coffee table against the wall and organize all the pieces on the floor. I study a ceramic doll, smaller than my pinkie nail. It's of a bride and groom to be glued on a ribbon. In the sample, the glue is untraceable. I try to do the same. At first, I can't keep the glue off my fingers, but once I establish a system I work fast and make few mistakes. (p. 160)

Ana is described as a patient and responsible person. Because this was her first time making ceramic doll souvenirs, she did it in detail and studied every part of the bead that had to be attached. Ana was also careful when using the glue to avoid making too many mistakes. Even though when doing this work, she had to do it quickly and quietly so Juan would not find out and forbade Marisela to meet and give her a job. Ana's attitude in the quote above is under the life plan put forward by Betty Friedan, that women must assume that housework is not their primary job because women have the right to explore as much potential as possible so that they can contribute to the public sphere like men. It is also shown in the quote below that Ana's passion for work is increasing:

*Doesn't it feel good to make your own money, Ana?
Well, it's good to be able to help my family back home. They always need. Do I have to tell Juan about the money? I say to change the subject. What you do with it is your business. (p. 160)*

The quotation above shows the conversation between Marisela and Ana. Marisela compensated Ana for her hard work finishing the ceramic doll souvenir. From this, it can be demonstrated that Ana feels satisfaction when she makes her

own money. She finally felt financial independence and could use her money according to her needs without whining and waiting for Juan to give it to her. In this quote, Ana wants to use her money to help her family in the Dominican Republic. It can be concluded that women can also earn a living for the family without help from men. Ana's passion for doing part-time work and being financially independent is also shown in the quotation below:

*Were you really serious about me selling food to your friends?
Don't give me Juan's sure-one-day talk, I say. I want to make some money so I can take care of myself, bring my family to New York. C'mon, are you going to help me or not? (p. 229)*

Ana and Cesar conducted the conversation above. Cesar thinks that Ana has a talent for cooking. So Cesar once suggested that it would be better for Ana to sell her food so that she would have her income. In the quote above, Ana asks about Cesar's seriousness in helping to sell her food. According to Ana, she must be able to set her self-esteem so others will not belittle her anymore. In addition, Ana has the ambition to bring her family to New York, as Juan had promised. Based on this, it can be concluded that Ana is steady with a new plan in her life. It is evidenced by Ana's persistence to sell food, which is also shown in the quotation below:

The first day I travel downtown to sell food, the sun makes the sidewalk glisten. Sweat beads pearl on my chest and forehead. I carry a tote full of fried pastelitos stuffed with ground meat and raisins, wrapped in tin foil. César says I can sell them for ten cents each. I've made fifty pastelitos. I quickly calculate my profit, factoring in travel and ingredients: over a hundred dollars in two months. (p. 230)

The data above describes Ana's first-day selling. Even though she was unfamiliar with the outside world, which was very different from the kitchen in her apartment, she tried to adapt well. She does not care about the hot weather and the sweat that soaks her body because her main goal this time is to have her income.

From this description, it can be concluded that as a woman, Ana wants to equalize herself with Juan. She did not have to wait for Juan to give him money or to bring his family to New York, as Juan had promised but never did. With her persistence in working, she wants to make her dreams come true and has plans for the future, as evidenced in the quotation below:

Every day, I place my earnings in an envelope in my drawer, no longer needing to hide my money inside Dominicana. With it, I still plan to bring my family closer to me, to where they will be safe and where Lenny can go to school, to where they won't have to worry about having enough food to eat. With time, I'll buy a small cart like the hot-dog man's. Eventually a small shop. Then a chain of shops all over the city. (p.273)

The quotation above describes Ana, who always keeps the profits she gets when selling food. Ana wants to use the money to achieve everything she wants. From this quote, the author considers that it is an example that Ana already has a developed mind. Work has a significant impact on her. She begins to dare to take all the risks involved when Juan might find out that she has a side job; Ana is also able to manage finances and has a mature plan for her life in the future. From this, it can be proven that work can develop Ana's abilities, make her more responsible and disciplined, and elevate her degree and dignity to become an independent woman. Ana's days are now used for work. She cooks to make money, not to please Juan anymore, which is shown in the quotation below:

So I keep busy. On Tuesdays and Thursdays, English classes. Mondays, Wednesdays, and Fridays, I go to the downtown to sell lunch to the men at César's factory. I plan a lunch menu for each week. On Mondays, pastelitos, thirty with chicken, thirty with beef. On Wednesdays, pasteles. On Fridays, lunch surprise: sometimes empanadas de yucca, other times quipes. I prepare and package the foods so the men are able to eat while standing, like horses, like Americans eat hot dogs or burgers. To inspire customer loyalty, I make food that reminds them of home. (p. 272)

The quotation above illustrates Ana's schedule as long as she has additional work. She is busy preparing food for sale. In contrast to her past, where she was only busy serving Juan, now she spends her days working. The quote illustrates that women today have shown their intelligence, as evidenced by Ana, who made innovations so that her customers increased. In addition, she realizes that New York is a city with many immigrants, so she sells home-cooked food to attract customers. While with Juan, Ana was afraid to take a step. She surrendered and accepted her fate. However, now she has a new outlook and purpose for her life.

3. Join an English class

Ana, who is from the Dominican Republic, has limited English. When she went to New York, Juan promised her to continue school and learn to speak English. However, Juan only gave her false promises that were never kept. Ana's lack of English makes her dependent on Juan because he is the only person who can help her and understands the specific Spanish language of the Dominican Republic. However, Juan's departure for a few months gave her some freedom. She persistently wanted to take English classes to communicate with many people without Juan being involved. This is shown in the quotation below:

Whatever needs to be done, I say with the sigh of a bad actress. Inside, I'm screaming. Yes! César! I can start the English classes, and go on long walks, and César will take me dancing. For sure, I will also be able to track down Marisela.
(p. 191)

The quotation above describes Ana's happiness when Juan left her for a work mission in the Dominican Republic for several months. She will feel the freedom to express herself and do what she wants. Ana is no longer struggling with the

kitchen and cooking but developing herself is her main goal now. Ana's enthusiasm shows that she no longer considers marriage her main goal. She wants to feel new experiences. And learning to speak English will lead her to contribute more to society.

*Excuse me, can I help you?
I whip my head around and step back when I find a woman covered from head to toe
in a black habit towering over me. My belly flutters.
Inglis? I point to the sign.
The nun's skin glows and her eyes brighten.
Welcome! Yes, here we learn English. You're early, but take a seat.
(p. 210)*

From the quotation above describes the conversation between Ana and Sister Lucia on the first day of the English course. Even though Ana did not know anyone and could not speak English, that did not make her pessimistic about continuing to study. That was proven when she arrived earlier to boost enthusiasm and adapt to the environment or other students. Ana's enthusiasm for learning is also evidenced in the following quotation:

*When she reads my sentence aloud, Sister Lucía says, I was born, and writes
Dominican Republic over my República Dominicana.
Do-mi-ni-can Re-pu-blic, she says.
I repeat.
Very good, Ana, very good! Sister Lucía claps her hands.
My name is Marta Lucía. I was born in Chile. And you, Ana?
She points to me.
My name is Ana. I bon in Dominican Republic.
No, Ana, say, My name is Ana. I was born in Dominican Republic.
I repeat.
Very, very good, Ana. You can now say you speak English. (p. 213)*

The quotation above illustrates when Ana is trying to pronounce some English vocabulary. It was so difficult for her because previously she had never studied English even when she was still at school in the Dominican Republic.

However, Ana still tried and repeated Sister Lucia's words. As stated in the following data, she tried hard and did various ways to be proficient in English.

In order to learn English, Sister Lucía says I need to practice every day. Every morning, I walk César downstairs on his way to work and borrow a newspaper delivered to the lobby. (p. 215)

From the quotation above, Ana follows Sister Lucia's advice to learn English outside class time. So she took the time to read some newspapers or books borrowed from the apartment lobby to increase her vocabulary and practice her speaking skills. Even though she struggled a bit while learning English but Ana tried hard, as stated in the quote below:

Why is English so hard? I ask my Dominicana, who watches faceless from the windowsill. I place a dictionary nearby and start my lessons. Education is the key to becoming independent and making something of myself. I glance over the newspaper, looking for familiar words. Dominican Republic splattered all over it like confetti. Our little country makes the news a lot. (p. 215)

Ana continues to learn and is tireless even though it is difficult to understand and practice English vocabulary in everyday life. Ana starts learning by looking for familiar language to make it easier to memorize. Armed with her dictionary, Ana studies regularly and even examines all the bottles of lotions and hair products to write down the ingredients and then looks for the translation, as shown in the following data.

While César works, I take long walks around the neighborhood. I go into Woolworth and study all the bottles of lotions and hair products. Write down the names and the ingredients so I can later look up the translations. (p. 218)

Juan's departure is an opportunity that should be well-spent for her. She wandered around the neighborhood to greet and get to know some people. Also, Ana can go to Woolworths alone without having to be accompanied by Juan. Unlike

when she was with Juan, Ana went to Woolworths to buy some household needs that had run out, but now she studies and writes some unfamiliar vocabulary to translate later. It will help her to be fluent in English in the future. Her determination to become an independent and educated woman is so great that she is persistent and diligent in learning because she believes that education can help her escape the patriarchal system.

4. Reveal her husband's affair

Before marriage, Juan had a relationship with Caridad. That continued until Ana and Juan officially became husband and wife. Ana had known about their affair for a long time but never revealed it to anyone because she was afraid of Juan. It makes Juan's image as a loyal husband who loves his wife always shine. He received a lot of praise from people, especially Mama. However, Ana's patience had run out. She does not want to be a passive wife and hide her husband's offences. That is shown in the following quotation.

*Finally hearing her voice releases a tension in my chest.
Caridad, I know who you are, I say into the phone as Juan tries to grab it from me.
Give it to me, Ana, or else ...
Or else, what ... Juancho?
He twists my wrists then stops. Everyone's watching. (p. 359)*

The quotation above describes Ana's conversation with Caridad on the phone. It occurs when Yrene and Hector hold a party for Juan and Ana's baby. Ana seemed to pick up the phone and talk to Caridad. When Juan tries to grab the phone, Ana calls Juan '*Juancho*' like Caridad often does, which angers Juan. However, Ana did not want to be outdone; she expressed all her frustration even though no one was on her side, as evidenced in the following quote.

Mamá pulls me away.

Ana, go to your room and find your head before you embarrass us further.

You always take his side, Mamá. Haven't I done everything you wanted me to do and lived up to my end of the bargain? I say, and glare at him. Go to her, Juan! Go to her and leave me the hell alone, I yell. All of you! (p. 359)

In the quotation above, Mama defended Juan and thought that Ana had embarrassed the family. Ana is not afraid to speak the truth and the hurt she has harbored for a long time. She screamed to express all her stress while living with Juan until asking Juan to go with Caridad and leave her alone.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter the researcher presents the conclusions drawn based on the analysis and discussion that already explain in the previous chapter. Then, the researcher provides suggestions for further research.

A. Conclusion

The researcher found that Ana is a central female character in *Dominicana* who is trapped in Feminine Mystique. It means she only does domestic sphere, takes care of her husband and children. Those were proven when Ana cooked and put aside her pleasures to serve her husband. That is by the Feminine Mystique's assumption that the highest value of women is when they can fulfill their femininity. Ana also did not work or socialize with other people according to her husband's orders because she was only considered suitable for domestic sphere. In addition, Feminine Mystique believes that the duty of taking care of children is the complete responsibility of a woman. Ana also experienced that when her husband did not contribute to raising Altagracia. Ana did not have a chance to get involved to the public sphere like her husband. She is also known as a passive woman who does not dare to voice her pain due to the oppression given by her husband. All these things are contained in the novel through interactions between Ana and Juan in words and actions.

However, Ana gradually has advanced thoughts. She wants to claim her rights as a woman and erase the image of being a housewife. So, Ana attempts to

escape the Feminine Mystique, such as against her husband, finding a part-time job, joining an English class, and revealing her husband's affair. Furthermore, Ana manages to get out of the Feminine Mystique trap by getting the freedom she longs for and living without having to depend on Juan.

B. Suggestion

Researchers found much information when reading the novel *Dominicana* by Angie Cruz. However, the researcher only focuses on the main female character, Ana Cancion, to discuss the Feminine Mystique that she experiences and the resistance she does. That aims to narrow the study and focus. In future research, the researcher hopes that many will analyze this novel as an object of study in literary criticism. Many literary criticism theories and approaches can be used to analyze this novel, such as psychoanalysis, historicism, structuralism, and sociology of literature. Future researchers can also examine this novel with the same approach by choosing different theoretical references. Furthermore, the researcher hopes this research can be helpful to further researchers as a reference.

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CURRICULUM VITAE



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