

# **An Analysis of the Monologue Drama Script "Setan Hadir Tepat Waktu" by Bode Riswandi Using a Feminist Approach**

**Indra Setiawan<sup>a</sup>, Neng Nihlah Khiyaroh<sup>b</sup>, Frita Dwi Prasanti<sup>c</sup>, Dea Siti Wahyuni<sup>d</sup>, Opi Hopipah<sup>e</sup>, Safwan Raihan Farras<sup>f</sup>, Adita Widara Putra<sup>g</sup>**

<sup>a,b,c,d,e,f,g</sup> *Department of Indonesian Language Education, Universitas Siliwangi*

*Corresponding Author:*

<sup>a</sup>*indrasetiawann050103@gmail.com*

## **ABSTRACT**

This research aims to analyze Bode Riswandi's monologue drama, "*Satan Comes on Time*," through the lens of feminist theory. The play tells the story of a marginalized woman who works as a sex worker and voices her inner struggle and social criticism of stigma, gender inequality, and the patriarchal system. This research employs a qualitative method with a descriptive-analytical approach, focusing on the representation of women, power relations, and social criticism in the text. The results of the analysis show that this text has five main elements of feminism, which are rooted in feminist theory, namely stereotypes of women, unequal power relations, reflective consciousness of female characters, the metaphor of the "devil" as a symbol of capitalism and patriarchy, and criticism of inequality in access to education and employment. Through this monologue, the voices of women who are often silenced appear as a narrative of resistance that touches and opens space for awareness of the importance of gender justice.

**Keywords :** Feminism, Monologue Drama, Patriarchy, Marginal Women, Literary Analysis

## **INTRODUCTION**

Literature is a form of cultural expression that not only reflects social reality but also illustrates ideological views on various humanitarian issues, including gender inequality. In literary works, various social issues are often explored as themes to foster critical awareness among readers. According to Faruk (in Sumatra et al., 2024), the world in literary works is an imitation of the world of reality, which is also the world of ideas. Humans utilize literary works as a means to pour out or express feelings, experiences, thoughts, ideas, beliefs, and enthusiasm in the form of literary works (Sudarwi et al., 2024).

Drama, one of the literary genres, possesses a dramatic power that enables it to convey social reality more deeply. Drama can describe human attitudes and nature, and it must give birth to human will through action and behavior, which is depicted in motion. Drama is the witnessing of human life expressed directly in front of the audience (Rizal Akbar Hapsoro & Zulianto, 2021). According to Wiyanto (in Rosmawati, 2022), a drama script is a written work that contains a story or play. The form of a drama script and its composition are different from a short story or novel script. The drama script does not tell the story directly. The characters' dialog replaces the storytelling. So, the drama script prioritizes the speech or

conversation of the characters. Among the forms of drama, monologue is one of the most effective in conveying ideas both personally and socially. In drama, a monologue is a conversation conducted alone in a drama (Nur Nahda & Maspupah, 2021). Monologue drama is one of the applied sciences that teaches about the art of acting where only one person's role is needed or his conversation with himself and with silent dialogue to perform scenes/sketches with a sense of expression of joy, sadness, or attitude towards an event and others (Demaris Naitboho et al., 2022). Thus, only one person speaks, and only he or she can determine the subject matter of the others. Through monologue, a single character can convey their subjective experience directly to the audience, which in turn can evoke empathy and the urge to reflect.

Bode Riswandi's "*Satan Comes on Time*" was chosen to be analyzed using a feminist approach because it substantially depicts the reality of women's lives under the oppressive patriarchal system. In this script, the main female character, who works as a sex worker, conveys her anxiety, suffering, and resistance to the social stigma attached to her. The script reveals the reality that women who are trapped in the world of prostitution are often not by choice but by economic pressure, betrayal, and the injustice of a social system that places women in a marginalized position. Therefore, this script is highly relevant to be analyzed from a feminist perspective to reveal the depth of meaning and social criticism it contains.

In this context, a feminist approach is particularly relevant for analyzing the text. Feminism is an ideology that aims to restore women's rights as human beings equal to men. According to Sugihastuti and Suharto (in Riyanti et al., 2023), feminism is a women's movement that demands full equality of rights between women and men, as well as a struggle against all forms of objectification towards women. Currently, gender differences between women and men are increasingly blurred, as both are expected to have equal opportunities in fields such as politics, economics, and social life (Hutabalian et al., 2022).

From a theoretical perspective, feminism can be divided into two main approaches. First, in a broad sense, feminism is a movement of women to reject everything that is degraded. Second, in a narrow sense, feminism is associated with ways of understanding literary works, both the production and reception processes (Septiani et al., 2024).

Feminist analysis emerged from an awareness of injustice and the violation of women's fundamental rights. Voices of women's subordination echoed during the post-industrial revolution in Europe. In the world of Indonesian literature, feminism has been questioned since the 20s, namely in the romance "*Siti Nurbaya*," which raises the theme of forced marriage. In this work and many others, women are portrayed as beings without their own will and beliefs who must submit to male domination (Sinta et al., 2021).

Literary studies with a feminist approach aim to explore the inequality of gender relations and patriarchal domination and voice the experiences of women who have been marginalized. The patriarchal system that favors men is built to construct the position of women and seeks to dismantle oppressive ideological structures (Latifa et al., 2024). Therefore, this approach provides space for alternative readings that favor women's experiences and seek to dismantle oppressive ideological structures. Using this framework, the analysis of the play "*Satan is Present on Time*" will focus on how the female characters in the play are shaped, how their

voices and agency are displayed, and how critiques of the patriarchal system and pseudo-morality are conveyed both explicitly and implicitly in the text.

Previous studies have shown that the representation of women in literature often reflects the dominance of the patriarchal system. (Fardischa 2021) identified four forms of gender stereotypes in Indonesian short stories, namely the sensuality of the female body, powerlessness, feelings, and the position and role of women, which reflect gender injustice. (Wayan Widianegara et al. 2021) Her analysis of Balinese short stories found discrimination against women in the form of verbal, physical, and psychological violence, which shows the existence of deep gender inequality in literary narratives. Meanwhile, (Hastuti & Maulinda, 2023) Through the existentialist feminism approach, it is revealed that the female characters in the short story anthology *Kitab Kawin* by Laksmi Pamuntjak attempt to realize their existence through the rejection of stereotypes and biological myths of women.

This research is important for enriching feminist literary studies in Indonesia, especially in the context of monologue drama, which still receives little attention. In addition, this study demonstrates that literary works can serve as a medium for social criticism of the realities faced by marginalized women, as well as a means of advocacy through art. Through analyzing the play *Satan Comes on Time* with a feminist approach, it is hoped that a more empathetic understanding of women's issues and a collective awareness of the importance of gender justice and equality in society can be created.

## METHODS

According to Udasmoro (in Lesmana et al., 2021), methods refer to the ways researchers conduct research gradually. This research employs a qualitative, descriptive-analytical approach. Qualitative research was chosen because it is in accordance with the primary objective of the study, which is to explore the meaning, message, and ideological values contained in literary texts, especially those related to women's issues and gender inequality. The descriptive approach aims to systematically describe the representation of women in the monologue play "*Satan Comes on Time*." Ratna (in Jahanam Karya Motinggo Boesje et al., 2023) states that in the descriptive qualitative method, the researcher acts as both the main instrument and the data collector. The analytical approach is employed to interpret and examine the content of the text in light of feminist theory.

The material object in this research is the monologue drama script "*Satan Comes on Time*" by Bode Riswandi. The formal object incorporates elements of feminism, as reflected in the characters' narratives, conflicts, and discourse structures employed in the script. This research focuses on the representation of female characters, power relations between men and women, and criticism of the patriarchal structure and social stigma that is often attached to marginalized women.

The data sources used in this research comprise primary data, specifically the text of the monologue drama script entitled "Satan is Present on Time" by Bode Riswandi, and secondary data, including supporting literature such as journals, scientific articles, and theoretical references relevant to the study of feminism and literary theory.

The data collection technique involves a *close reading* of the text, followed by the recording of important data related to the theme of feminism, as well as tracing the symbolic meaning

and gender discourse that appear in the characters' dialogues. Furthermore, the data analysis technique was carried out in three stages: (1) identifying the representation of women and gender inequality in the text, (2) analyzing the narrative structure and diction choices that reinforce feminist messages, and (3) interpreting the meaning based on key concepts in feminism theory, such as subordination, domination, stereotypes, and resistance.

## RESULTS AND DISCUSSION

After reading the monologue play titled “*Satan Comes on Time*” by Bode Riswandi, the researcher found that the play displays inner struggles and intense social criticism from the perspective of a woman who works as a sex worker. This monologue reveals a voice that has often been silenced: women who are labeled as “*prostitutes*” are considered not to be heard. In a feminist approach, the script presents various forms of oppression, stereotypes, and structural violence against women, as well as how women become objects of social, economic, and moral stigma. Violence against women, according to Komnas Perempuan, as stated by Harnoko (in Rizki Ahad et al., 2021), is any form of violence committed against women that results in physical, sexual, or psychological harm and suffering to adult women as well as children and adolescents.

The female character in this text serves as both a narrator and a representation of a marginalized group of women who are marginalized by the social system. She speaks in a bitter tone, full of wounds, but still maintains a critical awareness of the conditions that ensnare her. With the courage to voice her heart, she indirectly performs a form of symbolic resistance to the patriarchal system and society that normalizes gender inequality.

### **Stereotypes against women are socially constructed and maintained.**

Stereotypes are negative labels or markers used to describe specific individuals or groups. Stereotypes are always detrimental and cause injustice. This aligns with Fakhri's opinion (in Khiruddin et al., 2023) that stereotypes are labels or markers of a particular group, which, unfortunately, often harm and cause injustice. This script illustrates how stereotypes about women are socially constructed and perpetuated. Labels such as “slut”, “prostitute,” or “cheap woman” are so easily pinned on the main character simply because of the work she does. Meanwhile, those who commit immoral practices in other forms, such as corruption, legal manipulation, and religious exploitation, are called “unscrupulous” or protected under various pretexts. This is evidenced in the following quote:

*“How lightly our mouths label someone a prostitute because her work is peddling her honor. If in the name of pawned honor, can anything else outside of that be considered a prostitute? A state official who greedily eats people's money, religionists who sell verses for the benefit of parties and groups, judges who decide on articles based on how much supply they receive, theories of intellectuals who are divorced from social reality, or artists who are good at writing social suffering strengthen themselves in diction but are hollow in action.”* (Satan Comes on Time: Page 1)

Based on this quote, the author aims to highlight the moral injustice institutionalized by society, where women are the primary targets of judgment and scrutiny. At the same time, forms of prostitution at the structural and institutional levels are considered “normal.” If

measured based on the level of harm to other people, institutional prostitution, which is mainly carried out by rulers and people in high positions, is more tormenting for many parties.

### **Unequal power relations between men and women**

Through a feminist lens, the play explores the unequal power dynamics between men and women. The female characters in this monologue mention that some of them were sold by their husbands, trapped by the seduction of men, or pressured by economic conditions. All of this illustrates that women are in a subordinate position, trapped in a system that places their bodies as objects that can be utilized and controlled. This is evidenced in the following quote:

*"We must be willing to be forced to live under the shadow of stigma. Do you know why we are like this? Because of economic pressures, we were knowingly sold by our husbands. Some are expelled because this increasingly chaotic era does not provide opportunities for elementary school graduates like me, so they also choose this path. Not a few also fall into the trap of men's talk, who are sweet in their words of seduction; in the end, they are sold too. If we had to mention all the reasons, I am not sure the world would be able to contain it."* (Satan Comes on Time: Page 2)

The quote above shows the condition of women who are often victims of economic and social exploitation, and even from the most intimate personal relationships, namely the household. Women are treated as enslaved people who can be ordered at will to satisfy the lust and ego of men. Even her honor must be given up to meet the demands of the life she lives. In many cases, women not only lose their bodily autonomy but also lose the right to determine their fate.

### **Women's reflective awareness of the stigma attached to them**

This script raises women's reflective awareness of the stigma attached to them. The female character in this script does not deny the identity imposed by society. However, she attempts to subvert the narrative by presenting reasons and personal experiences that are humane, touching, and logical. She does not ask to be pitied but only to be understood. This is evidenced in the following quote:

*"No woman wants her fate to end like this. In their homes, they are the children born to their parents full of prayers and hopes. In their homes, they are mothers to their children who are supported by their work today. In this universe, they are no different from us; only your fate may be better than theirs. Fate! Not Destiny!"* (Satan Comes on Time: Page 1)

The quote above can be seen as the character's rejection of the essentialist notion that women who become sex workers are "destined" to do so. Feminism itself rejects this essentialism and emphasizes that unjust social, cultural, and economic structures shape women's experiences. The word "fate" is key in this discourse, signaling that women's lives can change if the structures that ensnare them are overhauled.



### **“Satan” metaphor as a representation of capitalism and patriarchy**

The script alludes to the presence of “satan” not as a supernatural being but as a metaphor for the destructive forces that whisper compromising logic to survive in a twisted system. Satan becomes a representation of capitalism that justifies any means for economic survival, as well as patriarchy that hides men's shame and imposes all social sins on women's bodies. This is evidenced in the following quote:

*“That's the devil's job. He is certified in rhetoric. Satan is everywhere, not just in their bodies, but close to us too. And he is always sweet-mouthed, promising sweets.”* (Satan Comes on Time: Pg. 2)

Based on the quote above, this metaphor illustrates how the patriarchal system operates subtly and continuously; it is not directly present but rather through language, norms, and logic that are continually reproduced. Part of the above quote also reveals that Satan often comes in the form of a sweet mouth and promises sweets; it is a metaphor that something that looks and sounds good can also hold something very terrible because Satan and suffering can hide behind pleasure. Women ultimately have to accept their position as “prostitutes” as if it is the only way to survive, not because they have no choice but because other options have been closed.

### **Criticism of unequal access to education and employment for women**

This monologue also opens a space to criticize the inequality of access to education and employment for women. In the narrative fragment, the character states that she is only an elementary school graduate and, therefore, has no competitiveness in the world of work. This shows how the social system creates complex and interrelated barriers, ranging from poverty limited education, to stigma that locks women's movements. All things related to women's suffering are interrelated, so many of them consider that the life they live is dark. This is evidenced in the following quote:

*“There are also those who are expelled because this increasingly crazy era does not provide opportunities for elementary school-educated women like me, so they choose this path too. Some fall into the trap of men's talk, who are sweet in their words of seduction, only to be sold off in the end. If we had to mention all the reasons, I am not sure the world would be able to contain it.”* (Satan Comes on Time: Page 2)

Based on the quote above, it is evident that the text “*Satan Comes on Time*” can be read as a powerful text of resistance. It not only voices suffering but also questions unequal social norms, explores the impact of patriarchy on women's lives and demands that society revisit the way it views marginalized women.

In the monologue *Satan Comes on Time*, Bode Riswandi presents the critical voices of women from marginalized groups whom an unequal social system has often silenced. The main character, who works as a sex worker, is a real representation of women who experience multiple oppressions, socially, economically, and morally. She speaks from a position of hurt but still carries a reflective awareness of the stigma attached to her. This script raises the issue of socially formed and maintained stereotypes, where women who work to peddle their bodies are more easily labeled negatively. In contrast, forms of moral violations by elite figures are often protected. This criticism is reinforced by the depiction of

unequal power relations between men and women, where women are often sold by their husbands, trapped by seduction, or forced by economic circumstances, signifying their subordinated position.

In addition, the female character in this monologue exhibits a reflective awareness that her fate is not the result of nature or destiny but rather the consequence of an unjust social structure. She does not demand pity but invites the audience to understand the human background that surrounds her life path. The symbol of the “devil” in this script also appears as a metaphor for the forces of patriarchy and capitalism, which work subtly through seduction, rhetoric, and misleading logic. The presence of the “devil” becomes a symbol of the system that silences, controls, and normalizes women's suffering. Not only that, the script also raises the issue of inequality in education and access to work for women, which shows that many of them lose opportunities due to low education, so they are trapped in jobs that make them vulnerable to exploitation. Through these critiques, *Satan Comes on Time* is not just a story but a discourse of resistance that voices structural injustices against women and demands collective awareness of the importance of gender liberation.

## CONCLUSION

Bode Riswandi's monologue drama script, “*Satan Comes on Time*,” is a strong literary work in representing the issue of gender inequality, especially towards marginalized women who are marginalized by the patriarchal social system. Through a feminist approach, this research succeeds in revealing five main elements in the text that critically and reflectively depict the reality of women, namely: stereotypes against women, unequal power relations between men and women, female characters' reflective awareness of social stigma, the use of the metaphor “devil” as a symbol of capitalism and patriarchy, and criticism of inequality in access to education and employment.

The female character in this monologue serves as both a narrator and a representation of women's voices that have been silenced. She describes the suffering, injustice, and struggles of life with touching honesty while exposing the moral and social hypocrisy perpetuated by society. Through this monologue, Bode Riswandi not only presents a nuanced portrait of marginalized women but also offers a symbolic resistance narrative that sparks awareness of the importance of gender equality.

Thus, this script is not only an expression of art but also a medium for advocacy, opening up space for dialogue on social justice and gender. This study emphasizes that literature, particularly monologue drama, can be an effective medium for addressing humanitarian issues and advocating for women's rights in a society that remains structurally and culturally unequal.

## SUGESTIONS

This research is expected to encourage further studies on monologue drama scripts that address social and gender issues, thereby enriching the treasures of feminist literature in Indonesia. For artists, especially those in the theater field, this result can serve as an inspiration for creating works that amplify marginalized voices, particularly those of women. In the world of education, this script serves as relevant teaching material to foster critical

awareness and empathy regarding gender injustice. Meanwhile, for the general public and policymakers, this research can open insights into the reality of marginalized women and the importance of more inclusive and equitable policies.

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