

Ambivalence In *Jamila dan Sang Presiden* (2009): A Feminist Critique on Human Trafficking in Indonesia

Adriana Rahajeng M.
English Department, Faculty of Humanities, University of Indonesia
adrianarahajeng@ymail.com

Abstract

Human trafficking is one of the biggest problems in Indonesia. According to UNICEF, every year there are around 100,000 women and children are trafficked, mainly as commercial sex workers in Indonesia and abroad. Anne T. Gallagher (2010: 423) mentioned gender-based discrimination especially related to access to education, resources, employment opportunities make women have poorer and fewer life choices. A motion picture *Jamila dan Sang Presiden* (2009) captures this in its plot. This paper focuses on the portrayal of Jamila, its main character, as a victim of human trafficking. Being a victim, Jamila, however, was able to show her resistance by running away from the trafficker and killing two male characters who raped her. She managed to escape from the punishment of the murder, but without money and proper education she ended up being a commercial sex worker. Karen Beeks and Delila Amir (2006: 52) call poverty, lack of education, easy money, and history of sexual abuse as some of the push factors of human trafficking in Southeast Asia. Jamila actually showed another resistance by joining a Non-Governmental Organization (NGO) dealing with human trafficking to find her lost sister. However, she went back to the sex industry after she could not find her sister. Then her resistance came to an end when she unintentionally killed her lover, a minister in Indonesia, who wanted to kill her. She gave herself up to police after killing him and was sentenced to death. Applying structuralism, the paper finds that there is a narrative pattern repeated throughout the story. This pattern will be analyzed further using feminist and deconstructive approaches to see Jamila's death. Even though her death can free her from patriarchal society, it also can be seen as a form of loss. In the end, the ambivalence in this movie can be seen as a feminist critique on human trafficking in Indonesia.

Keywords: *Jamila dan Sang Presiden, human trafficking, narrative pattern, feminism, ambivalence*

“Tidak ada satupun anak yang lahir kotor. Tapi aku adalah saksi, dunia yang tamak dan penuh kemunafikan dapat dengan mudah mengotori dan menjerumuskan mereka. Aku salah satu dari mereka”. These statements come out from Jamila, a twenty-five-year-old commercial sex worker who was once a victim of child trafficking in *Jamila dan Sang Presiden* (2009). Jamila, the main character in this movie, represents one of thousands of children in Indonesia who become the victims of child trafficking.

Released in 2009, *Jamila dan Sang Presiden* directed by Ratna Sarumpaet is one of few movies in Indonesia that depicts human trafficking, one of the biggest problem in Indonesia. This movie is based on a play written by her as well entitled *Pelacur dan Sang Presiden* which was performed in 2006. With the support from UNICEF (United Nations Children's Fund), she made some research before writing the play. She visited Batam, Solo, Surabaya, Central Kalimantan, and some areas in West Java. From her research, she found out that there are not only some “legal authority” but also some other “authorities” involved in the business. She also found out that there are around 60% babies in Indonesia do not have birth certificate, and the birth of half of them even is not reported. Without this legal identity, children will not be able to get their basic rights and are vulnerable to exploitation and identity fraud. This leads them to trafficking, one of the central issues of the movie.

Child trafficking is included as one of some forms of human trafficking. Children according to Law of Republic Indonesia Number 21 year 2007 Article 1 are those who have not reached 18 years old including an unborn baby. Human trafficking itself is defined in Article 3, paragraph (a) of the *Protocol to Prevent, Suppress and Punish Trafficking in Persons* from the United Nations (UN), as

the recruitment, transportation, transfer, harbouring or receipt of persons, by means of the threat or use of force or other forms of coercion, of abduction, of fraud, of deception, of the abuse of power or of a position of vulnerability or of the giving or receiving of payments or benefits to achieve the consent of a person having control over another person, for the purpose of exploitation. Exploitation shall include, at a minimum, the exploitation of the prostitution of others or other forms of sexual exploitation, forced labour or services, slavery or practices similar to slavery, servitude or the removal of organs.¹

Jamila did not give herself up voluntary, but she was sold by her father, a person who had power over her, to the trafficker. After she

Kimberly A. McCabe in *The Trafficking of Persons: National and International Responses* stated that two main reasons of trafficking are labor and sex. There are three forms of labor trafficking. They are bonded, forced, and child trafficking. The victims of these vary in sex and age. Some of them enter the new place legally while others illegally. Moreover, some experience sexual abuse, and some do not. The victims might be coerced into prostitution. (2008: 4). With other children, Jamila is given a new identity and abused mentally and physically, but not sexually, by the agent. (See Picture 1).

We actually cannot get the information in the movie about where Jamila comes from. However, from the language that she uses she might be a Sundanese who probably comes from Indramayu because she often called herself *tete* when she talked

¹ Retrieved June 19, 2011, from <http://www.unodc.org/unodc/en/human-trafficking/what-is-human-trafficking.html>.

to her little sister. Pandji Putranto, a Senior Programme Officer at ILO, informed that Indramayu, a district in West Java, has a very high number of trafficking cases². There are a lot of cases like Jamila in Indramayu which are caused by the parents of the children. Money is often said to be the one of the main reasons for them to sell their children. The parents sometimes have some debt to the trafficker, or they would like to get the down payment for the job that their children are going to do in the future (Rosenberg, 2003:25). There is a stereotype that parents in Indramayu are even proud to see their daughters become successful commercial sex workers (Rosenberg, 2003:186). Since the standard of success for parents is based on how much money their daughters can earn, education is not considered to be important for young girls there. Indramayu is the district in Indonesia that has the lowest literacy rate and education level (Rosenberg, 2003:186). Jamila, in this movie, was unable to get education that she had always wanted because his father would rather get money from selling her to the trafficker than spend it on her education.

With strong determination, Jamila showed her resistance by running away from the agent. Then she reunited with her mother and sister. Since her mother cannot give her financial support, she sent Jamila to one of her relatives in Jakarta named Ibu Wardiman. Her husband, Bapak Wardiman, was a respectable person, and they only had a son named Hendra. According to Jamila's mother, they were going to be happy to welcome her because they did not have a daughter. Although it was not easy for Jamila to leave her sister, Fatima, she was happy that she finally had the opportunity to get education there. Moreover, she also promised herself that she would afford Fatima's education. As a child, Jamila had already shown that she did not want herself and her sister to end up like any other girls in her hometown by getting good education. Before leaving, Jamila also reminded her mother to keep her father away from Fatima because she did not want Fatima to experience the same thing - being sold to a trafficker. Throughout the story, Jamila, a victim of human trafficking showed her resistance towards the injustice that she had experienced before finally giving up after trying to get freedom all her life. After killing two male characters, she found death penalty was the only way to get her freedom.

The focus of this paper is to see the journey of Jamila as a victim of human trafficking. Using structuralism approach, this paper will reveal that the narrative pattern in this movie resembles five-stage-pattern developed by Tzvetan Todorov. Then this pattern will be analyzed further using feminism to see the ambivalence in its main character, Jamila. Her acceptance of death penalty contradicted the resistance that she had shown all her life. After finding the contradictions, the paper concludes that the ambivalence in this movie is actually a feminist critique on human trafficking in Indonesia.

NARRATIVE PATTERN IN *JAMILA DAN SANG PRESIDEN* (2009)

Jamila dan Sang Presiden (2009) depicts the journey of Jamila from her childhood to her death. According to Edward Branigan in *Narrative Comprehension and Film*, "In a narrative, some person, object, or situation undergoes a particular of change and this change is measured by a sequence of attributions which apply to the

² Retrieved June 19, 2011, from

http://www.eska.or.id/index.php?option=com_content&view=article&id=76%3Amenyoroti-sisi-gelap-child-trafficking-di-indramayu&catid=41%3Ahighlights&Itemid=1.

thing at different times” (2008:6). If we pay attention to the structure of the story, there is a pattern repeated throughout the story. A narrative structure can be explained in a very simple way using Todorov’s model that functions on two levels (Fiske in Fourie, 2001:154):

1. A state or being which is either stable or unstable.
2. A casual transformation from one state to another, via a chain of events.

From these, Tzvetan Todorov concludes five stages in the linear progression of the narrative (Lacey in Fourie, 2001: 154):

1. A state of equilibrium (social harmony)
2. A disruption of that equilibrium by some action
3. Recognition there has been a disruption
4. Attempts to restore the equilibrium
5. Reinstatement of equilibrium (different from the initial equilibrium)

Although the movie sometimes uses flashbacks, I can put all the events in Jamila’s life in a chronological sequence of events. I found out that each event represents a five-stage-pattern developed by Todorov.

1. Jamila stayed in her hometown.

1. Equilibrium
She stayed with her mother and sister.
2. Disruption
Her father sold her to a trafficker.
3. Recognition
The trafficker abused her mentally and physically, and she could not get education.
4. Attempts to restore
She ran away from the agent.
5. Reinstatement
She reunited with her mother and sister.

2. Jamila stayed with the Wardimans.

1. Equilibrium
She stayed with the Wardimans and got education.
2. Disruption
Bapak Wardiman and Hendra raped her.
3. Recognition
She was pregnant, and Ibu Wardiman called her *whore* for the first time.
4. Attempts to restore
She killed Hendra and Bapak Wardiman and ran away.
5. Reinstatement
She was safe.

3. Jamila stayed in a slum area.

1. Equilibrium
She lived with a family.
2. Disruption
A man sit on the bench while she was asleep.
3. Recognition
She realized that the man wanted to sexually assault her.

4. Attempts to restore
She ran away again.
 5. Reinstatement
She felt safe.
4. Jamila arrived in a red district area in Jakarta.
1. Equilibrium
She felt safe after running away from the bad people.
 2. Disruption
She arrived in a red district area.
 3. Recognition
The police caught her and other commercial sex workers.
 4. Attempts to restore
Mbak Susi protected her.
 5. Reinstatement
She followed Mbak Susi.
5. Jamila stayed in the red district area in Jakarta.
1. Equilibrium
She befriended Susi.
 2. Disruption
She met and worked for *Mami* (a pimp/ trafficker) who offered her money for her sister's education.
 3. Recognition
She lost the contact with her sister.
 4. Attempts to restore
She left the red district area and did not work for *Mami* anymore.
 5. Reinstatement
She worked for a Non-Governmental Organization dealing with human trafficking to find Fatima.
6. Jamila stayed in a brothel in Kalimantan
1. Equilibrium
She worked undercover as a commercial sex worker to find Fatima.
 2. Disruption
She met some young sex workers.
 3. Recognition
A trafficker died. She found someone named Fatima, but then she was gone.
 4. Attempts to restore
She ran away from the brothel.
 5. Reinstatement
She returned to Jakarta and became a commercial sex worker again.
7. Jamila stayed in the apartment given by Nurdin.
1. Equilibrium
She became a commercial sex worker again. Then she met and became Nurdin's girlfriend.
 2. Disruption
She did not get any news from Nurdin for several months.
 3. Recognition
She recognized that Nurdin was going to get married to someone chosen by his mother while she was pregnant with his baby.

4. Attempts to restore
She saw Nurdin in public, did not want to shake his hand, and left.
 5. Reinstatement
She had an abortion.
8. Jamila met Nurdin for the last time.
1. Equilibrium
She wanted to end her relationship with Nurdin.
 2. Disruption
She had a fight Nurdin.
 3. Recognition
She faced Nurdin who pointed a gun at her.
 4. Attempts to restore
She fought back by hitting him.
 5. Reinstatement
She could grab the gun first. Then, she unintentionally pulled the trigger and shot him in his chest.
9. Jamila met Ibrahim in the pub.
1. Equilibrium
She enjoyed her loneliness.
 2. Disruption
Ibrahim approached her.
 3. Recognition
Ibrahim wanted to know more about her.
 4. Attempts to restore
She left Ibrahim with her number.
 5. Reinstatement
She returned home and did not take Ibrahim's call.
10. Jamila stayed in the prison.
1. Equilibrium
She gave herself to the police.
 2. Disruption
She had a fight with Ibu Ria, the warden, because Ibu Ria did not seem to like her.
 3. Recognition
Some people outside the prison kept requesting that she got a capital punishment.
 4. Attempts to restore
She did not want to be represented by a lawyer or asked the President of Indonesia for clemency. She only wanted to meet the President.
 5. Reinstatement
She was sentenced to death.

From the chronological sequence of events above, we can see that Todorov's 5-stage-pattern is repeated over and over again. Every time she was in a safe situation (equilibrium), a problem occurred (disruption). Although she could escape from a problem, a worse problem always followed. As she is the protagonist (agent) in this movie, she managed to escape from all of the problems and returned to a safe situation

again (new equilibrium) by showing her resistance. Even though she died in the end, she considered her death as a way to get the real freedom (new equilibrium).

AMBIVALENCE IN JAMILA

We have learned from the narrative pattern of Jamila's life that Jamila, a victim of human trafficking, is not powerless. She always shows her resistance to escape from the problems she encounters. From feminist perspective, we can see that she does not depend on others to save her, especially male characters.

First, she fought back and defeated the people who had abused her. It can be seen from the first and second events. She ran away from the trafficker and killed Hendra and Bapak Wardiman who had raped her. In patriarchal society, women are often seen only as objects or victims.

However, in this movie, Jamila was a victim who turned to be a subject by taking some actions to protect herself.

Second, she did not want to be helped by two male characters who wanted to save her from capital punishment: Malik –an old friend of hers in the NGO- and Ibrahim- a businessman who was in love with her. They cooperated with each other and offered legal advocacy. However, she insisted on rejecting it. She did not even want to ask the President for clemency. The President here was also a man.

Even though we can see Jamila's resistance through her actions, there are some other parts of her words and actions that are contradictory. Nicholas Royle, in his book *Jacques Derrida*, pointed out that “there are always differences, tensions, paradoxes, between what the text says (or what an author [scriptwriter] wants to say, or thinks s/he is saying) and what the text does” (2003:27).

Jamila kept showing her resistance and survived all the hardship because of her sister. She always had a dream to afford her sister's education. She seemed to realize that limited access to education had caused her and other children trapped in trafficking and/or prostitution (Anne T. Gallagher, 2010: 423). We cannot get the specific information about her educational background in the movie, but from another character -Mbak Susi- we know that she got some education, and she was smart enough. Jamila even once worked as a freelance in a NGO to try to find her lost sister. Unfortunately, she returned to sex industry upon her returning to Jakarta from her undercover work in Kalimantan.

Another contradiction between Jamila's resistance and her actions and words is related to the murder that she committed. When she was young, Jamila killed two people, Hendra and Bapak Wardiman (See Picture 2 and 3). She killed them as a response of their oppression- Hendra and Bapak Wardiman for raping her. However, when it came to killing Nurdin as a form of self defense, she gave herself up to the police after unintentionally killing him. She could actually defend herself, but she did not do that. She gave up instead. It can be seen in her dialogues below.

Jamila : “Dunia ini bukan untukku. Aku sudah memutuskan untuk berhenti terhempas-hempas mencari kebebasan semu. Berhenti mencari adikku Fatima. Satu-satunya alasan aku hidup...”

Jamila : “Aku tidak sanggup menutup ingatanku dari ejekan-ejekan dan penghinaan mereka. Mereka seperti kebencian yang terus menumpuk. Yang suatu saat dapat meledak. Dan aku akan kembali membunuh.”

After trying to survive for a long time because of her sister, Jamila did not want to show her resistance anymore because she had lost hope of finding her sister. This contradicts her previous actions when she did everything to support her sister and went to Kalimantan and worked undercover just to find her sister.

Moreover, her decision to accept the capital punishment itself can be seen in two ways. It may be true that she might have not been able to find her sister, and her death could give her the freedom that she wanted. This act somehow reminds us of the suicide committed by Virginia Woolf³ who considered suicide as an art. She drowned herself because she wanted to be free from the oppressive Victorian Era. She wanted to escape from the system that was unjust to women (Svendsen and Lewis, 2010). Nevertheless, her death can also symbolize her loss to patriarchal society. She used to be a victim (an object) who could be a subject by showing her resistance, but by accepting the punishment, it means that she would not be able to be the subject and continue her struggle to save children trafficked like her and her sister.

Before she was sentenced to death, she had one last request which was to meet the President of Indonesia. She would like to meet the President to tell him that he was responsible for the things that had happened to her and other children trafficked in different areas of Indonesia. Here, the President becomes the representative of the government who should pay more attention to human trafficking problem so that less children will not experience what Jamila experienced. However, in the end, Jamila died, and the President did not know about this since he did not come to visit her. Some people might keep reducing her case merely to a murder case perpetrated by a commercial sex worker without knowing her experience as a victim of human trafficking. Here I want to emphasize that on the one hand, her death might have set her free. On the other hand, it did not help to solve human trafficking problem in Indonesia as she wished.

POWER RELATION AND WOMEN’S BODY AND SEXUALITY IN *JAMILA DAN SANG PRESIDEN* (2009)

Narrative structure of the movie has revealed that there is a repetition of a certain pattern. This pattern actually represents the real situation in Indonesia where the system is unjust to women. Women can escape from one injustice, but they have to deal with another injustice over and over again.

Parents who are supposed to protect children sometimes are the ones who abuse their power and bring them to human trafficking. Jamila is one of the examples of this. Instead of getting protection from her own father, she was sold to a trafficker by him. Girls are sometimes treated as commodities that can be sold whenever the family is in need of money (Rosenberg 2003:25). Karen O'Connor pointed out that society maintains the inequality between a boy and a girl in a family. For example, in a poor

³ Virginia Woolf is an English author, feminist, essayist, publisher, and critic. One of her famous writings is *A Room of One’s Own*. On 28 March 1941 she drowned herself in the River Ouse in Sussex by placing some rocks in her coat pockets and was found dead the next month (Retrieved June 19, 2011, from http://www.online-literature.com/virginia_woolf/).

family, parents usually will send the boy instead of the girl to school. Having limited education, girls will be difficult to get jobs (2010: 261). This will make them more vulnerable to trafficking and the traffickers.

Being far away from her father and staying with relatives didn't make Jamila have a better environment. "UNIFEM (United Nations Development Fund For Women) estimated that one in three women throughout the world will be a victim of violence, whether it be [sic] rape, assault, or beating" (O'Connor, 2010: 261). She had to experience sexual abuse from her relatives –people who actually have to protect her. Jamila was raped by her relatives, Bapak Wardiman and Hendra. Rape is used by men to rip a woman off her power. "[An] act of forcing a woman to have a sexual intercourse against her will, was the secret of patriarchy... [It] served as a main agent of the perpetuation of male domination over women by force." (Brownmiller in Eisenstein, 1984:27)

After she found that her environment was not safe, she protected herself by killing Bapak Wardiman and Hendra, and then she ran away to find a better place to live. However, no place was safe for her because she was almost assaulted by someone in her new neighborhood. She had to run away again, and it made her even more vulnerable to trafficking and the traffickers.

Traffickers can be found in different places keeping their eyes on young girls and always be ready to persuade them with a job that can give them a good life with minimum efforts. After running away, Jamila ended up in a red district area where she met *Mami*, a pimp, when she was only 15 years old. According to Michelle R.B. Saddler from Illinois Department of Human Services,

media and pop culture has normalized the word "pimp" and made it into a common term, that to youth implies someone that is not explicitly exploiting others for economic benefit. It's important for the facilitator to discuss the differences between what pop culture understands as a "pimp" and a person who is acting as a "trafficker". Those who work with victims of trafficking may prefer to use the term "trafficker" instead of "pimp" to imply the seriousness of the offense⁴.

Jamila took *Mami's* offer to be a commercial sex worker because she wanted to get a job so that she could afford her sister's education. The promise of a new life in which she can get a job, school, security, as Karen O'Connor said, becomes pull factors of human trafficking (2010: 261). With limited information and education, many girls are interested to take their offer. Once a young girl takes the offer, she cannot escape from the trafficker.

Once a woman is in sex industry, it's difficult for her to quit. The pimp is going to provide her with money and many luxurious things that will make her have a lot of debt. She has to pay her debt by working for the pimp [trafficker] (Rosenberg, 2003:99-100). This probably happens to Jamila. Even if she can pay her debt to the trafficker, she is most likely return to the sex industry again, with or without a trafficker. There are several reasons that cause this. One of them is that commercial sex workers have been seen as social outcasts.

The terms 'slut' and 'whore' speak of the pejorative ways that commercial sex workers are seen. Because of a patriarchal structure, women are expected to be

⁴ Retrieved June 19, 2011, from <http://www.dhs.state.il.us/page.aspx?item=49601>

chaste, virtuous, and virginal. Expressions of bold, assertive, and 'promiscuous' sexuality are condemned by religious and cultural institutions. (Ditmore, 2006:502)

It is not easy for them to rejoin the society and get another job because they have already been stigmatized by the society. Therefore, returning to sex industry becomes the best way for them.

Even though everyone seemed to have power over her at the beginning, Jamila took over their power in the end because she ran or killed the people who had abused her and worked independently before finally giving her power to Indonesia's legal system.

Women's sexuality is another thing that becomes a major issue in this movie. Women are told that her sexuality belongs to men, and it should please them (Aquarini, 2006:289). Therefore, women are expected to have sexual knowledge without being sexual while men are the ones whose sexuality are accepted. Women accepted by the society are the women who only become objects. They have to be virginal, obedient, passive, and asexual. Meanwhile, women breaking down the stereotype will be considered immoral (Aquarini, 2006:295). Consequently, a woman like Jamila who worked as a commercial sex worker was deemed to be immoral. As a commercial sex worker, Jamila was not asexual since she used her sexuality to make a living instead.

If we pay attention to the date of Jamila's sentence, February 7, 2006, it is quite likely that we recall our memories about Anti Pornography Bill⁵ because February 2006 is the month when the first draft of it was proposed to the House of Representatives. Ratna Sarumpaet joining some artists, pluralists and human rights groups who opposed this bill maybe set this date as the death of Jamila in this movie to show her concern about the bill that "threatens national unity, discriminates against minority groups and women, and harms pluralism and diversity in the country"⁶. Moreover, religious extremist groups such as Islamic Defenders' Front (Front Pembela Islam) can act on behalf of "civil society" who combat pornographic acts by doing brutal actions⁷.

When the movie was produced, the House of Representatives hadn't passed the bill yet. However, the existence of the draft itself had already been seen as a threat to pluralism in Indonesia. Therefore, in one of Jamila's dialogue, she commented on her death sentence, "Saya sudah lama mati, bu. Sejak di rahim ibu saya, saya sudah mati. Besok cuma mati resmi untuk memuaskan orang-orang yang teriak di luar sana. Untuk memuaskan orang seperti ibu."

Without the existence of the bill, women has already had no power ("mati") over her own body and sexuality. Men seem to "own" women's body and sexuality. We can see this from Jamila's journey. At the beginning, her father "owned" her body, so he could sell her to a trafficker. After her father, Bapak Wardiman and Hendra "owned"

⁵ Anti Pornography Bill was passed by the House of Representatives on October 30, 2008. In Article 1, pornography is defined as "man-made sexual materials in the form of drawings, sketches, illustrations, photographs, text, voice, sound, moving pictures, animation, cartoons, poetry, conversations and gestures." It also makes illegal public performances which could "incite sexual desire."

⁶ Khalik, Abdul. (October 31, 2008). *Porn Bill Passed Despite Protests*. The Jakarta Post. Retrieved June 19, 2011, from <http://www.thejakartapost.com/news/2008/10/31/porn-bill-passed-despite-protests.html>

⁷ Gelling Peter. (October 30, 2008). *Indonesia Passes Broad Anti-Pornography Bill*. Retrieved June 19, 2011, from <http://www.nytimes.com/2008/10/30/world/asia/30iht-indo.1.17378031.html>

her body and sexuality, so they could rape her as much as they could. Moreover, there were also some men who paid her to give them satisfaction in bed, including Nurdin, her lover. They could enjoy her body and sexuality and dumped her after they did not need her body and sexuality anymore.

By looking at her journey, we can see that those male characters enjoyed her body and sexuality, but she was the one to blame. She was deemed to be immoral by Ibu Wardiman and Ibu Ria because she was sexually active or did not pretend to be asexual. Meanwhile, the man did not get any labels or punishment from the society. Jamila had to give them punishment by herself.

Giving no label or punishment, a lot of groups in the society even takes men's side most of the time. In this movie, those groups are represented by the religious extremist, Front Pembela Bangsa (FPB) (See Picture 3 and 4). The extremist in this movie denotes the extremist in Indonesia, Islamic Defenders' Front (Front Pembela Islam) which became the strongest supporter of Anti Pornography Bill before it was passed by the House of Representatives. In patriarchal society, because of the Adam and Eve myth, basically women are seen as devilish, and their body is seen as immoral, so they have to be controlled and there should be a strict regulation that can punish those who want to take control of her own body. The act from this extremist is intended to avoid women taking control of their own body. This will help them maintain their power over women.

With the existence of the bill, the situation is even going to be worse. The men, society, country, and system will own women's sexuality and control women legally. For example, a woman should limit her freedom of expressing herself through the clothes that she wears because her body and sexuality are not neutral anymore. A woman's body is not neutral, and a commercial sex worker's body is far from neutral. Jennifer Drew in *Rain and Thunder Issue 49 (Winter 2010): Annual Activism Issue* stated that "women are increasingly blamed and held either partially or totally accountable for supposedly causing male violence to be committed against them. It is women who are being subjected to male control and policing – not men." In the end, this bill will not educate the perpetrator, but it will punish the victim instead. Jamila, the victim of the unjust system, is punished for being immoral while her father, the traffickers, Bapak Wardiman, Hendra, or Nurdin are not seen as perpetrators –no legal punishment for them.

The bill regulates women's body and sexuality, and it is believed that this bill can protect the nation's moral. However, why are women responsible for the nation's moral? This is also questioned by Jamila.

Jamila : "Pelacuran itu politik Bu Ria. Aku, tidak ada bedanya dengan Politikus. Berteriak-teriak tentang moral... Laki-laki selalu gegap gempita kalau sudah bicara soal moral. Bawa aku dihadapan mereka Bu Ria, dengan betis sedikit membuka. Dan moral tidak lagi punya tempat."

From her statement, men are the ones who cannot keep their moral, but women are usually blamed for that. In this movie Jamila's death penalty becomes the illustration of how dangerous the bill can be for women.

CONCLUSION

Narrative structure and ambivalence in its character, Jamila, are not simply put in *Jamila dan Sang Presiden* (2009) by Ratna Sarumpaet, the director. Making use of these two elements in the movie, she depicts the reality of human trafficking in Indonesia. She uses this movie as a feminist critique to human trafficking in Indonesia. Even though the Indonesian Government has passed Law Number 21 year 2007 about Eradication of Trafficking in Humans, there are still many cases of human trafficking in Indonesia until today.

Parents (and society) who keep treating boys and girls unequally become one of three difficulties in eradicating human trafficking. With limited access to education and employment, girls and women will be more vulnerable to trafficking. As long as people still maintain this culture which is supported by patriarchal system, it is inevitable that more girls and women will be trafficked in the future.

Another difficulty is the inactive response of the society. According to the data from Bareskrim POLRI⁸ from 2004 to November 2009, the number of children trafficked increased, even though this number decreased in 2008. In 2004, the number of children trafficked was 10. Then it increased to 18 the next year, and kept increasing up to 129 children in 2006 and 240 children in 2007. This number of the cases reported to Bareskrim POLRI is small to be compared to a number of cases that are not even reported. We can see here that one of the basic problems of eradicating human trafficking is that some people tend to remain silent knowing or watching children in their neighborhood trafficked. Therefore, the authority, in this case the police, cannot stop the trafficking activities or gather accurate data for future prevention.

The last difficulty in eradicating human trafficking is that too many authorities involving in and getting a lot of profit from the business. Traffickers have a lot of employees who can find new area to find children and/or take care of the children so that they will not be able to run away. Moreover, the police sometimes even back the traffickers up by letting their business runs in some red district areas.

In relation to human trafficking, this movie also wants to make people see a commercial sex worker using a different perspective. Jamila is more than meets the eye. It is true that she is a commercial sex worker, but she is a victim of patriarchal system that does not treat women equally. It maintains its power over women through many layers ranging from families to the government. She and other girls who are trafficked become the responsibility of the system that has not done much to protect children.

⁸ Retrieved June 19, 2011, from www.menegpp.go.id/aplikasidata/index.php?option=com.

Appendix



Picture 1

Jamila was abused psychologically and mentally. She was dragged out of the house in the middle of the pouring rain by one of workers of the trafficker. She was angry at her because Jamila insisted on getting education.



Picture 2 and 3

Jamila killed Hendra and Bapak Wardiman.



Picture 4 and 5

The religious extremist insisted that Jamila should get capital punishment.

CORPUS OF STUDY

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