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Body as Capital in African Migritude Narratives: Pornotroping in Chika Unigwe's *On Black Sisters' Street* and Amma Darko's *Beyond the Horizon*

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Research Article

ABSTRACT

Over twenty years of the 21st century, a virtuosic litany of literary works by African migritude writers has emerged. It is a new millennium that has seen the dissolution of national sovereignty and physical boundaries, with voluntary and forced migratory movements leading to what Pellicer-Ortin and Tofantsuk (2019) dubbed as “the age of migration”. With the dissolution of national boundaries, a plethora of new literary themes have evolved. A significant thematic in these texts is the trafficking and commodification of the African girl-child for profiteering. This essay, therefore, examines and establishes the presence of commodification and objectification of the African girl-child body as capital for financial benefits in the selected narratives. The women serve as objects of capital to their diasporan benefactors who act as pimps by selling their bodies to male bidders. More importantly, the study interrogates Ann McClintock's conception of “whorearchy” and “sisterhood in silence” as strategies deployed by dehumanized female characters to liberate themselves. The study adopts Cathy Caruth's “Trauma theory” and Everett Lee's theory of “Push/Pull Migration” as theoretical framework. The choice of these theories is hinged on the premise that the issue under investigation has multi-dimensional angles of old/new identities of characterization, traumatic and Post-Traumatic Stress Disorder of the characters. The second theory adumbrates the push and pull factors that aids Africans migrating en-masse to Europe on daily bases. Besides exposing the unspeakable inclination of some desperate diaspora African pimps towards the pornotroping of naive African girls that are cleverly deceived and coerced into prostitution in Europe, the study concludes by cautioning unsuspecting women, parents and guardians about the challenges inherent in the “Japa syndrome” pulling our young girls from the African soil to the west. This will enable them avert the horrific tales presented in the selected texts.

Keywords: Commodification, migritude, objectification, pornotroping, whorearchy

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INTRODUCTION

Migration, which involves the movement of people from one clime to another, is an old practice since people have always felt the need to relocate from their domain for various reasons. These reasons which migration specialists have described as push and pull factors have often been both positive and negative. The movement of people from their homelands is also characterized by the mobility of economic, cultural and religious practices and traditions. This is because as people move, they do so with all of their peculiarities which ultimately interact with the practices and traditions of their host communities. With these interactions of cultures, these migrations have birthed new identities and a dialogue of values. However, most migrations have also instigated crises, conflict and xenophobia, which have usually necessitated some form of human intervention, especially from the creative writer.

Given the centrality of migration to human affairs and the currency of the issues that it throws up, migration remains a topical issue in scholarship in African literature. The migrant becomes the centrality of the 20th century narratives due to series of global events which encourage creative writers to weave migratory tales of people moving in search of raw materials, conquest for new kingdoms or adventure. This global events include first and second World Wars, colonization and decolonization. In recent times, existing studies on migratory discourse in Africa have largely been evaluated through social science perspectives, focusing on migratory flows in Sub-Saharan Africa, refugee movements and health implications of migration, while under-representing many other vital aspects of the discourses of literary creativity of migrant experiences. Creators of these new literary themes have

given birth to what Christopher Ian Foster tagged “African Migritude Writers”. For Foster, the word “migritude” is added to African literary lexicons separately from two roots. It was first used by Jacques Chevrier in 2003 and Shailja Patel in 2010.

By definition, migritude depicts creative piece of African writers who stay both in African soil or abroad. These authors tell the experiences of the African migrant as it influences his/her worldview about globalization. Migritude texts accentuate that the tale of Africans migrating to abroad is intrinsically intertwined with cases of colonization and recently, neo-colonialism. Thus, these young African migritude writers according to Christopher Forster, challenge cases of forced or voluntary migrant experiences in terms planning for the journey, leaving Africa, racial discrimination, identity crises, depression, spatiality, and liminality.

They initiate hermeneutics of boundaries, both physical and created-which capture what it takes to migrate through the pains of visa denial, acceptance, refugee status before work permits. African migritude creative writers therefore, habitually doodle from the pool of earlier anti-colonialist ideas and literature diaspora black Americans to create stories. These writers re-design and reinvent African political relationships with the West as it concerns capitalism and globalization. Their themes become a third space of weaving together African experiences with European culture. Considering this new space in recent African creative works, it gives room for interpreting the experiences of the African migrants in the epoch of global 21st century movements of people in search of greener pasture. Also, migritude literature interrogates Africa’s history and relationship to the world; since this new space re-energizes the study of African

literary studies, through diasporic studies of dislocation, otherness, displacement, identity crises, modern slavery, exile and reversed migration. These literary products enable us explain the ways of exploring identity literature in the twenty and twenty-first centuries.

In Africa, as a result of bad leadership style, political persecution, economic hardship, avoidable wars that cause famine, many young Africans embark on voluntary migration seeking for greener opportunities abroad. But the abroad as visualized is not as greener as envisioned. In recent times, a new phenomenon of migration is being witnessed daily which is a mixture of both forced and voluntary migration across African borders. This hybrid migration occasioned by forced deception of human traffickers, war, persecution and voluntary migration is often referred to as “mixed migration” (Van Hear *et al* 20); or the “survival migration” (Betts 13). This mixed migration of forced or voluntary movement has birthed different outlook where African men in collaboration with foreigners introduced human trafficking and sex slavery whereby African women are shipped abroad to be prostituted for money. Therefore, for African migrature writers who in the words of Cedric Courtois are “torn apart between two different possibilities offered: dwelling on older themes of colonialism, clash of culture, corruption or elaborating new subjects of ... “exile, displacement and deracination” (Adesanmi and Dunton 14), “globalization and urbanization” (Green-Simms 5).

Thus, parting ties with old themes of colonialism/clash of culture or corruption, the new crop of African migrature writers focus on global issues with Europe, U.S.A and Asian countries as settings. Hence, there is a new literary movement that breaks borders of localized settings to the international settings that depicts horrific

missiles from abroad as a deliberate means to show that all is not rosy as envisioned by Africans who wished to travel out of Africa. But in the midst of this new globalized African literature, stands the underlying conflict of staying oversea, yet unable to break ties with Africa. This breakaway from localized issues to globalized issues marries what Helon Habila clarifies in his condense review of recent African literary studies as a “one-dimensional disaster narrative that some third generation African writers tend to detach themselves from, by opening their field of exploration onto more global, more cosmopolitan concerns, thus trying to distance themselves from a nationalist-only approach” (26).

More importantly, with the works of these migrature African writers, African creative writing has evolved into international borders of dislocation, deterritorialisation and cross-cultural acculturation. Interestingly, the recommendation of a globalized African literature where it’s artistic and intellectual property itineraries are identified by movements of migrants in spatiality outside African soil as promoted by these migrature African writers is evocative of Nnolim’s prescription that:

The African writer in the 21st century should forget the complexes of the past and be more imaginatively aggressive and expansive, invading other continents and even the skies as new settings, striving to have a global outlook in his creative output, mounting a new international phase and not limiting his canvas to the African soil (4).

Listening to the advice above, the new crop of African migritude writers in their works re-live transnational experiences, cultivate bilingual proficiency and nurture dual, flexible identities in characterization. To these African migritude writers creating stories beyond African borders, they capture disturbing pictures of Africans in diaspora, and throw up saddening queries concerning the role of Africa in the new millennium borderless village in respect to sanity of humanity. For this new crop of African writers who started writing at the beginning of the 21st century, they focus on the unbelonginess or displacement in the diaspora, globality, cosmopolitanism, borders crossing, mobility, transition, space, identity, spatiality and liminality. No wonder Silvia Pellicer-Ortin and Julia Tofantsuk aver that “the swing of 21st century has witnessed the dissolution of national sovereignty, with migratory movements leading us to define our present literary era as *the age of migration*” (21). The capture of the new millennium literature as the era of migratory writing is apt because “there are more international borders in the world as the twilight of the new millennium than ever there were before” (Wilson and Donan 1). Therefore, with these new borders and frontiers of global settings becoming key elements in African narratives, there is a transformative dimension to the presentation of the African culture, politics, society and economics.

Therefore, re-visiting the cruelties of the of Africa’s horrific past in slave trade, these migritude African writers focus their attention on neo-slavery issue of commodification and objectification of the African woman’s body for profiteering via trafficking and forced prostitution. Highly disturbed by first hand tales of trafficking and forced prostitution, these African migritude writers see the attitude of some of

African men in diaspora as awkward, as these men assume the African woman’s body as commodity and when ship abroad, can be exchange or sold for money. Thus, many migritude writers have codified these painful experiences in their narratives where African women are seen as objects designed for White’s pleasure in exchange for money.

This study adopts Cathy Caruth’s “Trauma theory” and Everett Lee’s theory of “Push/Pull Migration” as theoretical framework. Reason these theories is justified on the premise that the issue under study has multi-dimensional angles of old identity/new identity of characterization, traumatic and Post-Traumatic Stress Disorder as well as push and pull factors that aids Africans migrating en masse to Europe on daily bases. The study employs Cathy Caruth’s Trauma Theory developed in 1996. Trauma theory according to Caruth is a feeling that is witnessed as the ordinary recognition of an experience, and sometimes a stimulus that is suspended, or an overpowering psychic stupefaction. For Ifeoma Ezinne Odinye, trauma theory in literature helps in examining the nuances and interconnectedness brutal and trauma acts. Therefore, the trauma theory is apt for the analysis of the painful memories of exploited African girls and married women that were documented in both texts. The theory is appropriate because it helps to illuminate the chaos of a character’s actions, words and behaviours towards another by subtly capturing the effect of psychological shock that result in new identities. For example, it is the horrific trauma which Alek, Sisi and Ama went through in *On Black Sisters’ Street*, in remembrance, that energize them to form new identities of outspokenness and assertiveness. Also, in Darko’s *text*, the horrifying trauma of Akobi videoing his own wife being gang-raped and using it as an instrument to blackmail her into prostitution, and spending her hard

earned money on her Nigerian mistress (Comfort) that energizes Mara to form new identity of resilience, fought back and make sure, at the end of the novel, Akobi and his mistress- Comfort were deported to Ghana and Nigeria respectively. This is why understanding the traumatic pain of Mara of her recorded sex video will help critics to accept her acceptance of new identity as a prostitute who will never visit Ghana again. Thus, the trauma theory will help the researcher to examine both personal and cultural histories of the character's identity which propel them to invent new strategies to overcome their selves and create new bodies, free of men's control.

Also, Everett Lee's Push and Pull Migration Theory will be helpful to this research because it reveals a desire for a migrant moving due to the push/pull factors. These push factors include unemployment, corruption, religious extremism conflict, war or political harassment. The pull factors to Europe include better paid jobs, secured environment and freedom of speech. Hence, the determinant factors of the push-pull migration theory are:



Fig.: Push-pull migration theory.

Source: Author (2024)

By applying this theory for the analysis of the chosen texts, the essay explains rationale for the characterization process of the protagonists in the chosen texts. Take for instance, Sisi in Unigwe's *On Black Sisters' Street* is a graduate, but cannot get employment, is pushed to move away by the pull factor of employment in Belgium. What about Alek on the push factor of war in Sudan and Polycarp preying on her condition to trick her with the pull factor of better employment? Or the push factor that equally influences Mara and Vivian to follow their husbands to Germany captured in *Beyond the Horizon* by Darko.

The aim this essay is to identify, examine and establish presence of commodification and objectification of the trafficked girls' bodies as capital for profiteering in the selected narratives by some African diaspora men who act as pimps. Also, it will look at various strategies deployed by dehumanized female characters to liberate themselves. Thus, the role of men in viewing the African woman's body as commodity, and when ship abroad can fetch them money will be examined. In the selected texts, these desperate men - Dele, Segun and Polycarp in Unigwe's *On Black Sisters' Street*, Akobi and Osey in Darko's *Beyond the Horizon*, acting as pimps and agents of neo-colonialists in Belgium and Germany respectively, force either their wives, lovers and sisters into modern slavery of prostitution and pornography for financial gains. In these selected texts, African migrant writers demonstrate more clearly the patriarchal mechanisms that subjugate the African women even in Europe, showing the violence they often encounter across their journeys in exile. In these texts, African diaspora women find themselves trapped in dangerous trafficker networks, abused marriages, forced prostitution and other types of modern slavery in their migratory journeys. Keeping in touch with

what migration has thrown upon them, these female characters encounter a wide range of unsavory experiences in Europe and in fighting, invented various strategies to defeat the men.

In Unigwe's *On Black Sister's Street*, the pornotroping of the female body for monetary gains is made visible from the beginning of the text to the end. No wonder Sarah De Mul submits that Sisi, Alek. Ama and Efe in *On Black Sister's Street* are "socially constructed through exotic, sexualized codes of black womanhood both on African soil and Europe" (21). Imagining the female body as a commodity that can fetch one money, Dele in Lagos objectifies Sisi's body as thus:

You be fine gal now. Abi, see your backside, kai! Who talk say nadat Jennifer Lopez get the finest yansh? Make dem come here come see your assets! As for those melons wey you carry for chest, omo, how you no go fin' work? He (Dele) fixed his eyes, moist and greedy, on her beasts. But I swear, with your melons, you go dey mint money anyhow (Unigwe 39-40).

In the passage above, Dele who manages girl-child trafficking cartel in Nigeria to Western countries, is practically erotizing Chisom's body by visualizing her just in sensual form. Dele choice of words is profoundly demeaning, uncivil and recalcitrant. However, the commodification of the African girl-child's body tends to be related to perception of African beauty that is attractive to white. The exceptional landmines of Unigwe's *On Black Sisters Street* is his creative style to demonstrate how African women are seen as scarce

commodities in Europe, as the narrator us thus: "As for liking black women, Dele had told her they were in great demand by white men, since they are tired of their women and wanting a bit of colour and spice" (Unigwe 72).

Chika Unigwe furthers this idea of pornotroping of the African woman's body that can serve both as "good investment" for African pimps and "sex toy" for European men in a pictorial description as:

Number three is the type of women white men like. Thin lips. Pointed nose. "Sweet *ikebe*". He slapped her bare buttocks. Number three smiled. "Imagine her inside a window. This one is material for catching plenty white men. Look at her colour". Number three's skin was the colour of honey. "She is one good investment" (Unigwe 239).

For a clearer understanding of the memorable description above, the contextual situation is imperative to decipher. In this narrative above, many African trafficked women who are commodified as mere goods were traded at bidding sale for pimps to purchase. In detailing the perception of how pimps regard African women's bodies as good investment, Chika Unigwe deodorizes the painful imageries and musings of slave trade, where Africans are sold because they are good investment for cheap labour. No wonder Jairus Omuteche opines that "Dele views the African woman body as a commodity which lures white male folks, stimulating in them irrefutable sexual hunger as they are eager to make higher payment" (277), since the African woman's body in the words of Chika Unigwe stands as "a swirling mass of chocolate flesh, mesmerising them, making them gasp and

yearn for a release from the ache between their legs; a coffee-coloured dream luring them in with the promise of heaven” (Unigwe 203).

Sharing “common denominator” of Sisi for the other three women, Dele has a specific way of objectifying their bodies as expensive commodities in Europe if they wish to travel there. Firstly, Efe is objectified as a beauty queen who can earn money with her beautiful body even after the birth of a child as Dele praises her “that she did not look like a mother” (Unigwe 70). And when Efe finally agreed to travel abroad, but asks about her job description as a cleaner, Dele practically objectifies her as his property thus: “Clean? To which Dele laughed and said, No, Sales” (Unigwe 71). To further demonstrate how Dele perceived Efe’s body as a mere commodity that can fetch him money, the narrator reveals Dele facial outlook and his inner thought as “It was the way he sized her up, his eyes going from her face to her breasts to her calves, that told her what sort of sales she was going to be involved in. She would be Dele and Sons Limited’s export” (Unigwe 71). For Ama, her body is objectified as a beautiful girl whose physical structure can earn her money in Europe as Dele makes deceptive assurances to Ama that she is a beautiful girl whose body can fetch her in Europe. Perceiving Ama’s body as commodity that when shipped to Europe, could fetch them money, Dele takes no detour in explaining his body making business briefly:

I go straight to the point, ...
You no be small gal. Na woman you be. Mature woman. I go tell you wetin it be. I need women. Fine, fine women like you make dem go work for abroad for me. For Europe. For Belgium, (Unigwe 140).

For Alek, the fourth girl in *On Black Sisters’ Street* is a horrific representation of pornotroping her body for financial gains. For instance, Polycarp- Nigerian soldier in peace keeping mission in Sudan sells Alek to Dele to be ship to Europe for prostitution. From the grisly sale of Alek to Dele to the shipment of the “supposedly human goods” to Europe, Dele wants full control over his human goods and renames her, as the name Alek does not suit the type of job that awaits her in Europe. Therefore, Dele renames her as “Joyce” and in the process, Alek loses her identity.

According to Cedric Courtois, the choice of “Joyce is ironic in the light of what she will be going through in Belgium. While he seems to be condemning her to eternal happiness, the exact contrary intentions are occurring in the passage to Europe” (34). So, Unigwe is cleverly concerned about how prostitution shapes the migrant African female experience in Europe as these women tell their various stories, having a similar thread of modern slavery. She does this by capturing the horrific tale of Alek in the passage to Europe, as Alek is objectified as Dele’s property: “The flight was long. And dark. And lonely. Alek felt like a cargo with a tag; Destination Unknown” (Unigwe 199). The disjointed choice of words above affirms to the liminality Alek- now Joyce is transforming into at the point of border crossing as her identity and human qualities are exchanged for a sort of anticipated happiness, now possessing a spatial description of goods. The idea of “cargo with a tag” heading to the Western world cannot but remind us of the bitter transatlantic slave trade, although with a slight touch of voluntary awareness. At the heart of the modern slavery of young African emigrants in Europe is Madam who has also gone through the tirade trade of

prostitution. She now inspires the younger ones in forced labour as Sisi equally lost her identity immediately when she arrives in Antwerp as Dele collaborator seize her travelling documents as control measure portraying element of ownership as it is practiced in slave trade era.

This is the social contact most African female emigrants pass through in the hands of their pimps and Madams as most migrants must prostitute their bodies to pay back travelling fees, feeding, clothing etc until they are freed to be independent sex workers. This is why Cedric Courtois observes that in *On Black Sisters Street*, “women like Sisi, Joyce, Efe and Ama are reduced to mere bodies or goods, their names being useless: they should be known via numbers, as commodities as the narrator reveals “They would all have numbers, for names were not important. Their names would be chosen by whoever bought them. Names that would be easy for white clients to pronounce” (Unigwe, 239).

Finally, when African women whose bodies are considered as commodity for sale arrived Europe, their bodies are paraded like mere goods as the narrator informs us that they stand:

in front of the glass showcase, strutting in sexy lingerie, lacy bras and racy throngs to attract customers. It is a demanding job. Per night, they would have as many as five male clients. Young men in their thirties with chins as soft as a baby’s buttocks looking for adventure between the thighs of eenafrikaanse. Young boys in a frazzled

eagerness to grow up, looking for a woman to rid them of their virginity. Old men with mottled skin and flabby cheeks, looking for something young to help them forget the flaccidity time has heaped on them (Unigwe, 152).

From the description above, Unigwe’s novel documents the painful cases of African women at the mercies of their pimps in Antwerp, Belgium where their bodies stand as a commodity to be bought by virgin boys, bachelors and old men. These girls remain commodities since their status as *persona non-grata* is controlled by their pimp -Dele.

More hideous example of the perception of seeing African migrant women’s bodies as capital- money, is the example of Vivien and Mara by Darko in *Beyond the Horizon* where both husbands who legally married them as wives in Ghana, later travelled with them to Germany, but degenerate into beast by using their wives as prostitutes for financial gains. In Africa, the aim of sexual intercourse in marriage could be viewed primarily a source of “enjoyment for the men” and source of “procreation for the woman”. Sadly, horrific events from Darko’s *Beyond the Horizon* show the marriage unions of Akobi-Mara and Vivian- Osey, and within the context of the new trade in migratory literature, marriage serves only not as source of pleasure and procreation of children, but also for generation of wealth for the family, especially for the man who assumed the role of a pimp that trades with his wife’s body for financial gains.

For example, Mara’s case by Amma Darko should be an illustration directed at

showing the dark profundity of how predatory African pimps are willing to descend into, in order to make money. This is why Akobi ironically, videoed how his wife was drugged and gang-raped as the narrator informs “some held my two legs wide apart while one after the other, -men, many men- white, black, brown, and even one who looked Chinese, took turns upon me” (Darko151). Painfully, not stopping at the dehumanization of his wife at that point, and without paying attention to the psychological trauma of a recorded video of his wife, Akobi uses the recorded video as a tool for manipulating her to further prostitute and extorting her to submit every penny Mara made every night to him. Devalued as a woman like a commodity without worth, Mara makes up his mind not to visit her country again because of the ethical danger as she weighs her options if the video gets leaked “Worse still, I am now to be seen on more sex videos. Home will have to remain a distant place for me” (Darko139).

What Darko presented above is the stunning way African pimps initiate women into this trade through blackmail by threatening to send the video of recorded tapes to their family in Africa as revealed by Mara that “all this was captured clearly in the video. This was what Osey and Akobi blackmailed me with so that I agreed to do the job at Peepy” (Darko 110). Just like Mara, Vivian her friend, equally gets ill-treatment by her husband- Osey. Vivian’s husband equally regards her wife’s body as a commodity for profiteering by coercing her to sleep with men, takes the income of her sold body and spends it on Ingrid- his German wife as Vivian laments: “He makes every arrangement and simply gives me orders. Even the money I make, he controls it. I can’t buy anything without his consent, not even for my mother at home. (Darko 116).

Relatively, Akobi also takes Mara’s money as she affirms that “but the money I made with men at Peepy, I saw none of it. What they paid me went to Akobi” (156). When Vivian confronted her husband for spending her money she made through the sale of her body on his German wife, Osey- her husband “beats her with a pressing iron” (128). The execrable tales of Mara and Vivian is equally experienced by Kaye- another female character in Darko’s *Beyond the Horizon*. Kaye while narrating her experience to Mara equally points to the instrumentality of blackmail used by her then African boyfriend to coerce her into prostitution and pocket every money she made. Therefore, Darko uses her three female characters (Vivian, Kaye and Mara) to demonstrate disgusting afflictions some African girls in Europe whose bodies are perceived as mere commodities that can be sold via prostitution for financial gains. More importantly, Darko male characters portray “strictness, domestic violence, sex exploitation, insensitivity, the myth of living abroad, and commitment to business no matter the consequences” (Anane, Owusu, Appiah, Opuku, Quampah and Donkor 180).

New Identities: Whorearchy and Sisterhood in Silence

Chika Unigwe and Amma Darko in feminization of their characters in the selected texts demonstrate how dehumanized female Africans in diaspora navigate their diasporic space of pains, yet put up new identities of self-refashioning via whorearchy and sisterhood in silence. Thus, a new spirit of sisterhood emerged as they reject self-pity. More importantly, through the instrumentality of sisterhood in silence as an interventionist strategy beautifully invented by the Unigwe, these abused female characters unite to fight their common oppressors- male pimps. What

Unigwe seems to achieve is to point out that even in a sheer adversity of these abused female characters, they survived by finding relief out of their darkest stay in Belgium. It should be pointed that the inspiration for these abused female characters to survive irrespective of the commodification and objectification of their bodies by their pimps is the adaptation and re-fashioning of rejection of self-pity.

Whorearchy according to Ann McClintock is an aesthetic strategy for the liberation of women under the yoke of patriarchy by accepting the present status of a whore, not minding what the society will say. It is an instrument fashioned for the re-invention of female protagonists through destruction of delineations of gender frontiers which are synchronously erected by stereotyped and masculinist ideology. Thus, it is a role reversal as imbuing the tenets of whorearchy allows dehumanized female protagonists to regain their lost voice and in turn, develop new identities as well as influence other characters around them.

Hence, the three survived but dehumanized female characters in Unigwe's *On Black Sisters' Street* and the three female characters in Darko's *Beyond the Horizon* facing the reality of their conditions, re-evaluate their past, and opt to forget it forever. By dropping their old selves, and putting on the new coat of whoredom, they reset their psyche in a way to forget their victimhood mentality and become active actors in what they do. They cease to be victims at the end of the story, but victors who are now in control of their body, once solely trade by their pimps for financial gains. Hence, Mara and Kaye exemplify the doggedness of a new identity that is not ashamed of what they do, as Mara recalls: "At Oves' brothel, I have plunged into my profession down to the morrow in my bones. There is no turning back for me now. I am so much a whore now that I can no longer

remember or imagine what being a non-whore is. I have problems recollecting what I was like before I turned into what I am now (Darko, 139).

The willful display of amnesia in recollecting her past in the above statement, yet boldly embracing her new identity, as a whore, implies an evolution of Mara into her recent identity. This is why using the poem "Song of Malaya" by Okot Bitek, Ann McClintock notes that the poem "mimicked marriage since prostitutes gained money from emotional and sexual services they offered, as most wives still do but they are not paid" (96). For Mara, her separation from Akobi in Germany and now controlling her body solely for her use excites her immensely as she pointedly says to Kaye that "The rot has gone too deep for me to return to the old me. And that is why, Kaye, I am going to do the films and stage shows and all there is to it. But I want every penny of what I make to come to me" (Darko 131).

This is why McClintock argues that adhering to the principle of whorearchy by dehumanized and abused girls; allow them to "consciously take control of their social opportunities" (97). Based on this, Mara has chosen a new identity that enables her to fight androcentric system of the Ghanaian ethical codes which depicts her as tool of misogynistic control. Another character in Darko's *Beyond the Horizon* that equally adopts the principle of whorearchy is Vivian. This allows her to forget her past and embrace her new identity without shame as she enthusiastically boasts "I got hashish and I got a profession that I can practice in every corner of the world. Can you give me a better formula for happiness?" (Darko 130)

Through the tools of sisterhood in silence and whorearchy, commodified bodies in both texts were able to regain their voices by creating new identities for themselves.

CONCLUSION

This study looks at the commodification and objectification of the African woman's body as goods that can be sold in exchange for money. It provides a new perceptive of migrature literature in the continent of Africa's continuous migratory crisis by pornotroping awful experiences of the female characters who are abused in Europe. Hence, Chika Unigwe and Amma Darko cleverly deploy interventionist strategy like sisterhood in silence and "whorearchy" as an artistic tool of emancipation for their abused female characters. The essay shows a commentary of the reimagining of women who were once abused, dusted off their past identities and put on new coats of resistance, and owe their bodies (emotionally, psychologically and materially) at the end of each novels. Thus, at the end of each novel, the oppressors are defeated and all abused female characters came out better through the spirit of rejection of self-pity. Therefore, it is imperative to point that African men, especially traffickers should stop seeing African women's bodies as mere commodities that can be ship to Europe for financial gains. However, to avert future re-occurrence of these horrific objectification and commodification of the female body for monetary gains in Europe, African political leaders should minimize the causes of migratory push factors of unemployment, poverty, illiteracy, lack of social security, lack of social amenities, insecurity, conflict, wars etc that aid trafficking. Lastly, irrespective of the pull factors of better paid jobs, pristine opportunities, security, freedom of speech, better health services etc Europe has for Africans, we must be careful of the "Japa syndrome" pulling our young Africans from the African soil. Africans must be weary of the bait of some men-sometimes women inclusive acting as pimps

and agents of neo-colonialism who are pretending to help young girls travel out of Africa so as to avert the horrific tales presented in the selected texts.

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