



Gender, violence and life-saving strategies: the case of Mali and Morocco (and Nigeria)

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A work from: Research, international cooperation and social transformation

AACID Project: Human Trafficking, Comprehensive Health, and Care (UPO, 2014-2017)

AACID Project: Migrant Women with Minors in Northern Morocco (Fundación Sevilla Acoge, 2017-2019)

AACID Project: Research on Violence During Migration in Mali and Morocco (MZC-UCA, 2019-2021)

AACID Project: Research on Forced Mobility and Gender-Based Violence in Mali (MZC-UCA, 2022-2024)

AACID Project: Study on Life-Care Strategies in Mali and Senegal (UPO, 2025-2027)



A work from: Research, international cooperation and social transformation

National expert on trafficking (Cruz Blanca Foundation, 2014-2017)

Expatriate staff on a community project in Nigeria (Mujeres entre mundos, 2018)

Project technician (Sevilla Acoge Foundation, 2017-2019)

Collaboration with Women in Conflict Zones, UNHCR, Doctors of the World, etc..



A work from: Research, international cooperation and social transformation

Members of the **Network for a Dignified
Welcome in the Province of Cádiz**
Jerez Social Forum to Combat Trafficking
University of Wisconsin STREETS
Advocacy Human Rights



With women traveling across Africa in
search of “milk and honey”

NKU MERCY HELEN
LILA LISA BEAUTY LISA
GIFT MIOYI PRECIOUS
DIVINE HAPPINESS
MARIE PROMISE GRACE
PEACE SUSAN VICTORIA



And they cross borders that...



Source: La Mari Muriel (<https://www.instagram.com/lamarimuriel/?hl=es>)

On the Move: Multi-sited Ethnography

(Marcus, 2001; Gregorio, 2019; Shrock, 2013)

Undoing the migratory journey



And they travel through landscapes...



AACID Project: Research on Violence During Migration in Mali
and Morocco (MZC-UCA, 2019-2021)

The imposed silences

Narratives: absence, control or distortion of discourse

“You can't talk, if you talk they can hit you so hard that they can kill you” (B, 2017)

Corporal: concealment or control, aggression, exploitation and/or disappearance

“Sometimes we couldn't eat for four days. In one apartment, there were almost 100 people inside, locked up, many girls (...) And some of them come in and take us, and they keep her and get pregnant, she gets pregnant” (Jen, 2017)

**All these forms of silence coexist to make possible the
commodification of the person (trafficking or disappearance)**

Narrative production and conditioned discourses

- **1. Episodes of pain**

- *“The guide man one day takes me to the basement and hits me on the stomach, hits me, hits me but the baby doesn't move away” (G, 2017)*

- **2. They are forbidden to tell: threats**

- *“When he brings her, he puts her in a house and she can't go out or do anything. Only when a guy comes and says, “You're going with this guy tonight,” and when he's done, it's like he brings her as a prostitute. The girl can't say anything. She can't speak because he hits her, threatens her” (G, 2017)*

- **3. The invented story**

- *“Sometimes the girl tells lies because in Morocco she has been given a role to tell another version” (G, 2017) You are worth 40, 50, 60,000 euros...*

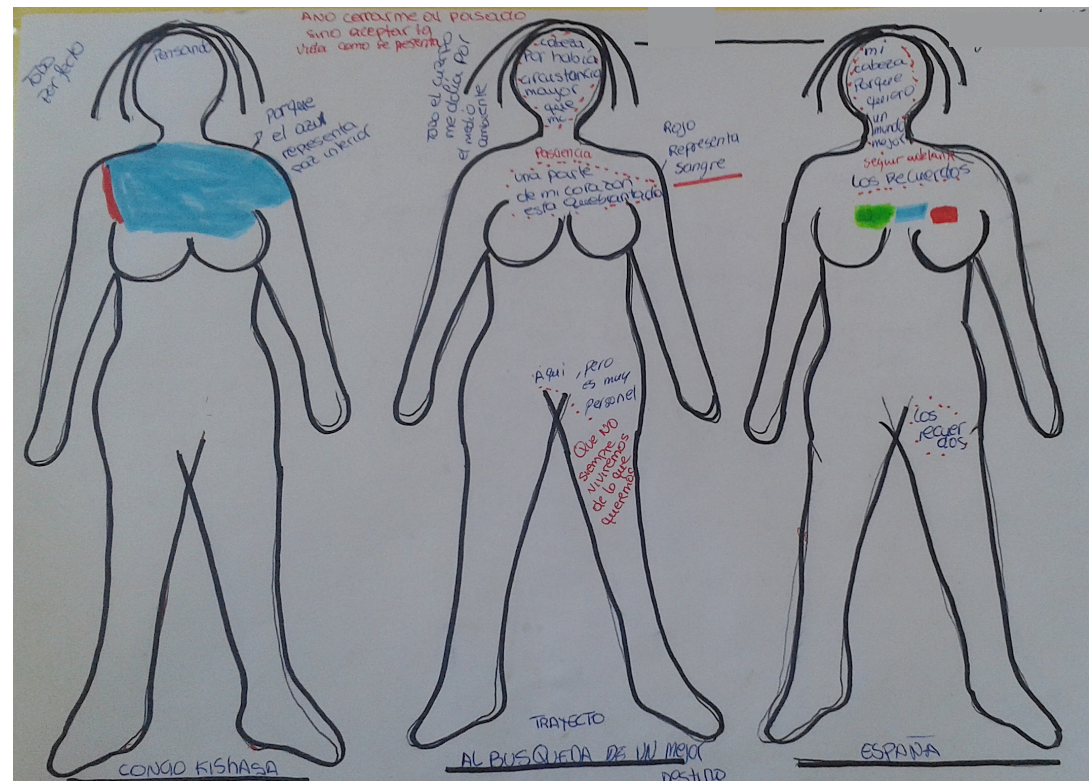
- **4. The irregular situation of women**

- **5. The disappearance**

Creative Narratives:

1. The **INCARNATE language** through which we narrate embodied experiences (Merleau-Ponty, 1945)

Landscapes from perception and perspective (situated) versus Cartesian maps that claim to be a representation of realities from coordinates



Body mapping technique

Creative Narratives

1. The **INCARNATE language** through which we narrate embodied experiences (Merleau-Ponty, 1945)

2. **CARE** as the axis of the narrative production proposal (Noddings, 1988; Gilligan, 1982)



- Supports recovery, resilience, and/or agency processes
- Takes protective measures into account
- And proposes developing a life story based on health and care

Creative Narratives

3. **CREATIVE** language (Eisner, 2005)



Creative Narratives

3. **CREATIVE** language (Eisner, 2005)



- Adapted to special situations and contexts

The narrative agency

- **1. Builders of life stories:**

for the processes of
detecting trafficking or
international protection

The interview...

The narrative agency

- **2. Co-constructors of situated knowledge:**

Contribute their experiences and knowledge to the production of knowledge about trafficking

- Critical Editors
- Spokespersons (University of Wisconsin)
- Reviewers
- Co-Researchers (Mali and Senegal)



The narrative agency

- **3. Agents of social transformation** : be part of the dialogue to confront human trafficking
- **Dialogue among equals**
- **Social dialogue**

“That's what I want, to help the girls. If I don't have money, I have my words. My words are more.” (G, 2018)





The narrative agency

AACID Project: Human Trafficking, Comprehensive Health, and Care (UPO, 2014-2017)



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Ten Plus One:
**A DECALOGUE
OF SCARS**

Esperanza Jorge Barbuzano
Akhere Monday
Inmaculada Antolínez Domínguez



The Body Landscape of Akhere A Decalogue of Scars

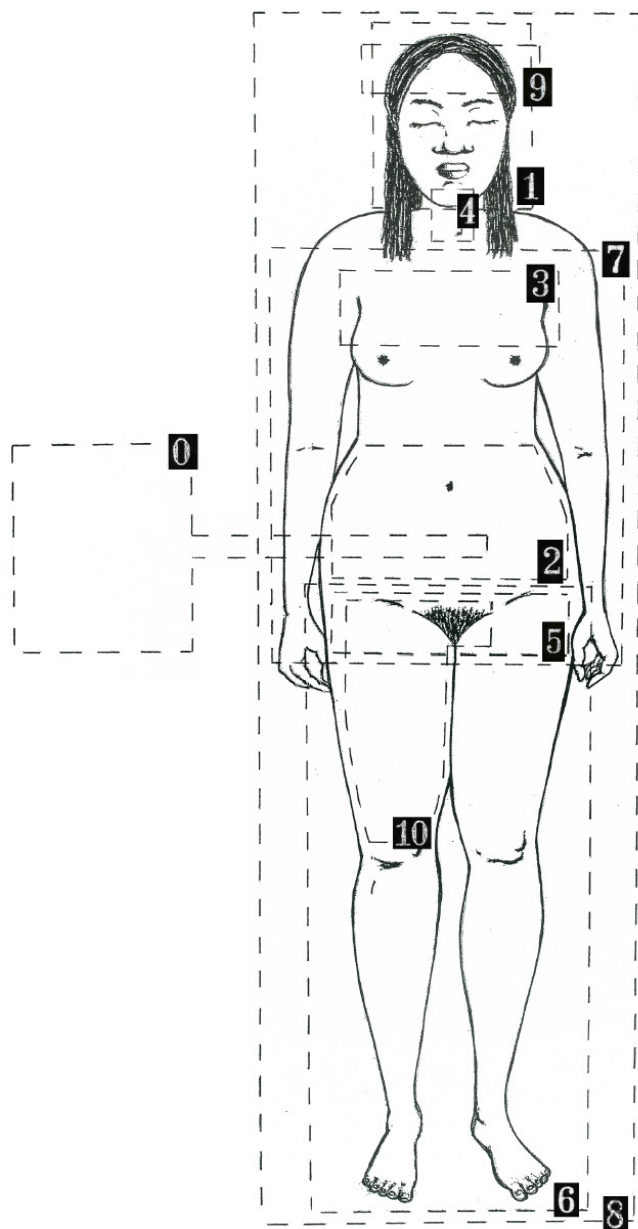
Parchment was originally a material made from skin (of animal) and used mostly for writing. The skin tells a story. As on papyrus, maps were drawn on parchment and so were some of the oldest records of the slave trade.

Skin tells a story. In this book, the parchment that tells is my skin (of a travelling young girl) on which a story of human trafficking has been written.

How did the idea come about?

- In 2017 Akhere tells us :
"If I had money, I would go back to Nigeria and go door to door, church to church, telling the families what happened to me. I would tell them my story so that the same thing wouldn't happen to other girls."
- In 2019, meeting with lawyers and possibility of reporting the damage points
- **Double proposal to Akhere:** the complaint and the illustrated book that will also reach Nigeria
- In 2020, the **dialogical process** of building her life story begins.





TEN PLUS ONE SCARS _____

SCAR 1 _____ The half current

SCAR 2 _____ The cuts

SCAR 3 _____ The contract

SCAR 4 _____ The silence

SCAR 5 _____ The rape

SCAR 6 _____ The desert and the uniforms

SCAR 7 _____ The baby that resists the hits

SCAR 8 _____ The sale

SCAR 9 _____ The sea

SCAR 10 _____ The sexual exploitation

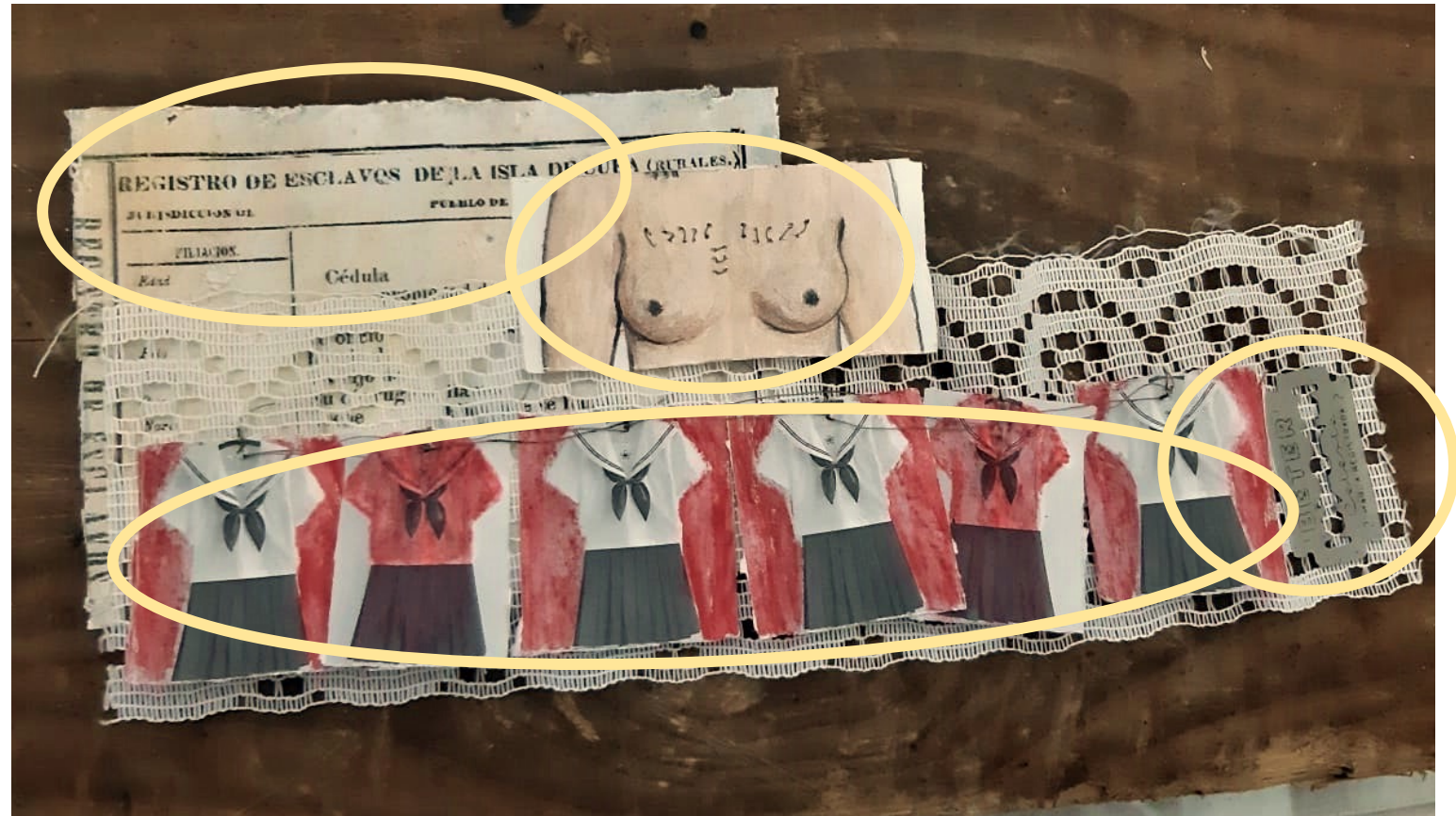
SCAR 0 _____ The separation

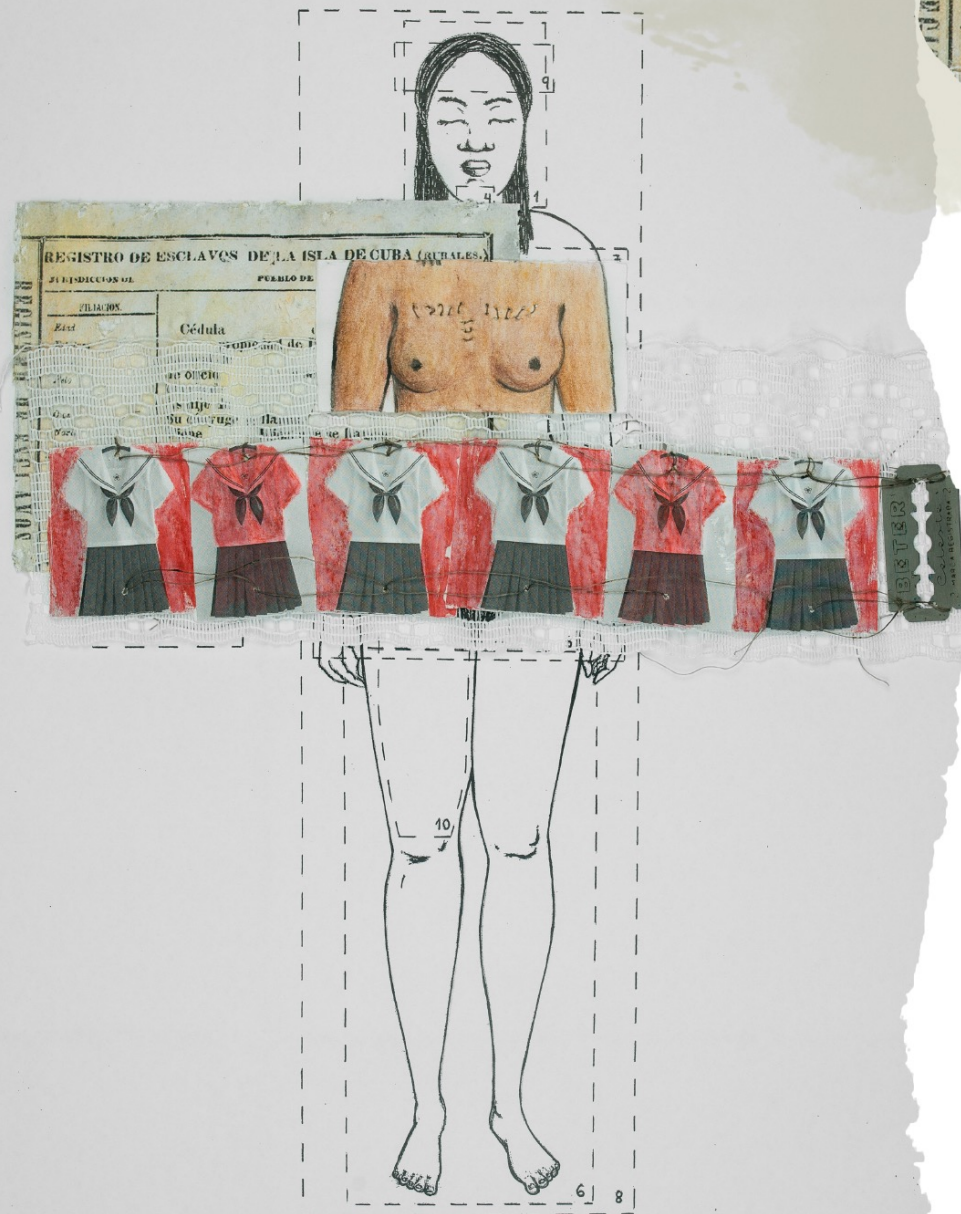


An example of a chapter scar:
The contract

Key elements of this chapter

1. The body part: the chest (yuyu marks)
2. Six uniforms
3. The blade
4. Copy of a Register of male and female slaves
5. And the lace as a base: it means care



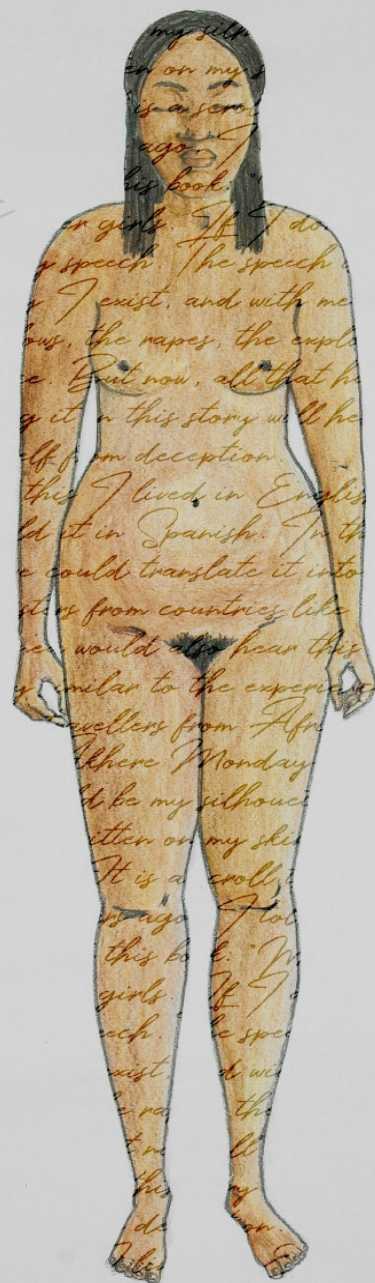


SCAR 3

The contract

A woman came to my school to look for girls to take to Europe. She told us about a world of sequins where you could eat meat every day and have two pairs of shoes. I believed everything she said so I let the juju priest make knife wounds on my chest and back and put something black in them. I didn't even know what it was.

On that day, there were six of us who took an oath of silence and to pay €60,000 for the trip we would make. I try to erase the marks that were left behind by rubbing them, but they are still on my skin, in my mirror, in my mind and sometimes in my dreams.



This could have been the image of my body if they hadn't written so much damage and pain directly on it, ten times plus one. My real body is full of marks, and in them I can read my own story and tell it to you so that it does not repeat itself.

Because I still exist, the knives, the beatings, the rapes, the exploitations and the separations still exist too. But there is resistance also. My story is a denunciation that takes the form of a book. The violations hurt less now because my story can be a weapon of knowledge for the young girls who read it, who read me.

I am telling you the story that is written on the parchment of my skin, so that you can defend yourself from the deception of human trafficking.

Akhere Monday

From all this... to...

- Putting life-care strategies at the center, not only in the diaspora but also in their contexts of origin.
- **AACID Project:** Study on Life-Care Strategies in Mali and Senegal (UPO, 2025-2027)



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THANK YOU

Inmaculada Antolínez Domínguez