

## Understanding Women's Horrors in Refugee Camps through *Silence is My Mother Tongue*

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### Abstract

The study on “Understanding Women's Horrors in Refugee Camps through *Silence is My Mother Tongue*” explores the psychological and social challenges faced by women refugees in refugee camps worldwide. Using a semi fictional narrative from *Silence is My Mother Tongue* by Sulaiman Addonia, this study examines the mental health impacts of displacement and the compounded marginalization of refugee women in patriarchal societies. It addresses key thematic issues such as identity construction, resilience, gender-based violence, female autonomy and social protection. This paper also critically reviews human rights frameworks and the role of humanitarian agencies in addressing the needs of female refugees. The study emphasizes the importance of gender-sensitive policies and aims to contribute to the ongoing discourse on gender justice for displaced women. Using a literary research paradigm, the paper discusses how refugee women navigate their experiences in the camps offering insight into the broader implications for policy and humanitarian practice.

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## **Introduction**

The global refugee crisis has reached an alarming scale with over 100 million displaced individuals worldwide, as reported by the United Nations High Commissioner for Refugees (UNHCR) in 2022. Military tensions, political instability and ongoing conflicts continue to force people from their homes in search of safety and shelter creating urgent humanitarian challenges. Refugee camps, often overcrowded and under-resourced, are not only spaces of physical displacement but also emotional and psychological trauma, particularly for women. These individuals face compounded vulnerabilities due to gender-based violence, lack of autonomy and the erosion of personal identity in an environment where basic rights are often violated.

This research aims to explore the psychological and social challenges faced by women refugees in camps, with a focus on how gender-based violence, social protection and the limitations on autonomy impact their well-being. Using Addonia's semi fictional account, *Silence is My Mother Tongue*, as a data pool, this paper critically examines the intersection of gender, identity and the refugee experience. The novel's portrayal of refugee women's suffering serves as an entry point for understanding the broader humanitarian issues at play and is used as a means of interpreting the lived realities of displaced women in refugee camps.

By investigating issues like gender and violence in the context of refugee camps, the paper seeks to contribute to the growing body of knowledge on gender justice, human rights and refugee studies with the goal of advancing policy reforms and creating more effective interventions that support the rights and agency of women refugees. Ultimately, this research emphasizes the importance of amplifying women's voices in refugee camps to foster social justice and equity.

## **Research objectives**

The primary aim of this study is to explore and foreground the lived experiences of women refugees in refugee camps with a focus on the psychological, social and gendered challenges they face. By using

Sulaiman Addonia's *Silence is My Mother Tongue* as a data source, the study seeks to examine the complex factors that influence women refugees' identity, agency, resilience and overall well-being in the context of displacement. The study will analyze the portrayal of women refugees in the novel, particularly focusing on themes of agency, resilience and survival in the face of displacement and violence. It will also explore the role of societal elements such as gender, religion and cultural norms in shaping and constraining the identities of women refugees within the camps. Additionally, this research will investigate the impact of gender dynamics and power structures on the mental health and well-being of women refugees, examining how these dynamics affect their experiences of violence, autonomy and survival. Finally, this study will aim to assess the effectiveness of current humanitarian interventions and policies in addressing the unique needs of women refugees, identifying gaps in these responses from a gender-sensitive perspective.

## **Hypothesis**

In *Silence is My Mother Tongue*, women characters in refugee camps are depicted as very fragile as they are more prone to exploitation. They often have been more abused and marginalized in comparison to their male counterparts. Despite these challenges, these women have demonstrated incredible agency and resilience. Governmental and non-governmental agencies that are working in this area should not overlook this issue and develop a better mechanism to deal with this humanitarian crisis.

## **Research gap**

Refugee crisis is not a new topic; it has been explored by multiple authors across various disciplines in numerous ways. However, there remains a significant gap in the literature regarding the specific experiences of women refugees, particularly concerning gendered trauma, identity formation and psychological resilience in refugee camps. Few researchers have focused on the intersection of gender and displacement, specifically addressing the unique challenges faced by women refugees in these settings. This study aims to fill this gap by conducting a comprehensive investigation into the intersectional dynamics of gender, trauma, and displacement, with a particular

focus on women's agency, resilience, and identity through a semi-fictional narrative titled *Silence Is My Mother Tongue*. In doing so, this paper seeks to provide a more nuanced understanding of the challenges faced by women refugees and contribute to the development of gender-sensitive policies and interventions.

## **Methodology**

This study adopts a qualitative literary research methodology to explore the unique challenges faced by women refugees in camps using Sulaiman Addonia's *Silence is My Mother Tongue* as the primary text. The methodology is interdisciplinary, drawing upon feminist theory, migration studies and humanitarian frameworks to examine gendered experiences of displacement. To be specific, the study adopts theoretical insights from gender and feminist theory, particularly focusing on the intersection of gender-based violence, power dynamics and patriarchal ideology in refugee contexts. Through close reading techniques, the study critically analyzes the novel's portrayal of gendered trauma, identity formation, resilience and survival. Insights from secondary sources are integrated to construct a cohesive and persuasive argument, providing a multifaceted understanding of the complexities surrounding women's experiences in refugee camps.

## **Delimitation**

This study concentrates on the experiences of female refugees living in camps as portrayed in Sulaiman Addonia's *Silence is My Mother Tongue*. It deals with the obstacles, resilience, and quiet narratives of women living in these camp settings while noting the larger difficulties encountered by all refugees. By focusing just on women refugees, the research hopes to offer a thorough grasp of the unique struggles they face, such as gender-based violence, limitations on their freedom and the challenges of navigating identity and belonging when displaced. Besides the chosen primary text, the study will bring in references from other sources that are pertinent to the study's findings.

## **Organization of the study**

This literary research paper is organized to provide a thorough analysis of the refugee crisis, focusing on the challenges faced by

women refugees using a semifictional work titled *Silence is My Mother Tongue* by Sulaiman Addonia. It begins with an introduction that outlines the scope, objectives and key research questions setting the contextual background for the study. Quickly identifying gaps in the literature and establishing a theoretical foundation, this study enters into a critical textual analysis of the related data from the chosen primary and secondary texts. The Assessment of Humanitarian Interventions and Policies evaluates the effectiveness of current policies highlighting strengths and areas for improvement. Finally, the conclusion summarizes the findings, offers policy recommendations and suggests directions for future research on gender and refugee experiences.

## **Findings and Discussion**

Living in a camp for refugees is characterized by a great deal of struggle and suffering when people and families are forced from their homes and communities because of hostilities, persecution or natural disasters. A common problem in many refugee camps is overcrowding. Families are forced to live in small tents or crude shelters due to lack of money and space, frequently, without the luxury of privacy or personal space. There are frequent shortages of clean water, sanitary facilities, food, healthcare and education for children, which force camp residents to wait in line for meagre rations and frequently receive rudimentary medical care. The lack of resources might exacerbate the difficult circumstances that camp residents currently experience by increasing their risk of various health issues and malnourishment. The traumas and injustices that women endure in these camps can sometimes be unimaginable. A woman refugee does her best to forge her new life in this packed and frequently hostile place, always looking out for her family. International Rescue Committee reports, "With regard to women, there are reiterated observations that domestic violence is one of the dominating forms of violence against women in refugee camps, and challenges have been identified for administration due to the presence of a variety of justice mechanisms" (Rescue. Org., 1). There is an urgent need for increased attention to domestic violence against women within refugee camp settings. Addonia in her texts, raises these issues seriously.

Addonia's *Silence is My Mother Tongue* is a moving and evocative examination of the difficult lives that women refugees lead in a world of conflict and relocation. The reader is drawn into a profoundly intimate and moving story via the novel's lens, one that illuminates the fortitude, bravery and little-known tales of women who have been forced to escape their homes and face the harsh reality of life as refugees. The book explores the various atrocities and difficulties that women refugees confront. It draws attention to the psychological and physical traumas people experience, frequently brought on by bereavement, violence and persecution. The book illustrates the long-lasting effects of displacement on women's lives via the stories of its characters, highlighting the resilient spirit that enables them to face hardship head-on. *Silence is My Mother Tongue* also explores the difficulties associated with maintaining a sense of self amid upheaval and identification as well as identity and belonging. It discusses the significant ways that living as a refugee modifies the roles, agency and voices of women.

*Silence is My Mother Tongue* presents a sympathetic and relatable picture of women migrants and refugees, struggling in refugee camps. It is an important monument to their stories which are too frequently ignored or pushed to the outer limits of world history. To make sure that the experiences of displaced women are heard and understood, *Silence is My Mother Tongue* serves as a reminder of the importance of seeing, understanding and supporting these women's voices. In addition to gender stereotypes in typical contexts, *Silence is My Mother Tongue* describes gender-based and sexual abuse against women and girls in refugee camps. Wallace (1996) writes that among the many horrors frequently performed against women include rape, honour killing, bride-burning, genital mutilation, forced sterilization, forced abortion and domestic abuse. The risk arises from membership in the female sex. In international forums, women have received little attention, and this is especially true when it comes to refugee women's horrors and plights (p. 702).

Men have been at the centre of social justice most of the time in human recorded history. When it comes to numbers, it is often women and children who form the majority of the human population and the same is true with refugees, but mostly, men have controlled the policy making, controlled the justice system and determined the fate of

women and children. For example, in an instance from the novel, readers are informed in a flashback section of the book about Saba and Hagos' early sexual abuse in bed by their uncle. The siblings' virginity and self-worth were violated as these lines from Larson suggest— "The siblings have formed a close and intricate bond through early sexual experiences, following their repeated rape by an uncle while they were lying side by side in bed as children" (Larson, 2020, p.7). Such a heinous act of human defilement is an atrocity. This is an act of criminalization. Amnesty International, in its global campaign, has been making an effort to address the criminalization and regulation of sexuality and reproduction. However, this issue persists notably within refugee camps. One report that outlines the experiences of refugee women in Sudan and Syria highlights the challenges they face: Many women felt abandoned and neglected by the professionals responsible for their asylum cases, even though they were entitled to integration measures. The lack of institutional support led to constant uncertainty about their situation. Women expressed distress, unfair treatment, and anger towards the professionals responsible for their asylum applications. Ama (Togo) recalled a particularly harmful incident: "I spent two nights outside the center taking care of a sick friend. When I returned, I was told I could no longer stay. The manager yelled at me, threatened to call security, and denied me a bed." Jassim (Syria) and her family left Portugal for Germany after six months due to the lack of assistance they received, "We felt unwelcome and faced prejudice from the very people who were supposed to help us." (Borges, 2023, p. 15)

It shows that women refugees and children are in a hopeless situation in the refugee camps. Despite the promises and support policies, these refugees often encounter deliberate or indeliberate neglect from the authorities responsible for their asylum cases. There is an absence of institutional backing and that perpetuates a state of limbo, incrementing feelings of distress, unfairness and frustrations among refugee women and children.

Awareness of the support system is also very crucial in this case. Many refugee women do not even know what they are entitled to and which authorities they are supposed to talk to in case they find oppression inside the camps. In the novel, how Saba's body is constantly on the verge of being attacked and becomes a target serves

as a testimony to women refugees' plight. For example, Saba's mother pushes her to go through painful medical procedures and humiliating virginity tests, all under the advice of a local midwife (Larson, 2020, p. 8). How can a mother force her daughter to be humiliated this way? It shows that she herself has become a victim of the larger patriarchal mind game. Arguably, a woman in a camp endures suffering not only from men but also from other women.

In refugee camps, one of the main causes of conflict is restrictions on freedom of movement. The four main reasons why most refugees want to live outside of camps are—Freedom, social networking, career development and security. Refugee camps limit refugee rights and freedom since the refugees are often under the constant watch of the entitled authorities. The character Hajj Ali in the novel recommends planning a journey to a nearby village to pick up some supplies for their enterprise. He says, they “have been told they are not authorized to leave the camp without a permit, Eyob laments, nonetheless” (Addonia, 2020, p. 171).

Once a refugee arrives at the camp, s/he perceives a feeling of being imprisoned. With this heaviness in their heart, they start navigating their surroundings in the camp— “Refugees are easy to police,” the Khwaja remarks in the novel (Addonia, 2020, p. 69). He goes on to say, “The authorities are aware that it is less expensive and simpler to keep [them] there due to fear and ignorance of their surroundings” (Addonia, 2020, p. 69). To have complete control over the natural and political lives of refugees living in camps, host governments try to determine who survives and who dies.

Life in refugee camps is mostly bland and frustrating for women. Saba tells Zahra in the book she is “a refugee living in a refugee camp. Nothing significant occurs here” (Addonia, 2020, p. 177). Samhiya does not anticipate better circumstances like a lot of other refugees: “Aid workers promise anything to get rid of people,” she tells Saba (Addonia, 2020, p.58). Among other things, the aid workers promise them travel permits, wholesome food, schools and clinics— “The aid workers have said this since day one,” yells Zahra . . . The clinic, the school, the hygienic improvements, the travel permits—none of these materialized. Here, is imprisoned” (Addonia, 2020, p. 177). With a

hope in their heart that sooner or later their dreams may one day come true, refugees must continue to live and struggle.

According to the UNHCR Policy on Refugee Women (2002), “military, police, and segments of the local population frequently treat the refugees with hostility” in addition to outside the camps. It is heart-wrenching to see women and children undergoing violence and sexual aggression. Gender-based and sexual assaults are so rampant in many of our societies. As they travel in the street or the park, they may encounter predators. For example, streets and parks in Delhi are considered so unsafe for girls. Moreover, refugee camps might be more intimidating for them. In the novel, the author also highlights similar situations. Addonia mentions that when refugee women leave their camps to get firewood, fodder or drinking water, they can become victims of sexual assault. For instance, once Saba went to a river that was outside the camp one bright morning after getting her pail, a group of men separated to allow Saba to pass, standing on either side of the narrow path. She was not used to the swing in which her hips bounced against their bodies. She found herself in a traumatic situation, not knowing what to do or how to defend herself. This is a stark reminder of the fact that women in refugee camps may be harassed at any time. Similarly, when Saba changed into a dancing beauty, one of the men teased her, “another grabbed her hair, halting her march. . . He bemoaned the amount of time he had passed since he had smelled the scent of a woman's skin as he pressed his nose against her neck” (Addonia, 2020, p. 87). What could she have done in that situation as a refugee woman in somebody's surveillance? The majority of young females are forced to choose between risking their self-esteem and traveling to fetch drinking water and other food supplies for their families. Boys may be playing at the camp, but daughters are expected to do all the household chores. Gender stereotypes are so common that daughters and daughters-in-law feel obligated to venture out for daily essentials.

Out of the shelter, it is one thing but even when these refugee women are inside the campground, women are still seen as little more than sex toys for men to satiate their sexual fantasies. Addonia in the text refers that Saba is amazed because the midwife constantly smells like fresh incense. Afterward, Saba finds out that the midwife covers herself with a thick sheet and ties her scarf around a stick of

frankincense gum so she may inhale the fumes of sandalwood from an incense burner— “making her skin glow, sweat, and increase her appetite. Her husband adores her sensual appearance” (Addonia, 2020, p. 55). Saba and Hagos are defiled by their blood relative. The reader is informed, in a flashback, how the siblings were sexually assaulted in bed during their childhood, robbing them of their innocence— “Whenever they visited her uncle, who was a politician turned bandit, he would call her and Hagos to his room, and ask them to take off their tops” (Addonia, 2020, p. 75). He would also “rub Hagos’s breasts – as if he could flatten them by pushing them inward– and pull Saba’s nipples harder and longer to increase her breast size” (Addonia, 2020, p. 75). Saba recalls one of such painful moment as her landlord took her to his studio and showed her how the negatives of pictures were developed. At that time, “he came behind her in the darkroom and squeezed her waist” (Addonia, 2020, p. 96). Men take advantage of dark and deserted places for sexual abuse or any other unethical conduct. Men often fail to realize that the cost of such molestation in young girl children would be devastating.

In Refugee camps, women must be very vigilant, not only of young and middle-aged men but also of elderly men always in camps. Even in the presence of old men, refugee women cannot feel safe and secure. For instance, in the novel, an old man confides to Saba that he has been closely observing her since the first day they arrived at the camp. Saba has so many natural talents that don’t get the old man’s attention but he does not fail to compliment her on her external beauty, moving “his hand to her face. He caressed away a strand of her hair” (Addonia, 2020, p. 97). Such old naughty men are no less than vultures and they may be found everywhere in our societies, and even more in refugee camps, since in camps, there is an intense family disintegration and erosion of human values and sentiments. Many survey results show that the most prevalent issue among women refugees living in camps is the atrocities against them. Women are often tormented and exploited instead of concentrating on how the lives of refugee men, women and children can be improved. These men often fail to recognize that both young and old men are in the same boat, including women.

Poor girls are often pushed to the limit of selling their bodies just to meet the necessities, and at times, to make sure that their safety and

shelter are secured. They are forced into prostitution and subjected to male degradation. Some of the men are found so of double standard that at first, they seek such girls, defile them and later criticize the girls for being so lowly and characterless. Thus, girls are blamed for the very behaviour boys themselves encouraged or engaged in. For instance, in the novel, Nasnet asks Saba if she does not “know what they are all saying about her. She is a prostitute. She . . . diseased” (Addonia, 2020, p. 114). The mortification of girls is quite common in camps. An athlete tells Tedros and other gentlemen that since Mariam got divorced, “she’s been giving it away for free” (Addonia, 2020, p. 157). The so-called poet continues to make fun of her calling “her the aid center. . . Now she no longer has her virginity to guard, she can live as she always wanted” (Addonia, 2020, p. 157). Besides, when the men hear the voice of Hajj Ali’s daughter, selling milk, Tedros calls her and the athlete asks whether she is going to drink milk and beer. Azyeb asks the men why men are so obsessed with a woman’s blood. She adds that “girls’ livelihoods are being destroyed because of (the men’s) failure to understand” (Addonia, 2020, p. 157). When Jamal says women are so difficult to understand, he is stereotyping women. Such stereotyping is common in the camps as depicted by Addonia. Jamal says that “a woman is too complex for a man. Offering a strong counterargument to Jamal’s point, Azyeb claims that such a stereotypical belief reveals, “how much violence there is against women, if even love has to be equated to withdrawing blood from a woman” (Addonia, 2020, p. 157). These acts of overgeneralization and commodification of women hint at the existence of sexual and gender-based violence against women in refugee camps.

Some men exhibit such behaviours that they do not respect women at all; forget about their stepmothers or sisters, some of them don’t even show respect to their mothers. They appear to be misogynistic. The camp that Addonia describes in the novel is full of such men. Saba’s would-be stepson Tedros intimidates her to defile before their nuptial night. He conveys his annoyance and dissatisfaction saying he “always knew Saba was a slut. Just like his mother” (Addonia, 2020, p. 164). With an assumption that Saba has already lost her virginity, Tedros believes she won't bleed on their first night of marriage. In the text, Tedros and a few of his friends surged through the gate while Saba and Zahra were asleep, laughing and yelling. Tedros clicks his

fingers at his pretend stepmother, telling her to make tea for them. He tries to dominate that woman in an attempt to proclaim his manhood. As a man full of manliness, he thinks, he is above all women and can take hold and conquer any woman, regardless of her identity and age. Zahra declines to go back to Saba's hut and sleep in the kitchen, despite Saba's begging to keep her safe from these boisterous males. She was afraid of these men over there. In the same chapter, as Tedros enters his room with a bottle of beer, Zahra makes her way into the kitchen. Suddenly, a scream thunders from the room and Saba wakes up— "High-pitched cries come out of Tedros's hut. Saba rushes inside and finds Zahra on the floor" (Addonia, 2020, p. 180). Zahra is heard pleading, "Please help me" (Addonia, 2020, p. 180). This atrocious incident in the novel cannot be linked with alcohol alone. Concerning alcohol and violence, UNHCR (2002) writes, "While alcohol does in many cases exacerbate violence, alcohol does not itself cause violence against women. The focus is on alcohol or drugs, rather than on male patriarchal ideology". Male patriarchal ideology has significantly acted here as a fuel that drives men at the refugee camp crazy and they often dare to insult and violate women. It is further exacerbated by the lack of proper policies to safeguard women's rights and dignity.

*Silence is My Mother Tongue* depicts men in the camp as viewing women as public property that may be exploited anytime. In one incident in the novel, Saba and Hajj Ali are shown standing in an area with bushes, grass, and other vegetation all around. Saba informs Hajj Ali that the particular area was the place where the relief workers had pledged the authorities to construct a school. While she was busy in the conversation, without seeking Saba's consensus, Hajj Ali "reaches his hand and massages her chest, between her breasts, as if to unclog her airways, as he tries to open his zipper" (Addonia, 2020, p. 181). This is a shocking behavior on the part of the man. Moreover, he commands her to "take off her clothes." This is indeed an indecent and insulting act that invades a refugee woman's freedom and dignity. Her autonomy and personal boundaries are thus violated and she is not the only character in the novel who goes through such atrocities. Similarly, as the story proceeds, Eyob gives Saba shelter, a generous act. Naturally, Saba feels grateful to Eyob, and Hagos, who always stand by her at all times. However, to our shock as a reader, to pay them for what they did, later, she has to go through the horror—

“Undresses and squeezes herself between the two men” (Addonia, 2020, p. 183). This outrageous act suggests several things, i.e., how women refugees are being mistreated worldwide in refugee camps.

Compared to life in places where violence or war takes place, refugee camps are much better. However, can't we make it a more livable place? Is it something undoable? Who knows, one day we may end up there by some misfortune! Yes, refugees at least receive food, medicine, and clothes in a camp. Yet, are these minimum enough? Pittaway states that “unregistered refugees are often forced to take on the worst jobs unwanted by others to live. Because of their ‘illegal’ status they are open to all forms of exploitation . . . Access to shelter is critical for unregistered women and children” (Addonia, 2020, p. 8). though they feel safer in an encampment when compared to that in war-stricken places, “However, camps may not always offer better protection to refugees and the internally displaced. The closed environment of camps is particularly conducive to exploitative and manipulative activities by people who seek to gain from the vulnerable nature of the residents” (UNHCR, 2002, p. 76). Therefore, it is very important to recognize the challenges faced by millions of refugees worldwide and we need to be more conscious about what women refugees might be going through in these camps as they are the subalterns, if to use Spivak's terminology, can't often speak (Spivak, 1988, p. 301).

The oppressive patriarchal system often views women's bodies as a chattel. Women like Saba are imprisoned in the refugee camp that has its dictum from this sort of patriarchal idea box. Women refugees' fate lies at the whim of those in positions of authority. Saba meets Hajj Ali amidst this insecure environment, exposing the widespread abuse culture that usurps women's physical and mental resources. The irony is that they have been targeted, mutilated and defiled just because they are the female gender. There are many other refugee-related problems that women share with men but women find themselves doubly or even triply marginalized. Vulnerability here in this context becomes synonymous with exploitation. The constant fear that women refugees often encounter in most of the refugee camps as depicted in *Silence is My Mother Tongue* serves as a clarion call, echoing the urgency for immediate corrections.

## Conclusions

*Silence is My Mother Tongue* succeeds in making it very clear that there is an urgency to manage women refugees living worldwide in refugee camps. The novel provides a moving tale of horrific situations faced by women in refugee camps. Using the facade of fiction, the author unearths deeply real truths about the conditions in some of these camps, drawing attention to the often-ignored plight of displaced women. The novel daringly challenges the patriarchal norms that often target women and make them a scapegoat. It is also frankly acknowledged in the text that not all camps are the same. The novel presses our minds hard for structural reform to defend the rights and honour of refugee women.

Women refugees who flee from their homeland and are displaced find it difficult to adjust to the new and often hostile refugee camps. Many of their experiences are heart-rending. There is overcrowding, a shortage of necessary goods and services and often a lack of safety. They find poverty, lawlessness and violence rampant everywhere in the surroundings and they often lack autonomy and human agency. These complex and depressing realities of living there often result in a serious risk to women's visibility and recognition as rights holders in these refugee camps. The consequences of not getting the dignity that they deserve in the refugee camps may be very disturbing. For instance, Oliveira writes, "In women, it can lead to mental disorders, obstetric complications, sexual dysfunctions, unwanted pregnancies, unsafe abortions, and sexually transmitted infections" (Araujo et al., 2019). These challenges are often so very debilitating for not just for women but also for those who rely on these victimized women such as her children and even husbands. These disheartening circumstances of life within these camps pose a significant threat to human rights.

To entitle refugee women to the rights that they are entitled to, we need to develop a more sophisticated support system, which includes general concerns for economic empowerment, education and health. Gender-sensitive policies are to be incorporated with humanitarian interventions. The message has been loud and clear that policymakers, practitioners and international human rights organizations need to work together to ensure that bureaucratic

hurdles and geopolitical interests don't confiscate the rights of women refugees. We must take immediate action to ensure that everyone understands the universality of human dignity. A more equitable and just world is possible only when women are not just empowered but also given due dignity, be it refugee women or any other.

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