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of Sita, a persona through which they can express themselves, speak of their day-to-day problems, and critique patriarchy in their own fashion.

In the women's retellings, the Brahminical Rama myth is blasted automatically though, probably, unwittingly. Here, Rama comes through as a harsh, uncaring and weak-willed husband, a far cry from the ideal man. The women do not mind calling him names such as pashanda or papisthi or directly attacking him by saying, "Rama, you've lost your mind" ("Ram, tomar buddhi hoilo nash"). This is possible because the women's songs are outside the canon. Women's Sita myth where Sita is a woman, flourishes only on the periphery. The male Sita myth, where she is a Devi (goddess), continues in the mainstream. In the women's retelling, Sita is no rebel; she is still the yielding, suffering wife, but she speaks of her sufferings, of injustice, of loneliness and sorrow.

In the women's folk tradition in India, never mind where you are, which century you belong to or what language you speak, you are all sisters in sorrow. Though the singers may live in different parts of the subcontinent, wear different clothes, cook very different food and vote for totally different political parties, when they sing the story of Rama, they are astonishingly close to one another. In their feelings, their perceptions, their expressions, their choices of events and their responses, they echo one another. So much so that it took a good deal of careful screening and categorizing of the songs to keep their identities clearly separated in my mind.

These work songs and ritual songs have opened up a rich world of women's Ramayanas. While weeding or sowing in the field or husking or grinding in the courtyard, or preparing for religious ceremonies, the women all across the country sing these songs. These are connected with different moments of a woman's life, and here Sita is the name of the woman who attains puberty, gets married, gets pregnant, is abandoned and gives birth. They call it the Ramayana but it is of Sita that they sing.

It is natural in women's retellings of the Ramayana for them to pick and choose their episodes; they are not interested in the heroic epic cycle, which has no relevance to their lives. If what they create is fragmentary, it is because

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The achievements are clues Not so casual when you really play it Unconventional mechanics and difficulty progression.. A short platformer with scaling difficulty FEATURES:Casual short game Enemies scale with the player.. Lots of secret rooms with game advancing items Watch out for gamepad vibration or visual cues if you play with a keyboard.

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3 Different primary items, only 1 may be obtained randomly per playthrough What primary item you get will determine your playstyle and experience.. Wave finds himself to be the guardian that will prevent the next invasion, at the cost of his existence.

## **mula the cycle of shadow**

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As it has always been done VISION:A platformer with a heavy focus on art and sound.. Designed to be short and have enough mechanics and features to keep the first few play through a different experience in the beginning and balances out towards the end. [Mwav Toolkit Utility](#)

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