Body Purity in Cultural Discourse: An Alternative to Woman's Liberation in Nabin Subba's *Numafung*

Dipankar Senehang
Kathmandu Bernhardt College, Kathmandu, Nepal

Article History: *Submitted: 1 February 2023; Reviewed: 25 February 2023; Revised: 5 March 2023* ***Corresponding Author:*** *Dipankar Senehang,* ***Email:*** *senehanglims51@gmail.com; ORCID: 0000-0003-2390-6967*

Abstract

The notion of purity of women in Nepali society is practiced as a discourse as qualitative measurement of their existence. However, the discourse in shaped and conditioned by various cultural mores and normativities. This discourse, neutralizing their status without comprehending their aspirations and grievances, subordinates women. In this light, this paper, deploying Foucauldian notion of discourse, Simone de Beauvoir's concept of the female, analyzes concept of purity of body as depicted in Nabin Subba's movie, Numafung. *Moreover, it argues that* Numafung *challenges the prevailing notion and presents an alternative depiction of a woman's body from a cultural location, representing the aesthetic of the Limbu people. The protagonist of the movie, Numa, debunks the pervasive social structure, getting married three times in different forms. The movie presents a case that although the dominant group may disseminate discursive truths, minimal affirmation of subordinated groups keeps on jeopardizing the discourse through their cultural practices. Thus, analysis implies that cultural inclusion and the recognition of subordinated groups in the practice of societal values can be an alternative through which women's liberation is possible.*

Keywords: Discourse, Bodies, Limbu, Purity, and Marriage

Introduction

Numafung, an ethnic film released in 2004, demonstrates ritual practices and culture of the Limbu people by making marriage as its focus. The movie basically revolves around the female character, Numa, the protagonist, who involves in three different types of marriages: arrange, widow, and elope, and shows Limbu's cultural flexibility and acceptance of women's purity, unlike many mainstream cultures in Nepal. In Nepali society, women's purity, though tacitly, is a common question that puts an additional threat to their social position. Moreover, they must accept the repercussion due to the prevailing notion of purity. The social structure, most importantly in multi-ethnic/cultural society, codifies the value system that essentializes the norms, ultimately compelling the characters to abide by the laws and endorsing the prescribed rituals. However, the protagonist of the movie is not obstructed by the suppressing force of society that compels a female character to be under the grip of social codification. In other words, Numa's marriages are accepted in all three cases within the cultural system of the Limbu community though her parents ultimately become bankrupt as they have to pay *Jari* when she elopes with Rikute at last. For example, the divorce, mensuration, eloping etc. are not dictated by the Hindu religious principles and are considered as impure performance, not to be performed by a woman. As Geiser puts, "Hindu women . . . are especially subjugated to religiously sanctified exclusion, according to concepts of purity and impurity . . . these concepts have also been transferred to political, social, economic and cultural domains" (22-23). In this light, Numa's act of marriage is beyond the social prevalence in Nepali society where women are the explicit victim who is constantly intimidated and threatened by the logic of social dogma in the name of keeping culture as an embodiment of pure practices.

In these backdrops, this paper attempts to mainly explore three questions: what is the motif of representing Numa with unquestionable purity? How does cultural inclusion function as an apparatus to liberate women? And, why is it necessary to reconfigure the purity discourse prevalent in Nepal? To analyze these questions, this research uses Beauvoir's concept of a female since the focus of the study is unquestionably the female protagonist, Numa. Moreover, the Foucauldian notion of power and truth is also undertaken consciously to

analyze the dynamic feature of cultural values, dominance, and resistance. In that, the paper treats the prevailing notion of purity as discourse, which is on many occasions associated with female identity and social positioning.

In these analytical proportions, a subtle comparison between the Hindu and the Limbu culture is made not to falsify the belief system of the dominant culture but rather to show how marginal culture can be the additional tool to elasticize the horizon of societal practices of Nepal so that women can be emancipated.

Literature Review

Numafung, considered as a remaking of Kajiman Kandangwa's short story *Karbar ki Gharbar*, has been received critically. For instance, Gaenszle explores *Numafung* as an ethnic film that succeeded in attracting the spirit of the audience, presenting the Limbu images in a Nepali media and theater. Gaenszle, countering the oppositional viewpoint of a critic like Kandangwa, who has argued Numafung is the depiction of a fatal casualty of customary practices, he claims, "the social evil, which is also part of Limbu custom, appears as a somewhat inexplicable accident in an otherwise homely, warm and harmonious society" (94). Furthermore, he contends, "As the major point is the ethnic self-representation of Limbu culture, the fact that one and the same culture can be a source of pride but at the same time have darker and problematic sides, tends to be downplayed" (95). Numafung does not represent a singular aspect of Limbu culture but rather embraces twofold sides of cultural practices. Similarly, Tara Lal Shrestha et al. discuss the movie from the subaltern perspective and celebrates the picturization of the ethnic minorities who are, as they claim, the subaltern group of Nepali society. They assert that the movie triumphs in illuminating a radical fact of Nepali society where people from vulnerable strata are capable of resisting and subverting the notions disseminated by the dominant group (135). They overtly accept *Numafung* not merely as a cinematic production but also as a form of resistance or subaltern consciousness.

Illustrating the social conventions of the Nepali society, the Limbu community, in particular, Asmita Bista writes, "[D]epicting the cultural practices of the Limbu community, the film unravels the status of male-female bond in the Limbu community . . ." (60). Although her study seems to articulate the

masculine traits of the Limbu people, the pathetic situation of females is in inner space. In a similar light, the movie was also praised for its " “fundamental extraordinariness" which "lies in its amazingly sensitive treatment of women and the lives they live structured by patriarchal norms of society” (Tamang). Tamang’s interpretation does not permit us to accept the female character as vulnerable, contingent, and subordinated in the movie. She, indeed, explicates women as the superior character of the film instead.

The ideas of prior researchers have shown a diverse field of study and different vantage points to observe *Numafung*, including, masculinity, and subaltern, feminism, and media agency. Although these aspects are relevant to the present study, the article makes a significant departure, valorizing the significance of purity. The paper claims that the purity of women is analyzed culturally, differing through cultural values, and there are prudential patriarchal politics to endorse or celebrate purity discourse.

Concept of Purity as Discursive a Practice

Purity— the clasps free from contamination and impurity, cannot independently suffice and needs to be contextualized to grasp its discursive meaning. The concept is justified by discursive truths and knowledge. Matthias Bley assert that identifying and naming purity could make imprecise conceptions but it equips “as an analytical tool which will hopefully facilitate understanding the wide range of interpretations and actions” (7). Bley argues that purity is not a constant term with absolute meaning that functions equivalently across contextual differences. Lugones argues that the world of purity is an admixture of “unified and fragmented, homogenous, hierarchically ordered” (463). She clarifies the heterogeneity of purity that redraws the structural boundary of social composition. Moreover, she specifies the dichotomy prevalent in a social arena where one category is unified and the other split. In this disjunction, the sense of purity concerns male members of society with perennial attributes, whereas females with transient efflorescent purities.

More importantly, material purity is more valorized than the abstract one. In either case, women are subordinate, but the body aspect is more intense in social practice. That is to say, a woman's body is the indicator of interpreting

her purity; it is more concerned with sex and sexuality. Man's freedom is not equivalent to the freedom of women. Condemning the patriarchal structure, she further argues that men involved in rape are considered perilous and admired for their actions however, The lesson of purity itself is orthodoxical. Men's activities are unquestionable and elevated by social structure. The patriarchal mechanism of society consolidates the position of men and ultimately construes them for their work, marginalizing women and their positionality. To this Di Cesare says that disproportional dissemination of power between men and women results, "a condition of subordination and danger throughout a woman's life" (2). Because of these discrepancies, women are often compelled to experience violence in both physical and psychological forms.

The discrimination is not apparent, as Simone de Beauvoir contends, "when he has an attitude of benevolence and partnership towards a woman, he applies the principle of abstract equality, and he does not posit the concrete inequality he recognizes. But as soon as he clashes with her, the situation reverses. He will apply the concrete inequality theme and will never allow himself to disavow abstract inequality" (14). The functioning of men alters according to the situation that cannot be a permanent role for women in a society where men play the dominant role. Beauvoir claims that history displays absolute powers that have been held by men from the primary times and "deemed it useful to keep a woman in a state of dependence; their codes were set up against her; she was thus concretely established as the Other" (164). These creations of differences are not merely a form of rigid separation but also an erroneous way through which men retain power and women deflate their position.

Women identify themselves as an interpretation of men instead of being autonomous beings and their appearance and body are the indicators of qualitative measurement. Nonetheless, they have never been defined as they were meant to be. Instead, as Sabala and Gopal argue that women's bodies have consistently sustained repugnant comments, however when advantageous "it is glorified by ideal images of goddesses; the honor of the nation/family/community, and sometimes the same body is projected as shameful, embarrassing, vexatious, fearful, and disgusting" (44). In these terrible scenarios, they are always in the process of assimilation; "Women have

constantly struggled to maintain this ideal "body" and project themselves as "good women" or have been afraid to confront the negative aspects of being portrayed as "bad women" (44). If they violate the prescriptive notions of social practices, they will be the victim of impure dogma. In fact, women will be considered socially, psychologically, and physically impure.

However, the markers of purity are not constant in cultural locations; nor are they permanent over time. Moreover, these cultural differences come with cultural diversity, observing their peculiar practices, and being more relevant to the timeframe. Therefore, as the cultural performances vary, the practices of observing women's bodies and what they endure differ. Andrews states, "In many cultures, women are expected to be responsible for things that men are not. And, there are more pressures put on girls and women to look and behave in certain ways." In relevance to Nepal, there are several expectations of women, and they differ as the cultural and ethnic diversity varies. As Tamang exemplifies, "[O]rthodox Hindu groups emphasize the sexual purity of women; Thakali and Sherpa communities take pride in the business acumen and marketing abilities of their females; and Tibetan-origin groups inhabiting the northern rimland of Nepal practice polyandrous marriage" (162). The cultural groups prioritize value systems according to their traditional and customary practices; nevertheless, their performances may not be independent and may not have an autonomous legacy because the asymmetric division of cultural groups may encapsulate the asymmetric division of power. In other words, certain dominant groups may be in privilege, relegating others to marginality.

Cultural Dominance and Resistance

Numafung is based on indigenous Limbu cultural practices and aesthetics of their cultural prevalence that seems to counter the dominant culture prevalent by then. The movie was featured when Nepal was confronting Maoist insurgency and was released when the movement was at its zenith. In such conditions, Nabin Subba made the social-cultural issue the movie's central theme and tried to illustrate the cultural significance of minorities. His fascination with the originality of Nepali people, most specifically cultural stuff, demonstrates cultural consciousness and demand for recognition.

Because when he was asked, why he chose social realism as a genre for the film production he said: "Our country is a country of minorities . . . . In our nation-building, we didn't take the right path. A lot of minorities feel they are out of the national stream" (np). Addressing his profession, he mentions, "I feel it is my social responsibility to address this issue. If we don't bring small cultures into the national mainstream, the nation will disintegrate. (np). Subba's awareness of minorities and their exclusion shows the movie itself is a subversive depiction of cultural dominance deployed in the social arena of Nepal. In this sense, the Limbu people's depiction is representative of minorities, and the illustration of cultural practices is the voice of marginal culture in the movie. Moreover, the female protagonist of the movie represents Limbu culture; she is an emblem of purity with perennial attributes. Her quality differs from the cultural practices observed by the dominant group.

Indeed, cultural practices differ as per spatiotemporal locations; however, whose cultural values occupy the status of power determines the substantiation of cultural definition. Moreover, the cultural truths are not similar in cultural variation. They do not merely vary but also create a certain boundary. In the words of Foucault,

> Each society has its regime of truth, its 'general politics' of truth: that is, the types of discourse which it accepts and makes function as true; the mechanism and instances which enable one to distinguish true and false statements the means by which it is sanctioned; the techniques and procedures accorded value in the acquisition of truth; the status of those who are charged with saying what counts as true. (131)

The political assumptions of social belief are the normative element of truths which is to say that the material valuation of cultural truth is the limiting construction of acknowledging human reality. The social realm, therefore, is rigid enough to disembody the changes that might take place in the social milieu. The problem with such social austerity is that if the social construction is formulated on the basis of the dominant cultural group, the possible approaches through which the emancipatory act can be accounted for are hard to obtain, if not impossible. Nepali society is confronting similar challenges.

The Hindu cultural understanding has become the performative action of Nepali society. In Hindu culture, as Susan S. Wadley argues, "The female is first of all *Sakti*, Energy/Power, the energizing principle of the Universe; she is also *Prakriti*, Nature, the undifferentiated Matter of the Universe" (114). However, these assumptions merely become an outer fabric of ambiguity regarding practical implications. As Desai and Goodall write, "To an outsider, it often appears that Hindu beliefs and philosophy offer greater equality for women. After all, divine females are often depicted in Hindu iconography and God is readily accepted as manifesting in female form" (26). But when they are in the regime of empirical endurance, they argue, "In Hinduism . . . there is some obvious discrepancy between religious ideas and society. This means that the equality (and the rights for women which flow from it) mentioned in the scriptures may not be practiced socially" (28). The behavioral practices contradict the ritualistic code and spiritual belief. Instead, they are observed as binary to males. In other words, Shah argues, "The Hindu civilization is sometimes called a civilization of purity and pollution, and the Hindu psyche is believed to be pathologically obsessed with them" (356). More importantly, the 'purity' itself is not an ideal term for Hindus but rather a spiritual practice that is uncommonly connected with the almighty. In Fuller's words: "Purity and pollution, in other words, define an idiom by which respect to the gods is shown" (470). Moreover, since the voice of god is inaudible, the sound of Brahman becomes shriller. In this case, astonishingly, Brahmans become the mouthpiece of the god. As Fuller argues, "Gods may be treated as super eminent Brahmans or kings, but that does not mean that any Hindu actually thinks that they are super eminent Brahmans or kings. Gods, by definition, are divine and thus different; they cannot be polluted like Brahmans nor dethroned like kings" (470). Hence, there is a possibility that a Brahman can substitute the god until he is polluted and he can be the voice of ritualistic practice as well.

In this connection, it will not be wrong, therefore, to say that the purity of women's bodies itself is an interpretation of Brahmans. The purity of women is not an autonomous entity that can be determined by a woman; instead, it is a byproduct of a Brahmin priest who confers the logic of purity. In addition, for women, as Lynn Bennett claims, "Since absolute ascetic purity is

impossible for the patriline as a social institution, purity of descent becomes its structural equivalent" (126-127). Neither women can adopt ascetic purity nor can they define themselves; they are expected to walk on the way of their patrilineal descent, holding the rope of Brahamans' prescription.

Numa in Indigenous Culture

Indigenous culture is a naturalist in its essence. According to the recent study entitled *Gender and Indigenous Peoples' Environment*, "Indigenous Peoples believe that there is a holistic interconnection among all things on the planet: animals, plants, natural forces, human beings, and the supernatural life" (23). The harmonic relationship between human beings and natural entities ties them to accept a communal whole rather than a separate individual. In connecting this interrelationship, women attain the most significant role in the community. "Indigenous women," Roy explains, are considered as the "custodians of traditions and cultures" (3). Women in the indigenous community are the predominant character to be responsible for the preservation of cultural values, advancing their noticeable expression onto further generation. The prominence of women in every socio-cultural practice allows them to guarantee their secured position in cultural locations. Particularly, in Limbu culture, according to the *Limbu Tribe of Sikkim*, "lineage is not transmitted patrilineally" (np). The daughter take over gods from mother after her marriage and the gods inherited will be the deities of her husband's home. The continuation of religious sect flows through the mother lineage which is opposed to that of Hindu culture. Women, instead of being subordinated as in Hindu culture, work as the ruling mechanism of society. In the words of Vinay Limbu, "Limbu Women is seen as the torch bearer of her community tradition and morality" (660). In this view, women's purity is defined by themselves. They are culturally autonomous and are the interpreter of their body. Since the position of women is at the forefront, the purity of women is determined by themselves. From religious practices to the cultural arena, women are the forerunner of the Limbu culture and noticeably, they are the representative of god rather than being represented.

The concept of purity in the Limbu culture is opposite to the Hindu cultural concept. It is autonomous and independent in terms of purity and

bodies than the dominant. Moreover, according to Jones, “Limbu women especially have more freedom than do women among Hindu castes and ethnic groups” (297). This concept is also conspicuous in the movie. The protagonist is ornamented within the domain of the Limbu culture and is never interrogated in terms of her purity. The movie does not hinder the religious behavior that can pinch the purity of Numa. In fact, since the film itself is the voice of the Limbu culture, the characters are precisely aware of the practices they are expected to. Hence, the movie does not fail to articulate the conception of women’s purity that the Limbu people inherently practice. In this sense, *Numafung* is not merely a pictorial depiction of the Limbu culture but also a message of social welfare through which women can be liberated from the penitentiary of restrictive cultural code and patriarchy in the contemporary world.

Although the movie's protagonist does not explicitly change the internal cultural code, she goes through four different identities in the film. As the movie begins, she is portrayed as a virgin damsel. She mingles with Ojahang and becomes a married woman, but as soon as her husband dies, she becomes a widow. Despite being a widower, she is culturally twined by the second marriage with Girihang and lastly, elopes with Rikute. In these circumstances, marriage is the structural code that changes the identity of Numa. And interestingly, the movie strives to resemble the cultural freedom of women in the process of marriage. According to Jones, “Limbus recognize three kinds of legitimate marriages — *magi biha*, or "arranged marriage", *chori biha*, or "marriage by theft" and jari biha, or “adulterous marriage”” (290). These culturally accepted marriages have nothing to do with purity; nor do these practices question the body aesthetics of women. According to Caplan, “No stigma is attached to the latter two forms” (80). What forms of marriage one chooses are uniformly legitimate. This is one of the movie's major themes that is significantly highlighted to inform women's unquestionable purity. The love and respect that she gets from her mother-in-law are substantive examples. For instance, when Girihang, being drunk, tries to bash Numa her mother-in-law says, “You touch your wife once, and I’ll break your skull in two” (1:09:13). It is indubitably love that Numa deserves. She is never discriminated against for her past nor is she condemned for her purity.

Contrarily, Hindu culture is against the way Numa chooses or what she goes through. Hindu marriage is more concerned with religious purity and sacred observation. As Kumar states, “Hindu marriage is considered to be a sacrament than a social contract” (376). It has an indispensable relationship with the physicality of a girl. As Yasuno defines, “The term *biha* (marriage) is used almost as a synonym for *kanya dan* (gift of a virgin), the most prestigious and most frequent form of marriage among the Bharamins” (55).

Moreover, the cultural body of a woman is integrated with the notion of reproduction in Hinduism. “Marriage rituals,” Selwyn explains, incorporates women with, “the source of sexuality, a fertility that is closely linked with the fertility of nature itself, blood, impurity, openings . . . and also relative 'disorder'” (689). In Hindu culture, marriage expects several qualities in a woman which are highly interconnected with their purity and a material body; but these aspects are the second choice of the Limbu cultural practices.

Numa does not confront the question of body purity, moreover, also she marries for the second time even after being a widow. Of course, Numa’s second marriage is against her will and it cannot be considered autonomous practice; however, my point is that even the second marriage is culturally acceptable which defeats the restrictions prevalent in the dominant culture. Remarkably, she was not only a widower but also pregnant once. But when the baby is curated she is forced to marry another because there are no restrictive principles that obstruct a widow from remarriage in Limu culture. In this connection, Numa’s subsequent marriage with similar decency is significantly a remarkable feature that Subba wants to portray as a distinctive cultural trait of the Limbu people. Because, “In Hindu patriarchal arrangement, women's identities and roles were defined primarily by marriage. As a result widows, especially young widows, constituted an awkward problem” (Chakraborty 909). In terms of social behaviors, Dor Bahadur Bista regards, “Orthodox Hindus consider it unlucky and inauspicious to see the face of a woman who is either widow without a male, or a spinster” (63). Moreover, for Surendra Tiwari and Sabitri Bhattarai (Kaphle), the Hindu myth is an obstruction for them because “remarriage is perceived as sin” (50). They are even restricted to talk with males who are anonymous. The widows are given choices, but these way-outs are restrictions rather than prescriptions. As Brick argues that the

Brahmanical widows are to be confronted with serious alternatives. They either have to "perform *sahagamana* or remain unmarried and celibate until one's natural death" (354). The religious code of conduct is the guiding principle as their "Dharmasästra literature contains a number of rules that place quite austere restrictions on the non-sexual behavior" (354). These references make us aware of how Hindu culture imposes restrictive force upon the widow. But contrarily, *Numafung* resembles a contrasting cultural practice that is out of the compass of the prevailing grammar of Hindu mythological guidelines.

The movie doesn't present that the marriage of Numa were different from each other; even after Numa becames "Widow", she gets married as if it was her first. This is an explicit representation of the cultural uniqueness of the Limbu people where women are indiscriminate for widow marriage. The Limbu community does not take this as a sin or immoral activity but rather takes it as a common aspect of human life. Widows have to confront social adjustment, and importantly those who are accused to be the cause of their husband's demise. Moreover, "widows" Tiwari and Bhattarai point out, "are the ones who are blamed for their own condition" (50). In contrast, Limbu culture sympathizes with a widow and supports their liberation. This instance is even articulated in the movie, for instance, when Numa refuses to marry Girihang, her mother-in-law, Ojahang's mother delivers the dialogue, "We are getting old but you have a long life to live" (58:50-58:56 minutes). This dialogue marks the behavioral difference of Limbu people in societal endeavors.

Disclosing comparative differences between Limbu and Brahaman women, in this regard, Caplan highlights: "Limbu widows are remarried in essentially the same ceremony as are new brides. Brahman women, by contrast, are married at their natal homes in ceremonies conducted by Brahman family priests, and the marriages are brone by the bride's family. Brahman widows are not remarried." (65). If we take Caplan's information into account, we can see Limbu's distinct notion of widow marriage and the practice of second marriage, and this practice is conspicuously articulated in the movie through the story of Numa. It is undeniable that the characterization of Girihang illuminates patriarchal values. The way he treats Numa, indeed, is dominating and subjugating. Characteristically, he is a drunkard arrogant male—who

becomes quarrelsome after being drunk and fights with his companion; gullible and irrational—who does not use sense before making decisions and an uncaring husband—who takes his wife as an object. The action he performs and the words he uses to address Numa reflect the impression of male dominance in the movie. For instance, when his friends ask him not to use derogatory terms, in reply he says, “Her first husband was only slightly faster in progress to her. But now she’s mine. Where could she possibly go?” (1:02:56-1:03:01). When Numa hears it, she does not utter it in response to Girihang; however, she replies to those words in action. Numa, ultimately, elopes with Rikute and engages herself in a third marriage.

Numa’s decision to boycott her dominant husband and choose another male signifies her autonomous will to attain liberty. Girihang’s behavior upsurges Numa to walk on the way where she is comfortable. Her new settlement marks a response to the patriarchy and rebukes the males who undermine women. More interestingly, Numa retaliates against Girihang being within the compass of the cultural domain. The choice she makes is not influenced by any instinctive agencies; no is she indoctrinated by coercive forces. In most cases, “[T]he rhetoric of "choice" focuses attention on the individual choice-maker and so takes the focus off the ways in which women's choices are often overdetermined by societal structures and cultural traditions” (Snyder-Hall 256). But Numa’s choice comes with a fruitful end and procures the best result she desires. Her action, in addition, introduces the growth of women's consciousness to evaluate equitable and inequitable forces around her and the ability to celebrate freedom. Ferguson, in this regard, brings to the fore, “[F]reedom as the capacity to make individual choices, and oppression as the inability to choose” (248). Not only her social status, but also the freewill of women is “an expression of her liberation” (248). In this connection, Numa is a woman with action and voice with consciousness; her exertion is the resonance of the etiquette of indigenous Limbu women. Moreover, she is not only a model character who serves her position to verbalize the cultural position, but also a preceptor to justify the desirability of women in human society.

In many traditions and practices of Hindu culture, women are looked down on because of prescriptive cultural codes. Moreover, the social connection between men and women has an alternative sphere that has

significant exhortation "with women's relative impurity and ritual inferiority" (Selwyn 688). The societal practices of Hindu culture might be the reason that obligates them to adhere to stay with inaction. However, to be an independent woman, she should go beyond the pontifical domain so that she recognizes who she is and what she deserves. Historical details suggest as R. Claire Snyder-Hall writes, "Consciousness-raising asked women to examine how their own lived experiences contradicted the dominant ideology and to recognize the ways in which internalized societal norms keep them complicit in their own oppression" (257). Contrarily, if we analyze Numa's maneuver, it is conspicuous that within the cultural domain, women can liberate themselves. The only thing that requires is the flexibility of cultural circumference to liberate women from the domination of males and cultural dogmatism.

Numa indulges in marriage customarily; she changes her identity and ultimately redeems herself from all the restrictions that could possibly be her huddles. Her free attitude is a symbolic enunciation of independent women. Purity discourse is not the huddle for her gambit nor is it an indicator to measure her bodily aesthetic. Since her purity is unquestionable, it is perennial. As indigenous people believe their connection with nature and nature cannot be impure itself, no human activity has the potency to impure humans. *Numafung*, therefore, is an echo of indigenous culture that does not merely anticipate the individual but also for social welfare.

Conclusion

The analysis of the movie, *Numafung*, has shown that although women in Nepali society are associated and attributed more with impurity, if not with purity to large extent, Limbu cultural women are examples of how they are invulnerable in terms of body purity. The discussion demonstrates that women's body is never impure, but rather has a quality of perennial purity. In this relevance, Numa is represented as a character with unquestionable purity to illustrate how in marginalized cultures women's purity is celebrated without interrogating and demeaning their bodily aesthetics.

Hindus, the dominant culture, link women with the religious goddess, but the practical doctrine metamorphosizes the promises and compels them to accept the restrictive principle as a prescription. Their body and purity become

subjective interpretations of Brahaman priests rather than the independent whole. And ultimately, males become the ruler of their bodies and tame their emotions. This version of the truth is disseminated through the power structures of the entire social norms, affecting the position of women. Since the discourse of purity is one-dimensional, or in other words, defined by a particular group of people, it is necessary to redefine and restructure the purity discourse so that the liberation of women is possible.

Moreover, Nabin Subba's projection of an indigenous movie is to necessitate social inclusion because if the rigidity of dominant discourse becomes flexible, the possibility of righteous work in the social sphere is possible. To be more precise, the more elastic the discursive boundaries of purity becomes, the better opportunities there will be for women. Different cultural locations have different versions of truths but it is necessary to assimilate cultural diversity selecting the positive aspects and calling for the sedimentation of the dominant discourse.

Numafung, therefore, is a resistive indigenous cultural movie that upsurges women's liberation and percepts the cultural position of women. It shows how women can be independent within the regime of cultural boundaries and why women should not be judged within the restrictive frame of the patriarchal horizon. Moreover, the movie is itself a subtle answer to the question of why recognition of cultural diversity is necessary to provide autonomy to women and how the liberation of women is possible if one can recognize the role of women in a different culture.

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