IOSR Journal Of Humanities and Social Science (IOSR-JHSS)
Volume 30, Issue 8, Series 7 (August, 2025) 25-30
e-ISSN: 2279-0837, p-ISSN: 2279-0845.
www.iosrjournals.org

Cannibalism And Liminal Femininity: Reading Hmuichukchuriduninu In Global Folkloric Contexts

R. Ramdinmawii
Dr. Lalnunpuia Renthlei

Abstract
This article explores the Mizo folktale character Hmuichukchuriduninu, a rare figure in Mizo oral tradition whose horror arises from her identity as a flesh eater. Unlike more common ghostly or spirit-based beings, her terror lies in her ambiguous humanity, placing her in a liminal space between ordinary and monstrous. By analyzing her cannibalism, this study considers how violations of bodily taboos generate fear and disgust, resonating with Julia Kristeva's concept of the "abject." The narrative's folkloric structure—moving through deception, revelation, and punishment—reveals horror's role in sustaining moral and communal values. Comparing Hmuichukchuriduninu with Indian rakshasis and European witches highlights both the uniqueness of her Mizo setting and her shared traits with global female monsters. Ultimately, she exemplifies how Mizo folklore channels anxieties about kinship, trust, and bodily transgression, while contributing to broader understandings of horror, folklore, and liminality.

Keywords: *Mizo folklore; cannibalism; horror studies; liminal femininity; body horror; comparative folklore*

Date of Submission: 16-08-2025 Date of Acceptance: 26-08-2025

I. Introduction

Mizo folklore is rich with stories of spirits, demons, and supernatural forces that inhabit liminal landscapes such as forests, hills, caves, and rivers. These beings are often closely tied to animistic cosmology, in which nature itself is alive with powers both benevolent and destructive (Tylor 23). Within this tradition, supernatural entities are usually recognizable by their distance from human society: they dwell in the wilderness, appearing only to disrupt or terrify. Yet, the figure of Hmuichukchuriduninu resists these usual categories. She is neither fully human nor fully supernatural, existing instead in a liminal state—a being whose essence is defined not by her origin but by her actions: consuming human flesh.

This distinctiveness sets her apart as a uniquely horrifying character in Mizo oral tradition. Whereas other beings are described by their environment or spiritual power, Hmuichukchuriduninu is remembered for her appetite. At first glance, she resembles a human woman, but her sharp, pointed mouth—designed to suck blood and devour flesh—marks her as other-than-human. Moreover, she lives within the village, in her own house, rather than in the wilderness. This unsettling proximity destabilizes the cultural boundary between the safe domestic sphere and the dangerous outside world. Freud's concept of the uncanny captures this dynamic: horror emerges when the familiar becomes strange, when something "Ought to have remained hidden has come to light" (Freud 220).

Interestingly, her story recounts how she lured two young sisters into her home by impersonating their aunt, consumed one child, and tried to trap the other. These events encapsulate themes of cannibalism, deception, and the betrayal of kinship. Ultimately, the community intervenes, using both natural and domestic forces to restore order. Through this tale, Hmuichukchuriduninu emerges as a figure of uncanny liminality, embodying anxieties about misplaced trust, bodily vulnerability, and the instability of social bonds.

This article examines Hmuichukchuriduninu as a flesh eater who transcends the categories of human and supernatural. Drawing on literary theories of horror (Carroll, Clasen), anthropological perspectives on taboo and cannibalism (Lévi-Strauss), and folklore morphology (Propp), I argue that she represents both a singular creation within Mizo storytelling and part of a broader global archetype of the cannibalistic female monster. Unlike witches, ogresses, or rakshasis, Hmuichukchuriduninu's liminality lies in her refusal to be fully defined—she is neither spirit nor human, but the horrifying in-between

II. Hmuichukchuriduninu As A Liminal Folkloric Character

Hmuichukchuriduninu is best understood as a liminal figure, meaning she exists between two worlds or categories. In folklore, such figures are powerful because they do not fit neatly into one identity. They are not fully human, but not fully supernatural either. As Victor Turner explains, liminal beings "stand at the threshold"

and disturb ordinary rules of society (Turner 95). Hmuichukchuriduninu's horror comes from this "in-between" position.

First, she looks human but is still monstrous. She resembles an ordinary woman and even offers food and shelter. Yet, her unusual mouth allows her to eat human flesh, making her both familiar and strange at the same time. Freud calls this the uncanny—something ordinary that suddenly feels frightening because it hides danger (Freud 220).

Second, she breaks the boundary between home and danger. Normally, the home is a safe place, while the wilderness is dangerous. But in her story, her house becomes a site of fear. The victims are trapped and eaten inside what should be a safe space. This connects with Homi Bhabha's idea of the unhomely, where the house becomes a place of terror rather than comfort (Bhabha 13).

Third, Hmuichukchuriduninu mixes the roles of mother and devourer. In many cultures, women are connected to care and feeding. She twists this role by feeding on people instead of feeding them. Barbara Creed, in her study of the monstrous-feminine, explains that horror often presents women as frightening when their roles of birth, feeding, or care are reversed (Creed 27). Hmuichukchuriduninu is frightening for this reason—she is both like a mother and a destroyer.

Finally, she exists outside both human and supernatural worlds. She is not a ghost, spirit, or witch, yet she is not a normal human either. Noël Carroll explains that horror monsters are often disturbing because they "break categories" and cannot fit into normal systems of thought (The Philosophy of Horror 43). Hmuichukchuriduninu fits this perfectly—her cannibalism makes her more than human, but she is not an otherworldly being.

Because of this, Hmuichukchuriduninu is truly liminal. She is human yet not human, nurturing yet consuming, homely yet terrifying. This position between categories is what makes her such a unique figure in Mizo folklore and why her story continues to unsettle listeners.

III. Cannibalism And The Horror Of The Body

One of the most disturbing features of Hmuichukchuriduninu is her cannibalism. Unlike ghosts or spirits who frighten with invisibility or curses, she terrifies by directly consuming human flesh. Cannibalism has long been one of the strongest taboos in many cultures, and breaking this taboo produces what horror theorists call the horror of the body.

Sigmund Freud, in his essay on the *uncanny*, suggests that horror often arises when something familiar, such as the human body, is presented in a strange or threatening way (Freud 221). Hmuichukchuriduninu's body is almost normal, but her strange mouth marks her as different. This small change makes her body uncanny—it looks human but reveals monstrous appetite.

Julia Kristeva's theory of the *abject* is also useful here. For Kristeva, horror comes from things that cross the border between self and other, such as blood, corpses, or waste (Kristeva 3). Cannibalism is perhaps the clearest example of abjection, because it destroys the boundary between eater and eaten. When Hmuichukchuriduninu eats human flesh, she not only kills her victims but also takes their bodies into her own, erasing the difference between human beings.

This act also connects to what modern critics call body horror. Noël Carroll explains that horror monsters often produce fear because they "Violate the very categories of life and death, human and nonhuman" (*The Philosophy of Horror* 44). In cinema and literature, body horror focuses on the vulnerability and corruption of the human body—disease, mutation, or consumption. Hmuichukchuriduninu embodies this tradition long before it was defined in modern theory. Her cannibalism dramatizes the fear that the human body is fragile and that it can be reduced to mere food.

In Mizo folklore, her cannibalism may also serve as a warning against excessive appetite and greed. Ordinary food is rejected; instead, she desires human flesh animal flesh. By exaggerating hunger into something monstrous, the tale turns eating—a normal act of life—into an act of death. This connects with anthropological views that taboo-breakers in folklore often symbolize social dangers or the collapse of moral order (Douglas 159).

Thus, the horror of Hmuichukchuriduninu lies not only in her liminal identity but also in her treatment of the body. She transforms the most basic act of survival—eating—into a terrifying violation of human integrity. Her cannibalism makes her one of the most frightening figures in Mizo storytelling, embodying both the *uncanny* and the *abject*

IV. Folkloric Structure And Narrative Motifs

The tale of Hmuichukchuriduninu, like many folktales, follows a clear and recognizable narrative structure that makes it memorable and culturally meaningful. Folklorist Vladimir Propp, in his study *Morphology of the Folktale*, showed that many stories share similar narrative "functions," such as the appearance of a villain, the struggle between good and evil, and the eventual resolution (Propp 25). While Hmuichukchuriduninu is not a

Russian fairy tale, her story reflects these universal functions, especially the presence of a villainous figure who threatens the community.

In Mizo tradition, Hmuichukchuriduninu appears suddenly, disrupting the safety of the village. This fits what Propp calls the "villainy" function, where danger enters ordinary life. Her hunger for human flesh becomes the central conflict that must be addressed. As in many folktales, the story often ends with the destruction of the monster or her banishment, restoring moral and social order to the community.

The motifs in her story also connect with global folklore. The most striking motif is her strange mouth, which marks her as different from ordinary humans. Folklorist Stith Thompson's *Motif-Index of Folk-Literature* identifies many stories where physical deformities or unusual features signal supernatural danger (Thompson V562). Hmuichukchuriduninu's abnormal mouth works as a narrative device: it warns listeners that she is not fully human, even before her cannibalism is revealed.

Another recurring motif is cannibalism as disguise. Unlike wild beasts, Hmuichukchuriduninu can live among people because she appears almost human. Her true nature is only revealed through her eating habits. This motif—where a dangerous figure hides in plain sight—is common in horror traditions, from European werewolves to Indian rakshasis who disguise themselves as beautiful women. In each case, the tale warns listeners that appearances can deceive, and danger may come from within familiar spaces.

The story's structure of fear and resolution is also significant. Anthropologist Victor Turner describes such narratives as "social dramas," in which conflict arises, escalates, and is finally resolved to restore communal harmony (Turner 92). In this sense, Hmuichukchuriduninu's tale is not only about individual horror but also about the village confronting and overcoming a threat that endangers its survival.

Additionally, the tale uses repetition and exaggeration, common in oral storytelling. Her insatiable hunger, repeated acts of flesh-eating, and grotesque body features are described again and again to emphasize her difference from ordinary humans. These techniques not only entertain but also reinforce the moral lesson that greed, deception, and breaking taboos are dangerous for society.

Thus, the folkloric structure and motifs of Hmuichukchuriduninu place her within a wider tradition of world folklore while also making her a distinctly Mizo creation. Her story blends local cultural fears with universal narrative patterns, ensuring that she remains a powerful and memorable figure in oral tradition

V. Comparative And Theoretical Perspectives

When we look at Hmuichukchuriduninu alongside figures from world folklore, she stands out as a character who combines familiar human traits with monstrous difference. She is not a ghost or spirit, but she is also not a normal human being. This places her in a space of liminality—in-between categories that unsettle listeners. Anthropologist Mary Douglas explains that cultures often fear what does not fit into clear boundaries, describing such figures as "matter out of place" (Douglas 44). Hmuichukchuriduninu fits this idea: she is a villager and a cannibal at the same time, and this contradiction creates fear.

Comparing her to Indian rakshasis is useful. In Hindu epics like the *Ramayana*, rakshasis are female demons who sometimes disguise themselves as ordinary women before revealing their cannibalistic nature. Like Hmuichukchuriduninu, they blur the line between human and inhuman, between home and wilderness. Similarly, in European folktales, witches often live near or within the village and prey on children. Both rakshasis and witches, like Hmuichukchuriduninu, represent hidden danger within familiar spaces.

From a horror theory perspective, Noël Carroll's idea of the "category crisis" is relevant. Carroll argues that monsters provoke fear because they cross categories, for example being both alive and dead, or human and animal (Carroll 32). Hmuichukchuriduninu fits this model perfectly: her strange mouth and hunger mark her as unnatural, yet she still looks human. Her horror comes from this contradiction, which is difficult to classify or fully understand.

Julia Kristeva's concept of the abject, explained in *Powers of Horror*, is also useful. The abject is anything that disturbs identity, system, or order, especially things connected to the body—like blood, flesh, or decay (Kristeva 4). Hmuichukchuriduninu's cannibalism directly engages this fear of the abject. By eating human flesh, she violates both physical and moral boundaries, making her a strong image of disgust and terror.

From a folklore point of view, her story functions as a cautionary tale. Just as European tales warn children not to wander into the woods, the Mizo tale of Hmuichukchuriduninu warns against trusting outsiders and highlights the importance of vigilance within the community. Folklorist Linda Dégh notes that folktales often serve as "social instruction in narrative form," shaping values and fears in memorable ways (Dégh 57).

In a global perspective, Hmuichukchuriduninu represents a universal archetype of the female monster who consumes others, but she is also uniquely Mizo. Her story shows that horror does not always come from the unknown or supernatural; it can also emerge from someone who seems familiar. She frightens not because she is entirely alien, but because she is almost human, almost like us

VI. Flesh-Eating Figures Across World Folklore

The figure of the flesh eater is not unique to Mizo folklore; it appears in stories across cultures and continents. Cannibalism in myths and folktales often symbolizes transgression—breaking rules of kinship, morality, or the natural order. The fear of being eaten, or of a creature that consumes human flesh, reveals deep cultural anxieties about survival, famine, and taboo.

In European folklore, cannibalistic ogres are common. For example, Charles Perrault's *Hop-o'-My-Thumb* and the witch in *Hansel and Gretel* both consume children. These figures show the horror of hunger during times of scarcity, when parents might abandon or even harm their children. As Jack Zipes notes, European cannibalistic monsters often reflect "the trauma of scarcity" and invert the nurturing role of the parent or caregiver (Zipes, *The Irresistible Fairy Tale* 74). Here, the horror is both bodily and social, breaking sacred bonds between adults and children.

In South Asian traditions, rakshasis from Hindu epics like the *Ramayana* are known flesh eaters. Figures such as Surpanakha embody lust, appetite, and destruction directed at humans. Like Hmuichukchuriduninu, rakshasis are liminal, living on the margins of society. Cannibalism here often symbolizes spiritual pollution and breaking dharmic order. Alf Hiltebeitel argues that rakshasis are not just monstrous but an inversion of womanhood, presenting femininity as dangerous excess (Rethinking the Mahabharata 211).

Among Indigenous North American cultures, the Wendigo is a well-known flesh eater. From Algonquian traditions, it is described as a gaunt, insatiable cannibal spirit linked to famine and greed. Anthropologist Basil Johnston explains that the Wendigo represents both physical starvation and moral excess: it is what happens when human hunger has no limits (The Manitous 221). The Wendigo is similar to Hmuichukchuriduninu in showing uncontrolled appetite, but differs because it is tied to ecological conditions, especially the harsh northern winters.

In African folklore, the Asanbosam from the Ashanti people of West Africa is a vampire-like flesh eater. With iron teeth and hook-shaped feet, it hides in trees and attacks humans (McNally, *Folk Monsters of the World* 142). Like Hmuichukchuriduninu, it warns against straying into dangerous spaces. Here, cannibalism is not about famine but the risks of untamed wilderness.

In Pacific Island traditions, Melanesian stories describe creatures like the Adaro, who attack fishermen or travelers. Some Adaro are flesh eaters, symbolizing the ocean's hostility. Cannibalism here connects danger to natural forces rather than moral failings (Baldick, *Mythical Beasts* 53).

In Japanese folklore, the kijo—a female demon transformed by jealousy or rage—sometimes consumes humans in remote mountains. Michael Dylan Foster notes that the kijo represents "the danger of excess emotion made flesh" (*Pandemonium and Parade* 68). Unlike the Wendigo or Asanbosam, the kijo's cannibalism is rooted in personal betrayal, linking hunger to psychological corruption.

When compared to these figures, Hmuichukchuriduninu is part of a global archetype but is distinctly Mizo. Unlike the Wendigo, her hunger is inherent, not ecological. Unlike the rakshasi, she is not part of a cosmic struggle but embedded in everyday Mizo village life. Unlike European witches, she is not punished through Christian morality but contained within Mizo oral tradition. Her identity as a female flesh eater highlights dangers of bodily violation, kinship betrayal, and social fragility.

Thus, the horror of flesh eaters across the world—whether in forests, deserts, islands, or mountains—shows a universal concern with the abjection of the human body and the terror of consumption. Hmuichukchuriduninu belongs to this lineage while maintaining a unique Mizo identity, making her both global and culturally specific

VII. Literature Review

Scholarly discourse on cannibalism and monstrous figures has long intersected with anthropology, folklore, and horror studies. In anthropology, William Arens' *The Man-Eating Myth* provoked debates by questioning the historical prevalence of cannibalism, while Peggy Reeves Sanday provided an opposing perspective, situating cannibalism within cultural and ritual contexts that express power, gender relations, and cosmology (Sanday 7–10). Such frameworks allow the figure of Hmuichukchuriduninu to be read not merely as a folkloric villain but as a symbolic articulation of community fears concerning survival, social boundaries, and gender transgression.

Within folklore studies, Linda Dégh emphasizes the dynamic role of narrative motifs in shaping community values and social cohesion, highlighting how figures like cannibal women embody the "liminal others" against which cultural order defines itself (Dégh 12). Alan Dundes' psychoanalytic approach also interprets cannibalistic tales as expressions of repressed desires and anxieties, particularly around the maternal body and the consumption of kin (Dundes 45). In this sense, Hmuichukchuriduninu resonates with global archetypes such as the European witch or the Hindu *rakshasi*, whose monstrous appetite reflects cultural unease about women who cross normative boundaries of nurture and destruction.

Within the Mizo context, scholars such as R. L. Thanmawia (*Mizo Hnahthlak Thawnthu*) and Laltluangliana Khiangte (*Folktales of Mizoram*), etc have preserved and analyzed local oral narratives, including

tales of supernatural and cannibalistic beings. These collections serve as the primary textual sources through which such figures are remembered and transmitted. Yet, when placed in dialogue with anthropological, psychoanalytic, and gothic theories of monstrosity, they reveal deeper cultural meanings, bridging oral traditions with global discourses on horror.

Horror theory provides further insight into such figures. Noël Carroll's *The Philosophy of Horror* identifies the "fusion" of contradictory categories—human and non-human, maternal and devouring—as a central source of horror (Carroll 43). Barbara Creed, building on Julia Kristeva's notion of the abject, frames the "monstrous-feminine" as a recurrent trope in horror cinema, where the maternal body becomes terrifying when associated with blood, decay, and consumption (Creed 27; Kristeva 4). Similarly, Jack Halberstam's *Skin Shows* explores how monstrosity is often coded through gender and sexuality, with female monsters standing in for social anxieties about femininity and bodily excess (Halberstam 78). Such readings align closely with the Mizo cannibal-woman figure, where horror emerges not only from the act of consuming flesh but from her disruption of expected feminine roles.

In contemporary monster studies, Jeffrey Weinstock argues that monsters operate as cultural bodies upon which societies project evolving anxieties, from colonial encounters to modern biopolitics (Weinstock 5). By this account, Hmuichukchuriduninu functions as a culturally specific monster whose cannibalism dramatizes fears of famine, maternal inversion, and social disorder. Ken Gelder's anthology *The Horror Reader* further contextualizes horror as a mode that thrives on the transgression of cultural norms, situating folklore-derived monsters within a continuum that stretches into modern horror literature and cinema (Gelder 14).

Although scholarship on Mizo folklore remains relatively sparse, works such as Margaret Pachuau's *Folklore from Mizoram* highlight the thematic richness of oral narratives, particularly their blending of the supernatural with social and moral lessons. In this light, Hmuichukchuriduninu may be understood as both a cultural product of famine-era anxieties and a narrative that resonates with global theories of horror, monstrosity, and gender. By situating this figure within broader scholarly conversations, the present study seeks to bridge local specificity with universal patterns of the horrific.

VIII. Contemporary Relevance

While Hmuichukchuriduninu emerges from the oral storytelling traditions of Mizoram, her resonance extends into contemporary contexts, underscoring the enduring cultural significance of folkloric cannibal figures. Modern horror cinema frequently returns to the motif of the devouring woman, reflecting persistent anxieties about appetite, sexuality, and the female body. For example, Julia Ducournau's French horror film *Raw* (2016) dramatizes a young woman's descent into cannibalistic desire, echoing the same inversion of nurture and consumption that defines Hmuichukchuriduninu. Similarly, Robert Eggers's *The Witch* (2015) revives the image of the monstrous female who transgresses domestic boundaries, drawing upon folkloric archetypes that parallel the Mizo cannibal mother.

In Asian contexts, Philippine cinema continues to adapt the *Aswang* myth, a female monster who consumes flesh and blood, while Indian television serials frequently dramatize the *Rakshasi*, a man-eating giantess who destabilizes the family order. These modern adaptations demonstrate the global persistence of cannibal women as symbols of disrupted kinship and cultural disorder. Hmuichukchuriduninu thus participates in a transnational imaginary of female monstrosity, linking Mizo folklore to broader traditions of horror and storytelling.

From a feminist perspective, the cannibal woman represents both fear and resistance. As scholars such as Warner and Creed argue, monstrous femininity often encodes patriarchal anxieties about female autonomy and bodily agency (Warner 224; Creed 76). The hunger of Hmuichukchuriduninu may be read as a metaphor for women's desire that exceeds cultural control, thereby embodying both a threat and a critique of gendered restrictions. In this sense, her narrative can be reclaimed as a site of feminist analysis, revealing how horror encodes power relations within domestic and communal life.

From a postcolonial angle, tales of cannibalism also intersect with the politics of representation. Colonial discourses often constructed indigenous peoples as "savages" by attributing cannibalistic practices to them, thereby justifying conquest and domination. Reading Hmuichukchuriduninu within this broader frame highlights how indigenous communities themselves used cannibal figures not as self-definitions but as cultural warnings, internal narratives of transgression rather than colonial caricatures. Thus, the tale resists colonial stereotypes while also preserving distinctively Mizo modes of moral instruction.

In present-day Mizoram, the story continues to function as a vehicle of cultural memory. Elders recount it to children as a cautionary tale, emphasizing obedience, kinship, and communal boundaries. The cannibal mother remains an archetype of danger that reinforces collective values, while also feeding into the region's literary and performative traditions. The endurance of Hmuichukchuriduninu demonstrates the vitality of folklore in contemporary life: far from being obsolete, these stories continue to adapt to new cultural contexts, resonating with both local audiences and global frameworks of horror

IX. Conclusion

The tale of Hmuichukchuriduninu demonstrates how folklore operates at the intersection of cultural values, symbolic fears, and narrative structures. By centralise on a cannibalistic female character, the story encapsulates both universal archetypes of monstrosity and specifically Mizo anxieties surrounding hunger, kinship, and taboo. The analysis reveals that the cannibal figure functions not only as a supernatural antagonist but also as a liminal presence that destabilizes cultural categories. She embodies what Julia Kristeva terms the "abject": that which unsettles boundaries between the pure and the polluted, the inside and the outside, the human and the monstrous. In this sense, Hmuichukchuriduninu illustrates how societies negotiate the fragility of order by externalizing transgressive desires onto a folkloric figure.

From a structural perspective, the tale follows familiar motifs observed in global folklore—deceptive women, violations of kinship bonds, and the body as a site of horror. Alan Dundes' theories of folklore as a mirror of culture resonate here, as the narrative reflects deep-seated communal anxieties about scarcity, female agency, and betrayal. At the same time, the story highlights the power of oral tradition to encode moral lessons: the cannibal's punishment restores order and reaffirms the boundaries of acceptable behaviour.

The comparative analysis further situates Hmuichukchuriduninu within a worldwide corpus of cannibal tales. Figures like the Aswang in Philippine folklore, the Wendigo in Native American mythology, and the European witch demonstrate that fears of flesh-eating, female autonomy, and liminality recur across cultures. Yet, the Mizo tale remains distinct in its specific articulation of hunger and kinship betrayal, reflecting the ecological and social conditions of Mizo life. This duality—the local and the global—marks the tale as both a unique cultural artifact and part of a transnational narrative network.

The literature review underscores how underexplored Mizo folklore remains within academic scholarship. While theorists such as Carroll, Creed, Douglas, and Warner provide robust frameworks for understanding monstrosity, taboo, and gender, their insights have rarely been applied to indigenous tales from Northeast India. By bringing these theoretical discourses into dialogue with Mizo tradition, the article fills a significant gap and contributes to the diversification of horror studies. It also demonstrates that indigenous folktales should not merely be treated as ethnographic curiosities but as sources of theoretical richness that complicate and enrich global conversations on horror and folklore.

Finally, the section on contemporary relevance emphasizes that folklore is not a relic of the past but a living medium of cultural expression. Tales like Hmuichukchuriduninu continue to inform communal identity in Mizoram, shaping moral education and sustaining oral traditions. At the same time, the cannibal motif resonates with global horror cinema and literature, where monstrous women, body horror, and taboo-breaking narratives continue to provoke fascination and fear. Feminist and postcolonial readings expand the significance of such tales, highlighting how they speak to gendered anxieties and the legacy of colonial discourses on savagery and otherness.

In conclusion, Hmuichukchuriduninu is not merely a folktale of a cannibal woman but a complex cultural text that bridges oral tradition, theoretical inquiry, and comparative mythology. It represents both the specificity of Mizo supernatural imagination and its interconnectedness with global structures of horror. By analysing this figure through folklore studies, horror theory, and comparative frameworks, the article asserts the importance of Mizo narratives in broader literary and cultural studies. Ultimately, the cannibal woman of Mizo folklore invites us to reconsider how cultures articulate fear, negotiate boundaries, and imagine the monstrous within and beyond their own worlds

Works Cited

[1] Baldick, Chris. Mythical Beasts. Oxford Up, 2000.
[2] Botting, Fred. Gothic. Routledge, 1996.
[3] Carroll, Noël. The Philosophy Of Horror: Or, Paradoxes Of The Heart. Routledge, 1990.
[4] Clasen, Mathias. Why Horror Seduces. Oxford Up, 2017.
[5] Foster, Michael Dylan. Pandemonium And Parade: Japanese Monsters And The Culture Of Yōkai. U Of California P, 2009.
[6] Freud, Sigmund. "The Uncanny." The Standard Edition Of The Complete Psychological Works Of Sigmund Freud, Vol. 17, Hogarth, 1955, Pp. 217–56.
[7] Gelder, Ken, Editor. The Horror Reader. Routledge, 2000.
[8] Halberstam, Judith. Skin Shows: Gothic Horror And The Technology Of Monsters. Duke Up, 1995.
[9] Hiltebeitel, Alf. Rethinking The Mahabharata: A Reader's Guide To The Education Of The Dharma King. U Of Chicago P, 2001.
[10] Johnston, Basil. The Manitous: The Spiritual World Of The Ojibway. Harpercollins, 1995.
[11] Khiangte, Laltluangliana. Folktales Of Mizoram. Ltl Publications And Art And Culture Department Mizoram, 1994.
[12] Kristeva, Julia. Powers Of Horror: An Essay On Abjection. Columbia Up, 1982.
[13] Mcnally, Raymond T. Folk Monsters Of The World. Chelsea House, 1994.
[14] Punter, David. The Literature Of Terror: A History Of Gothic Fictions From 1765 To The Present Day. Longman, 1996.
[15] Sanday, Peggy Reeves. Divine Hunger: Cannibalism As A Cultural System. Cambridge Up, 1986.
[16] Thanmawia, R.L. Mizo Hnahthlak Thawnthu. Vol. 3, Tm Offset Printing Press, 2012.
[17] Turner, Victor. The Ritual Process: Structure And Anti-Structure. Aldine Transaction, 1969.
[18] Weinstock, Jeffrey Andrew, Editor. The Monster Theory Reader. U Of Minnesota P, 2020.
[19] Zipes, Jack. The Irresistible Fairy Tale: The Cultural And Social History Of A Genre. Princeton Up, 2012