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Plural Voices: Postmodern Subjectivity in Contemporary Mizo Songwriting

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Abstract

Contemporary Mizo songs present plural identities, embracing multiple and diverse narratives rather than a single, unified self. Lyricists focus on feelings of being lost, mixed emotions, and the ongoing search for meaning. Through multiple voices and shifting perspectives, these songs reveal hybrid, complex, and sometimes conflicting subjectivities, mirroring evolving identity in modern Mizo culture. This reflects postmodern identity theory, which challenges fixed truths and singular meanings by highlighting fragmentation, hybridity, and the fluid pursuit of coherence. Postmodern frameworks from scholars like Linda Hutcheon and Jean Baudrillard help analyse how contemporary Mizo lyrics use inventive language and narrative strategies to negotiate between tradition and innovation. Mizo music, once mainly communal and traditional, now incorporates personal expression and global influences, demonstrating the impact of modernisation, globalisation, and digital media on identity formation. Mizo artists today fuse conventional folk melodies with contemporary pop sounds to create music that is culturally rooted yet modern and accessible. Songwriters exemplify alternative indie paths to recognition, emphasising artistic authenticity while also adapting Western hip-hop elements and Western indie ballad influences with indigenous expressions, illustrating the blending of global music styles with local narratives. This evolution of Mizo music shows how fractured, plural, and hybrid subjectivities are articulated in a postmodern cultural space where identity is continually reconstructed. This embraces diversity, resists singular narratives, and reflects the complexities of contemporary existence in Mizoram. Postmodern identity in contemporary Mizo songs is a dynamic, culturally mediated process that uses plurality and hybridity to navigate between the past and the present, the local and the global, tradition and innovation, creating rich, multi-layered expressions of modern Mizo subjectivity.

Keywords: Mizo contemporary songs, postmodernism, subjectivity, plural voices.

Contemporary Mizo songs display plural identities and embrace diverse narrative structures. Instead of presenting a clear, simple identity, songwriters focus on feelings of being lost, mixed emotions, and the ongoing need to find purpose and understanding. Through multiple voices and perspectives, these compositions represent shifting, hybrid, and sometimes conflicting subjectivities, effectively charting the evolution of identity within modern Mizo culture. This article contends that contemporary Mizo song lyrics exemplify postmodern identity through the interplay of fragmentation, hybridity, and the pursuit of coherence. The analysis focuses on modern Mizo songwriters and draws upon theoretical frameworks established by Linda Hutcheon, Jean Baudrillard, and Jonathan Kramer.

Postmodern theory reconceptualises subjectivity in modern Mizo music by challenging absolute truths and singular meanings. This approach underscores the influence of diversity, fragmentation, and cultural context on songwriting. The use of inventive language, shifting identities, and the negotiation between tradition and innovation exemplify the fluidity of subjectivity. While Mizo music historically functioned as a repository of communal memory, it now integrates both cultural and personal expression. Processes of modernisation, globalisation, and digital media have broadened individual perspectives. Songwriters synthesise global trends, national language, and personal narratives, demonstrating the evolution of subjectivity. The music articulates tensions between tradition and change, local and international influences, and collective and individual identities. Genres such as rap and hip-hop, in particular, enable Mizo youth to redefine their sense of self. In sum, postmodern theory conceptualises Mizo musical subjectivity as a dynamic, culturally mediated process of continual identity redefinition.

Postmodern theory, which privileges multiple perspectives and rejects universal

realities, underpins the fragmentation and diversity evident in contemporary Mizo music. In Mizo songwriting, this theoretical orientation produces complex, interconnected narratives that integrate both individual and collective voices. As global and digital influences intensify, artists adopt innovative forms that transform traditional practices. The resulting music documents and reflects the ongoing evolution of identities in Mizoram as they respond to emerging cultural dynamics. Contemporary Mizo songs eschew singular interpretations or fixed narratives. Instead, they investigate differences, re-examine tradition, and articulate a broad spectrum of emotions. These diverse narratives indicate a society that values diversity and acknowledges fluid identities. By embracing fragmentation and pluralism, Mizo music encapsulates the complexities of contemporary existence and belonging.

Critics, including Linda Hutcheon and Jean Baudrillard, argue that postmodern subjectivity rejects the idea of a single, unified self. Instead, identity is seen as a shifting mosaic, continually shaped by societal forces. Hutcheon observes that postmodern works often challenge both history and narrative, using irony and parody to highlight the unstable and constructed nature of personal and collective identities. This focus on instability becomes a foundation for further analysis by Baudrillard, who each address related dimensions of identity formation in postmodernity.

Baudrillard expands on Hutcheon's argument by exploring how postmodernism blurs the distinction between reality and representation. While Hutcheon sees identity as unstable, Baudrillard argues that postmodernity creates a crisis where reality is lost in simulated worlds. (Baudrillard 151) Media floods us with images, shaping identity. (154) The lines between inner thoughts, collective values, and the world disappear, making identity uncertain and restless. (158) Baudrillard builds on

Hutcheon's ideas by examining how reality itself unravels.

Baudrillard's ideas link postmodern subjectivity to changing cultural identity. While Hutcheon and Baudrillard focus on media, Hall describes how identity is constantly remade through language and social rituals. He explores differences and cultural blending, analysing how media and global trends shape self-perception, and connects instability and simulation to real-world identity formation.

Together, these thinkers reveal that postmodern subjectivity is a mosaic. It is shaped by fragmentation, performance, and connection. Rather than searching for a single explanation, they explore numerous ways in which identity is crafted and lived. This happens in a world brimming with irony, simulation, diverse narratives, and media influences. Similarly, the Mizo identity has been shaped by tribal customs, colonial encounters, shifts in faith, and the currents of modern politics. It was once rooted in clans, oral traditions, and communal rituals that fostered a sense of belonging through shared language and land. The Mizo community looked to their chiefs, or Lals, as guardians of both territory and identity.

Amid these longstanding traditions, the arrival of the British and Christian missionaries in the early 1900s marked a watershed moment for the Mizo people. Christianity introduced fresh cultural ideas. These mingled with, and at times challenged, established Mizo customs. This encounter sparked greater literacy and improved education. It also led to the adoption of a shared language. As a result, a more unified Mizo identity began to emerge. It transcended clan boundaries and wove together local heritage with Western influences. (Pachau 49)

Following independence, pivotal events such as the Mizo National Front insurgency and the 1986 peace accord continued to mould Mizo identity. The quest for political autonomy and cultural affirmation guided the community. They moved from militant nationalism toward

democratic self-governance and a renewed sense of regional pride. Today, Mizo identity thrives as a vibrant blend of tradition and transformation. It embraces new influences while cherishing enduring elements, such as language, festivals, and shared values.

H.O.M.'s "Siali" (2023) and "DNChL" (2024) are notable examples of the dynamic evolution of Mizo music through its innovative fusion of traditional folk elements with modern pop influences. The song features melodic structures and vocal timbres reminiscent of traditional Mizo folk tunes, blending seamlessly with contemporary pop production techniques, including synthesised beats, layered instrumentation, and polished studio mixing. This combination results in a sound that resonates widely, appealing to younger audiences while maintaining a deep connection to cultural roots.

These songs retain traditional folk themes—introspection, emotional depth, and communal storytelling—while incorporating modern instrumentation. Acoustic guitars are combined with electronic elements. H.O.M. demonstrates respect for Mizo heritage while advancing creative innovation, thereby illustrating the evolution of Mizo music within a global context. This approach affirms that Mizo artists sustain folk traditions by integrating them with contemporary styles, ensuring the music remains both meaningful and relevant.

Bzi Tochhawng exemplifies a unique trajectory within the contemporary Mizo music scene as an independent songwriter who maintained anonymity and limited public recognition for an extended period. Her choice to begin public performances in 2025 signified a notable shift from obscurity to direct audience engagement. This delayed emergence cultivated a sense of mystique, distinguishing her within a music industry characterised by immediate visibility and pervasive celebrity culture.

Her songwriting is distinguished by highly lyrical, poetic qualities, contrasting with the prevailing trend in popular music toward straightforward, simplistic lyrics. Bzi Tochwawng's focus on poetic depth and narrative complexity in works such as "Hmangaihna" (2024), "Si-ar" (2024), and "I Mawi Ber" (2025) appeals to audiences who appreciate intellectual and emotional nuance, thereby reinforcing her reputation as an artist dedicated to craft and storytelling.

Beyond her lyrical strengths, Bzi Tochwawng's distinctive vocal quality further distinguishes her in an industry where vocal individuality is valued yet frequently standardised for commercial purposes. Collectively, her anonymous origins, poetic songwriting, and unique vocal delivery underscore her significance within the indie music sector. She exemplifies how contemporary Mizo music can pursue alternative routes to recognition that prioritise artistic integrity and authentic audience engagement. Her trajectory contributes to the diversity of emerging Mizo musical voices and provides a model for independent success outside mainstream avenues.

Lesky Hype and Angela Malsawmpari's "Van Sangah" (2025) takes substantial inspiration from Western music, particularly from Bebe Rexha and Snoop Dogg's track "Paradise." The song adopts the exact beat and rhythm from "Paradise" (2023), capturing the laid-back, smooth hip-hop groove that defines the original track. This instrumental backing provides a familiar Western urban music vibe, combined with Mizo language and lyrical themes, creating a hybrid musical work. The rhythmic flow and cadence in "Van Sangah" also echo Snoop Dogg's style, adapting his smooth, syncopated rap delivery into a localised cultural context. Essentially, "Van Sangah" recontextualises a classic Western hip-hop beat and flow, blending it with regional identity to appeal to contemporary audiences familiar with global music trends.

On the other hand, Siampui Ralte's "Nihawi" (2025) draws its inspiration from Western indie and soundtrack ballads such as "Spirited Away - Always With Me" and Bruno Major's "Nothing." The song uses the emotive melodic style and atmospheric production typical of these Western compositions blended with Mizo vocal nuances and indigenous musical elements. This fusion creates a contemplative, tender soundscape, offering a hybrid that respects both Western emotional ballad traditions and local cultural expression.

These examples showcase how contemporary Mizo songwriting creatively incorporates Western musical elements—whether through hip-hop beats and flows or melodic indie ballad styles—while localising them with Mizo language and cultural narratives. This synthesis reflects a broader trend in Mizo music of adopting global musical influences and reinterpreting them to express regional identity and contemporary experience.

The digital era has fundamentally transformed the music industry by increasing accessibility to music production and distribution. The proliferation of streaming services, social media platforms, and the internet has significantly altered the processes of music creation, promotion, and consumption. Music videos have evolved into sophisticated platforms for visual storytelling, enabling artists to critique media saturation and convey thematic content effectively. These videos frequently address themes of identity and media representation in visually engaging ways. The widespread adoption of Autotune and other digital sound-altering technologies has enabled artists to develop distinctive auditory aesthetics, underscoring the profound impact of technology on musical production. Rpa Ralte's composition "Tudang Ka Ngai Tawh Lo'ng" (2017) incorporates contemporary technological elements, including Electronic Dance Music (EDM) and international pop electronic rhythms. The use of extensive auto-

tuning demonstrates advanced production techniques.

Collaborative efforts facilitate the fusion of diverse musical styles, resulting in innovative sounds that appeal to a broader audience. In an era marked by pervasive media, artists increasingly partner with technology companies and social media platforms to enhance marketing and promotion. Social media enables music to transcend geographic boundaries, allowing artists to access global audiences. Collaborations with international content creators further support entry into new markets and expand listener reach. The partnership between the artist and Mizo Dance Camp resulted in choreographed dance performance videos distributed on YouTube. This initiative significantly increased the songs' visibility and cultural impact within Mizo popular culture. Such cross-promotion allows content creators to diversify their offerings while enabling artists to reach broader and younger audiences. Artists may also collaborate with content creators to develop viral challenges, such as TikTok dance trends or Instagram lip-sync challenges, which can amplify a song's popularity and encourage user-generated content.

Social media content creators, including YouTubers, TikTokers, and Instagram influencers, have substantial, engaged audiences. Collaborations between music artists and these creators enable musicians to access established audiences, thereby increasing their music's visibility. Content creators excel at producing visually compelling material, resulting in music videos that resonate with digital audiences and can be disseminated across multiple platforms, creating a multimedia experience. Social media platforms also facilitate interactive engagements, such as live concerts, storytelling, or jam sessions, which enhance artist accessibility. The partnership between Vanlalfela (Youngfella), Hex da Marshall (Lallianzuala), and content creator Ben Opa on the track "Vala" (2022) exemplifies the creative potential of such collaborations. These

partnerships not only expand the reach of music but also leverage social media's influence to generate innovative, engaging content, thereby transforming music production and promotion in the digital era.

These songs reflect the pluralistic and evolving nature of Mizo music, blending traditional forms with genres such as pop, indie, rap, and hip-hop, rooted in local culture yet open to global influences. They also demonstrate how contemporary Mizo artists negotiate identity, love, social change, and cultural continuity through their songwriting. This selection is indicative of the broader trends in Mizo music today, where experimentation coexists with reverence for tradition, making the music scene rich and diverse.

The plurality of voices and hybridity of identities in contemporary Mizo music are evident in phenomena and artistic choices such as code-switching and multilingualism. Many Mizo songs incorporate Mizo alongside English or neighbouring languages, reflecting hybrid linguistic identities and bridging local and global cultural spheres. This linguistic fragmentation highlights the multiple cultural influences shaping Mizo youth identity. Artists combine traditional folk melodies and instruments with global genres such as hip-hop, rap, jazz, and indie pop. For example, the Mizo rap scene mixes oral storytelling traditions with contemporary beats, creating sonic hybridity that challenges singular cultural narratives. Lyrics often shift between personal, communal, spiritual, and socio-political themes within the same song or album, illustrating fragmented subjectivities that negotiate complex lived realities rather than singular, cohesive ones. identities. Artists like HOM are known for their blend of indie and traditional influences, their music articulating youthful subjectivities that are simultaneously rooted in Mizo cultural heritage and modernity. Songs such as "Chhai Rualloh" (2023) by Smiley Mizo and Lesky Hype express tensions between traditional social norms and contemporary individual

desires, illustrating the negotiation of hybrid identities amidst social change. These demonstrate how contemporary Mizo music serves as a platform for expressing fluid, multifaceted identities that reflect both historical continuities and adaptations to global cultural flows. This fragmentation and hybridity are central to postmodern conceptualisations of subjectivity in the Mizo context.

Plural narratives destabilise traditional identities by challenging the notion of a singular, cohesive self or a fixed cultural story. Instead, they introduce multiple, often conflicting, perspectives that coexist within a social or cultural context. This multiplicity enables individuals and communities to view themselves from diverse perspectives, thereby challenging dominant or historically constructed identities rooted in singular narratives or core myths.

In contemporary Mizo culture, the proliferation of diverse musical, lyrical, and thematic voices reflects a shifting landscape in which traditional norms are no longer universally accepted or unchallenged. These multiple narratives, expressed through hybrid musical genres, bilingual lyrics, and themes of fragmentation, create a space where identity becomes fluid and contested rather than static and singular. Such pluralism fosters a sense of ongoing negotiation rather than fixed allegiance to a singular cultural or social narrative. It invites individuals to continually reconstruct their identities, accommodating new influences, self-reflections, and social realities. Consequently, the stability of traditional identities is destabilised; however, this process also opens up pathways for more inclusive, flexible, and hybrid forms of identity that reflect the complex, layered realities of multicultural, globalised societies.

Language, form, and narrative strategy are central to constructing subjectivity because they shape how individuals articulate, perform, and understand their identities within cultural

texts. Language is not merely a medium of communication but an active site where meanings and identities are negotiated and contested. (Hakobyan 65) It mediates the relationship between the self and the social world, enabling the expression of personal experiences while also reflecting broader cultural codes and power relations. (Jameson 19)

Form—the structural organisation of a text, such as song lyrics or storytelling—provides the framework for the construction of subjectivities. Forms that embrace fragmentation, multiplicity, or nonlinear narratives, for instance, reflect and promote complex, fluid identities rather than fixed or coherent selves. These formal choices invite audiences to engage with diverse perspectives and interpretations, embodying the postmodern condition of uncertainty and ambiguity in selfhood. (Gritzner 332)

Narrative strategy encompasses the techniques employed to convey stories, emotions, and ideas, including reflective introspection, irony, metaphor, and intertextuality. Through these strategies, individuals can express layered subjectivities that incorporate contradictions, tensions, and social influences. Narrative strategies enable storytelling that is both self-referential and socially embedded, revealing how identity emerges through ongoing dialogue with cultural histories and present realities. (Rodriguez 107) In sum, language, form, and narrative strategy work synergistically to construct subjectivity as a dynamic, contextual, and multi-dimensional process, particularly in postmodern artistic expressions where fixed truths give way to plural, contested identities. (McHale 150)

The significance of fractured identity in postmodern Mizo songwriting lies in its reflection of the complex, fragmented realities individuals experience in a rapidly changing sociocultural landscape. Unlike traditional notions of a stable, coherent self, fractured

identity acknowledges that subjectivity is multiple, fluid, and often contradictory, shaped by intersecting forces such as globalisation, modernisation, migration, and technological mediation. This fractured identity is reflected in lyrical themes that explore ambivalence, dislocation, and hybridity, employing narrative fragmentation, shifting perspectives, and intertextual references. Such fragmentation enables artists to articulate diverse experiences and resist singular, monolithic representations of Mizo culture and identity. It mirrors the postmodern condition, in which grand narratives and fixed meanings give way to plural voices and contested interpretations.

Importantly, fractured identity in Mizo music also serves as a means of cultural negotiation and resilience. (Ramdinmawii 657) By embracing multiplicity and uncertainty, songwriters open spaces for new forms of community and belonging that challenge traditional boundaries while preserving cultural specificity. This dynamic enables Mizo songwriting to serve as a site of ongoing identity reconstruction, where individuals and communities actively engage with changing realities while maintaining their cultural rootedness. ("5 Death and Locality in the Creation of Mizo Identity" 220) Thus, the fractured identity central to postmodern Mizo songwriting is not merely a symptom of fragmentation but a productive framework for cultural expression, critique, and renewal in a globalised and pluralistic world.

The implications of postmodern subjectivity and fractured identity in contemporary Mizo songwriting for cultural, artistic, and social transformation are profound and multifaceted. Culturally, the embrace of plural narratives and hybrid identities challenges monolithic conceptions of Mizo tradition and community. (Lalrintluangi 230) This fosters a more inclusive and dynamic cultural identity that reflects the lived complexities of contemporary Mizoram, accommodating diversity in language, belief

systems, and social practices. It encourages critical engagement with heritage, enabling reinterpretation rather than mere preservation, thus contributing to cultural resilience and adaptability. Artistically, these shifts empower songwriters to experiment with form, language, and genre, blending traditional motifs with global influences to create innovative expressions. The resulting diversification revitalises Mizo music by resisting stagnation and enabling new modes of storytelling that resonate with both local and diasporic audiences. Artistic innovation thus becomes a catalyst for cultural dialogue and renewal.

Agnes Heller, in her essay "Existentialism, Alienation, Postmodernism: Cultural Movements as Vehicles of Change in the Patterns of Everyday Life", states that postmodernism is a wave within which all kinds of movements – artistic, political, and cultural – are possible. (Hutcheon 504) In the postmodern age, movements for educational reform and ecological causes are in full bloom, along with those centred on health, anti-smoking, bodybuilding, alternative medicine, marathon running and jogging, and even a sexual counterrevolution. With the rise of feminist movements, fashion magazines are among the finest indicators of the pluralist qualities of postmodernism. In this context, 'fashion' as such no longer exists; more accurately, everything – or many things – are fashionable at the same time. (504) Postmodernity's assertion of the value of inclusive 'both/and' thinking deliberately contests the exclusive 'either/or' binary oppositions of modernity. Postmodern paradox, ambiguity, irony, indeterminacy, and contingency are seen to replace modern closure, unity, order, the absolute, and the rational. (ix)

Postmodernism frequently challenges and dismisses established societal norms and values while aiming to dismantle and interrogate categories and designations. This includes the conventional binary concepts of gender and sexual orientation. In the track "Lam

dun Ila" (2022), J.H. Peka collaborated with Alex Hauhulh, who happens to be the first Mizo artist to identify as an LGBTQ artist openly. The emergence of LGBTQ+ artists in today's music scene represents a facet of postmodernism, characterised by its rejection of traditional conventions, the deconstruction of established boundaries, and a strong emphasis on individualism. Diversity and fluidity resonate in the open acknowledgement of LGBTQ+ identity within the music industry. This aligns with several pivotal tenets of postmodernism on sexuality and gender identity, encouraging self-expression and individuality. Through their coming out, artists actively contribute to the ongoing deconstruction of these labels and promote the idea that one's identity is not fixed but somewhat fluid and multifaceted.

Artists who openly declare their LGBTQ+ identity make a significant contribution to the acceptance and recognition of diverse gender identities and sexual orientations. This highlights the adaptable quality of human sexuality, emphasising the existence of varied and valid experiences and viewpoints, while simultaneously promoting individuality that challenges and defies societal constraints and norms.

Furthermore, this may be perceived as a confrontation with long-standing heteronormative power structures that have systematically subjugated and marginalised LGBTQ+ and non-binary people. The public recognition of LGBTQ+ identity of contemporary artists harmonises seamlessly with the tenets of postmodernism. This alignment becomes apparent when established norms are challenged, labels are deconstructed, diversity is celebrated, fluidity is embraced, individualism is promoted, power structures are confronted, and media representation is reshaped. This inclination towards openness plays a substantial role in fostering a more progressive, inclusive cultural environment, aligning with the principles and ideals of postmodernism.

Linda Hutcheon, in her essay "Beginning to Theorise Postmodernism", argues that the concepts of historical and narrative continuity and closure are subject to debate, though only from an internal perspective. The theoretical aspect of various art forms, ranging from literature to music, is both implied and altered. A decentered perspective has challenged the notion of a centralised cultural framework. This perspective highlights the importance of individuals and groups who have traditionally been marginalised or exist outside of the dominant cultural centre, such as those based on race, gender, or ethnicity. This recognition implies that culture is not a homogenous monolith, as previously assumed. According to Hutcheon, the notion of alienated otherness, which relies on binary oppositions that obscure hierarchies, is replaced by that of differences. This shift involves affirming a decentralised community rather than centralised sameness, which represents yet another paradox within the postmodernist framework. (Hutcheon 252)

The proposed approach involves rephrasing conventional concepts using novel terminology, thereby suggesting alterations, fresh perspectives, and a reorganisation of established emotions and principles. This process of profound collective self-transformation involves the reworking and rewriting of pre-existing systems. This guarantees originality and provides intellectuals and ideologues with novel, socially beneficial responsibilities, a characteristic also reflected in the newly introduced terminology.

The contemporary Mizo society has also cultivated a notably inclusive and open-minded approach towards artists from various racial backgrounds and possessing distinct accents. Music has played a substantial role in fostering inclusivity in Mizoram. Mizo audiences readily embrace diverse musical styles and warmly welcome artists from different backgrounds, regardless of their ethnicity or accent. Moreover, the accessibility of international media, including films, music, and television series, has

exposed Mizo audiences to a plethora of accents and cultures. This exposure has desensitised them to variations in speech and accent. In essence, the open and inclusive mindset of Mizo audiences toward artists of different racial backgrounds and accents can be attributed to their increasing exposure to the globalised world. This attitude not only promotes cultural diversity but also nurtures an environment where artists from diverse backgrounds are encouraged to share their talents and enrich the local cultural landscape.

Today, the most celebrated artists in the Mizo music scene, including talents like Benjamin Van Nei Sum (Benjamin Sum), Malsawmsanga Sailo (Saiwanah), Henry Malsawmzuala (Henz Mizo), Catherine Lalduhawmi (Omomi Khiangte), and Mary Dawngi, all originate from and presently reside in Myanmar. The artists from Myanmar no doubt have adopted a distinct Mizo language accent. Unlike past generations, Mizo audiences have a natural inclination to appreciate and respect cultural diversity. Over the years, Mizoram has engaged with individuals from Myanmar, Bangladesh, and other regions of India, enriching the region's cultural tapestry. Enhanced connectivity, including the internet and television, has exposed Mizo audiences to a wide array of global cultures and accents. This exposure has significantly broadened their perspectives and rendered them more receptive to artists hailing from diverse backgrounds.

Postmodernity's critical approach to deconstructing the modern universalising tendency is rooted in its recognition of the importance and worth of acknowledging and honouring differences and otherness. (x) According to Linda Hutcheon, postmodernism is characterised by a renewed focus on historical matters, rather than an unceasing pursuit of novelty. She asserts that in the realm of postmodern art and literature, the act of recuperating historical elements is employed ironically to disrupt established customs and

complicate contemporary circumstances. (Malpas 8)

Educational institutions in Mizoram have played crucial roles in championing inclusivity and diversity. Many Mizoram students pursue higher education in various parts of India and overseas, where they engage with individuals from diverse racial backgrounds and accents. These experiences contribute to a more inclusive perspective upon their return to Mizoram. The success of Rpa Ralte's musical composition "I Tang Ka Belh Lai Khan"(2019) is another noteworthy illustration of the inclusive mindset of the present-day audience. Performed by Van Hlei Sung, a Chin artist from Australia, it significantly impacted the history of Mizo music by contributing to the increased acceptance and support of Chin artists from around the world in Mizoram. The vocal performer's foreign influence and accent significantly affected the song's popularity. The song "Nang Ngei I Ni" (2022) by Guru Gee also blended Mizo, English, and a Hindi word, delivering the lyrics in a manner that mimics an English accent. The significance of maintaining the linguistic integrity of Mizo vocabulary in musical compositions and the precision of Mizo phonetic articulation are seemingly undervalued, as listeners appear to favour the opposite.

As such, postmodernism as a cultural movement conveys a concise message that encompasses a wide range of ideas: "Anything goes". This statement is not indicative of rebellion. It should be noted that postmodernism does not inherently promote rebellion; however, it does provide ample opportunities for various forms of protest. According to Heller, the expression "anything goes" could conceivably signify that individuals are permitted to engage in acts of rebellion against any matter they choose, while simultaneously recognising the right of others to rebel against their own specific targets. Alternatively, an individual may exhibit a state

of complete tranquillity and abstain from any form of rebellion. (Natoli and Hutcheon 503)

This feature is widely present across various art forms and is particularly evident in the dissolution of the traditional differentiation between high culture and popular culture. This differentiation was crucial to modernism, as it aimed to establish an authentic realm of experience distinct from the pervasive commercial culture of the middle and lower classes. Constitutive differentiation now seems on the point of disappearing in music; the "classical" and the "popular" begin to merge. (Jameson 64) Contemporary Mizo musical compositions blur the boundary between highbrow art and more lighthearted expressions in the postmodern Mizo music scene. Songs are created in a parodic form, aiming to illuminate the seemingly inconsequential aspects of human life on Earth. The lyrics and melodies are often perceived as spontaneous and whimsical creations, lacking in profound contemplation. Yet, they effectively capture and mirror the prevailing popular culture.

Socially, the articulation of fragmented and plural subjectivities in music stimulates critical reflection on identity politics, gender roles, and power structures. By vocalising varied experiences and contesting dominant narratives, Mizo songwriting contributes to social awareness and transformation, especially among younger generations. It serves as a space for community negotiation, fostering dialogue on contemporary challenges such as globalisation, migration, and the impact of digital media. The postmodern turn in Mizo songwriting implicates a transformative process that reconfigures cultural meanings, artistic practices, and social relations, positioning music as an active agent in shaping Mizoram's evolving identity and society.

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