

## **Reading Rokunga from an Ecocritical Perspectives**

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**Abstract:** Ecocriticism is the study of the relationship between humans and their environments, built and natural, and how it is portrayed in literature. It is an ecologically inspired approach to literary and cultural studies. Ecocriticism is concerned with the relationship between literature and the environment or how man's relationships with his physical environment are reflected in literature. In this paper, Rokunga's poems will be read from certain perspectives of ecocriticism. Rokunga is one of the greatest Mizo poets and was named as 'Poet of the Century' (1900 – 2000) among the Mizo.

**Key Words** Ecocriticism, Nature, Mizo, Mizoram

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### **I. ROKUNGA: LIFE AND CAREER**

#### **A. Birth and Parentage**

Rokunga was born on 20<sup>th</sup> February, 1914 at Rahsi Venghnuai, renamed as Thakthing Venghnuai, and now known as Venghnuai, Aizawl. He had one brother and one sister. His father is Thangluta Hmar and his mother, Zaliani. Rokunga's mother miscarried again and again and when Rokunga was born, one old lady soothsayer in their locality said, "This boy will be famous and great and will be a treasure". Thus, his parents named him Rokunga, which literally meant 'tree of treasure'. (Saplina 61)

#### **B. Boyhood and Education**

Rokunga was a shy and timid boy, good natured and well disciplined. During his childhood days, hunting birds, setting traps and capturing small insects and animals was very common among the Mizo boys. But Rokunga did not kill a bird or even caught one because he did not want to harm animals. However, he was interested in singing, acting and playing musical instruments. (61)

Rokunga entered 'Sikulsen' at Sikulpuikawn, Aizawl, established in 1905 by the Christian Missionaries and completed Lower Primary in 1927 at the age of 13. In 1929 he passed Middle English, which was the highest formal education that can be received during that time. Due to financial problems, he supported himself during his schooldays, earning money to pay for his school fees and for buying school textbooks. He tried his best to look after himself during his school days. He wore clothes made by his mother and washed them himself. He was good at studies, and was among the best students, obedient and clean. (61)

#### **C. Career**

After finishing Middle English, he was unable to continue his studies. On the advice of friends and approval of his parents, he pursued a career at Loch printing Press – renamed as Synod Press in 1973- under the Mizoram Presbyterian Church and was formally appointed on 2<sup>nd</sup> January, 1934. He worked at the Press for 35 years till his death on 12<sup>th</sup> July, 1969. It is fortunate that Rokunga worked at Loch Printing Press because he had the time to compose poems and had the opportunity to compile a collection of his poem and print them at the press.

The press during his days was not like the press that we have now. If a person started printing a particular book, he would have to take up that book by himself, do all the folding, binding and making the cover of the book. Rokunga was good in music and arranging musical notes and symbols for printing. So whenever there was a need to bind hymn book and song book, the task was usually assigned to him. So, he printed many song books with tonic solfa. He collected songs and compiled a song-book 'Thalai Hlabu' (Youth Songbook) in which he included many of his songs. He could play hollow guitar, Hawaiian guitar, violin, harmonica and other musical instruments available during his time.

Dengchhuana, writes in "Ngaih lai bang lo Rokunga", "Since he was a poet, we used to talk about great composers like Bach, Beethoven, Mozart, Strauss, Schubert and Handel. He was also interested in the Romantic Poets like Wordsworth, Keats, Shelly, Coleridge and Byron and I could even discuss International politics with

him. Even though he passed only Middle English, I think he is a ‘not well instructed, but truly educated’ person” (58 – 59).

#### D. Taking to Poetry

Rokunga is one of the most productive Mizo poets, composing patriotic poems, festive poems, Christmas poems, idylls, and poems about nature. Rokunga had been active as a poet since the era of the 1940s onwards. He composed his first poem, “Van hnuai khuavel sakhming chhiarin” in 1939, and his last, “Sualin bo mah ila” was written on 7<sup>th</sup> May, 1969. During those 30 years Rokunga came out with beautiful poems depicting the beautiful landscape of Mizoram and praising the Mizo. Many of his poems are written from ‘a spontaneous overflow of powerful feelings.’<sup>1</sup> He composed poems during midnight while others are sleeping. He would get up; turn on a lantern and pen down the words that come to his mind. He would write about a flower petal given to him by someone at work, or the murmuring of a stream that he crossed while travelling during the day, the blowing of a cool mountain breeze while climbing a hill.

Although his poems draw upon a variety of events and themes, the importance of nature and its influence on man can be seen in many of them. From a detailed study of his poems, we can see different elements of nature being described. Such natural phenomena include things like water, sky, cloud, flower, wind, breeze, springs, river, the sun, the moon, the stars, sweet fragrance, day and night, different forms of vegetation like trees, green forest, grass, leaves, flowers, plants, flies like birds and even supernatural beings like fairies.

Rokunga is one of the greatest poets among the Mizo and he is the recipient of ‘Poet of the Century’ award in the year 2000 which was awarded by Millennium Celebration Committee, established by the Government of Mizoram. A book entitled Rokunga Hlate (A Collection of Rokunga’s Songs) was published by Rokunga Memorial Committee (later renamed as Rokunga Memorial Society) in 1999. The collection consists of 128 poems.

## II. ROKUNGA’S POETRY

### A. Rokunga as a Regional Poet

Regionalism can be depicted in many ways, and there can be regional poets, regional novelists, dramatists, etc. M.H. Abrams writes, “The regional novel emphasizes the setting, speech, and social structure and customs of a particular locality, not merely as local colour, but as important conditions affecting the temperament of the characters, and their ways of thinking, feeling and interacting” (194). So, regionalism can be understood as a strong feeling of pride or loyalty that people in a region have for that region, often including a desire to govern themselves. Regional art is that which deals with the geographical features, the customs, practices, habits, manner, tradition, language and life of the people of a particular region. A regional artist or a regional poet accentuates the uniqueness of a particular region and describes its features in many ways.

Rokunga is a regional poet and the region which he has selected for the subject of his poetry is Mizoram. Rokunga presented Mizoram in one poem after another, its physical features, the people inhabiting the region, their habits and traditions, customs and practices appeared in many of his poems. Rokunga is a poet of the forest and the river, of farmers and their humble tasks, and the lifestyle of the Mizo. He takes Mizoram and Mizo as a whole, he chooses not only what is real and physical, but also what he thinks is essential and the things he desired for the region.

### B. Rokunga’s representation of Mizoram

Rokunga’s most important subject in his poetry is his love for Mizoram. His description of the scenery, the beauty, the people, their occupation, their laughter, their hardship, the dreams that he build, the future that he sees, are all peculiar and confined to Mizoram and the beauty of Mizoram is immortalized through the lines of Rokunga. Rokunga presents the hilly and rugged features of Mizoram and transforms it into a paradise on earth. In one of his famous poems “Kan Zo tlang ram nuam”, he articulates the beauty of Mizoram and says:

Kan Zo tlang ram nuam hi Chhawrpial Run i iang e (1)

Our beautiful Zoram is like paradise

Rokunga engraves the beauty of Mizoram into the heart of the Mizos through his poems. He describes Mizoram as a land bearing patriots and heroes and he is happy that he too is a product of Mizoram. He is happy to be a Mizo and living in Mizoram and even when he compares the beauty of Mizoram with other places, he believes that it will be impossible to find a place more pleasing and satisfying than Mizoram:

Hei ai ram nuam zawk hi awm chuangin ka ring nem maw! (17)

I don’t think there is a place more pleasant than this land!

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<sup>1</sup> Wordsworth’s definition of poetry in his “Preface to *Lyrical Ballads*.”

C. Rokunga's representation of the Mizo

In his essay "Tidamtu Rokunga", Dr. R.L.Thanmawia remarks, "Rokunga composed more than 120 poems; one word that can describe his poems is a four letter word 'MIZO'". (167).

Rokunga loves everything about Mizo and the things that are associated with being a Mizo. In his poems, Rokunga describes the Mizo, their occupation, their laughter and sorrow, their culture, their belief, and their religion. Rokunga is proud to be a Mizo and he regards being a Mizo as something to be cherished and treasured. The emergence of Rokunga as a poet in the 1940s comes at a perfect time because through his poems, he gives a new life to the youths of his days who fell in love with his poems.

Rokunga attributes qualities like bravery, diligence, services to others, beauty, order, harmony, and fraternity to the Mizo. He writes in one of his most popular poems "Mizo kan nih kan lawm e":

Mizo kan ni kan hmel a þha

Kan tum a sang bawk si (15 - 16).

We Mizo are good-looking and go-getting

Rokunga also asks his fellow Mizo to be happy and be satisfied of being a Mizo. In "Rokunga Thlirna", K.C.Lalvunga says, "In the mind of Rokunga, the word 'Mizo' is synonymous with truthfulness, bravery, honesty and altruism". (78).

D. Rokunga and Mizo Nationalism

Nationalism can be described in many ways. A person's great love for his nation can be termed as Nationalism. It can also be associated with the belief that a particular nation is better than other nations. K.Thanzauva says, "We Mizo are not an independent nation, we are one tribe living in India. So, when we talked about Mizo nationalism, it is a state or ethnic nationalism". (335). Rokunga is a Mizo nationalist because he regards being a Mizo as something to be proud of. He himself was a short statured man, about 5.3" feet<sup>2</sup>, and he knows that Mizo have yellow skin, blunt nose and short stature which are qualities not applauded universally. However, he was never ashamed to call himself a Mizo. In fact, he acclaims his being a Mizo and expresses all the good qualities of being a Mizo in "Mizo kan nih kan lawm e".

Rokunga was an advertiser of Mizo culture and this is one important aspects of being a nationalist. Rokunga upholds the spirit of Tlawmngaihna<sup>3</sup> which is one of the essential values of the Mizo that makes them selfless and ever-ready to help others. Rokunga compares the spirit of Tlawmngaihna with a beautiful flower and calls it Zo nun par mawi, which means the beautiful and blooming Mizo life. He regards the life force that evolves in every Mizo heart as more beautiful than gold and diamonds. In one of his most popular poems "Tlawmngaihna hlu", he says:

Kan tlang kan ram a hring a mawi

Tlawmngaihna pangpar mawi a vul;

Rangkachak leh lungflu aiin,

Chu pangpar chu a mawi zawk e (1 - 4)

Our hills and land are green and beautiful

The flower of Tlawmngaihna is blooming;

That flower is more beautiful, Than gold and diamond.

Rokunga could not stand the idea of Mizo being dominated and suppressed by others. He expresses his love for Mizoram and his desire to see Mizoram as a place free from oppression. His poem "Tho la, i kein ding rawh" is a prayer for Mizoram to stand on its feet and a plea to all Mizo to be faithful, hopeful, and brave for Mizoram. In "Tho la, i kein ding rawh" and "Harh la, harh la", Rokunga talks about a banner, which is a symbol of victory and freedom.

It is worth mentioning that Rokunga was fascinated by the idea of a free Mizoram. "Harh la, harh la" is a poem that calls for Mizoram to stand up and hear the bells of freedom ringing. He warns Mizoram of the danger posing in front, the deceiver's trick that has plans of capturing Mizoram. In this particular poem, Rokunga even talks of having a national flag:

Hei hi kan tum ber lo ni rawh se-

Mahni hnam puanzar hnuaiia ding tur leh,

Rinawmna leh huainaa lo inthum fo hi (6 - 8)

Let this be our foremost aim

To stand under our nation's banner

And be clothed with faithfulness and bravery.

<sup>2</sup> As written in *Mizo Nih Tinuamtu Rokunga* pg 26

<sup>3</sup> *Tlawmngaihna* can be understood as altruism, the desire to help others and live for others without expecting anything in return, a selfless concern for the well being of others

E. Rokunga as a poet of Nature

1. All-inclusive love for Nature

The omnipresence of nature in Rokunga's poetry can very well be felt in the mountains that rear high above man's head; in the curve of valleys; in the leaf-strewn roads; in the crowding of trees, in dense dark woods, in the blooming of wonderful flowers; in the brooks that race downhill; in the happy description of seasonal changes, taking care not to leave to minute detail concerning the changes the earth wears as the seasons change.

Rokunga's love for nature and his description of nature is comprehensive and all-inclusive. Rokunga loves the green scenery of Mizoram and paints pleasant landscapes, lively and green picturesque Mizoram in his poems. He encompasses a wide range of subjects in his poems. Even the lowest and smallest things in Nature to the biggest and most powerful seem to have a great appeal to the Rokunga's mind. Nature, with all its beauty helps Rokunga to relieve himself of his tensions, his problems, the pressures exerting upon him and the hardships that push him down.

Nature fills his mind with love and wonderful feelings and nature is all in all to him and he is sure that nature has the ability to heal and soothe the anger, the pain and the sufferings in a man's heart. In "Turnipui kan do dai", Rokunga relieves himself of the hardships and tribulations connected with the work in the field by drawing pleasure from the natural elements around him. He talks about the blowing of the wind and the chirping of the birds that lightens his burden. He says:

Turni hrang vung na e, zaleng zam lo na e;  
Hah chhawl dawi ang min dawm turin,  
Lengin tui rawn chawi e. (16 – 18)  
Even though the sun is scorching, we are not bothered  
To relieve our thirst and revive us  
The girls are bringing water.

Rokunga is a close spectator of nature, observing its minute changes and listening to its voices and needs. Rokunga reiterates his belief in nature as alive and providing lessons to be learnt. The trees, the streams and the breezes are animated and are referred to as giving songs of pleasure to the human heart. According to Rokunga, man is without song and tune by himself, because it is nature that provides him with songs to sing and lines to write. Nature produces its own characters and music that possess an innate wisdom of their own.

2. Changing seasons

Expression of change is an important element of Rokunga's poems on nature and death. The showiness of the changing season enralls Rokunga. He appreciates the different seasons and attributes them with beauty in their own unique forms. His poem "Favang khaw thiang" describes the autumn season in Mizoram. The poem praises the loveliness of the autumn season and connects it with beautiful breezes, vibrant sun rising, clear blue sky and the singing of the different musicians, the birds. However, the poem emphasizes the importance of nature's undisturbed changes. The changing of the season brings happiness, joy and God's blessings to everyone.

Rokunga brilliantly creates the feeling of summer in many of his poems and he mentions the sun, the sounds created by the birds and insects, the blowing of the wind, the sweet fragrance of the flowers, and the cool water flowing on a nearby brook. Rokunga is charmed by the warmth, the heat, the light and the splendor of the season. Since summer is a working season in Mizoram, Rokunga associates summer with labour and hardwork in the field, but the optimism of Rokunga can be seen through the toiling and working under the burning sun. Rokunga tries to keep his spirit gay and cheerful and through his poems, he urges others also to be happy and he finds pleasure even while slogging under the sun. While working in the field, workers have to progress and keep on shifting their positions. Rokunga likens this shifting with the waves of the sea and says that they are enjoying life to the fullest while working in the field with his friends.

3. Rokunga's Imaginary world

Rokunga presents life as imaginary and visionary yet beautiful and enjoyable. This is because he thinks that what is more important to man should be what he feels; that is, his moods and passion and this is what he presents in his poems. Rokunga emphasizes this using his poems on nature which composes of feelings and moods such as truth, love, patriotism, goodness, humility, innocence, and has beauty as its physical element. Rokunga believes that there is but a thin line between the natural and the supernatural, as the supernatural controls the natural.

Rokunga can be regarded as a poet building paracosmic world in his poetry. However, the worlds he creates are not similar to the fantasy and make-believe world that children created. Paracosm can be understood as an imaginary world, or a fantasy world, where humans and/or animals are involved or perhaps even fantasy

or alien creations. Unlike children who created a fantasy world to break away from reality or use it as a means of escape from the real world, Rokunga creates an imaginary world which he wants to enjoy with others and longs to live in harmony with others in that world. It is his dream of the future for the place he love, that is Mizoram and the people he love, that is the Mizo and he portrays that dream by creating a dream world for the Mizo. In his poems, Rokunga creates an imaginary world which he termed as Chhawrpial run and Raltiang Ram. Rokunga's use of Paracosm in his poems is also to sensitize and motivate his readers to see the world in a positive way and to have an optimistic attitude regarding the future of Mizoram and the Mizo. His poems urge the Mizo to build a better world, and not to lag behind others.

A. Raltiang ram:

Rokunga expresses his dream world as Raltiang ram in the poem "Raltiang i kai ve ang." In this poem, he urges the Mizo to move forward and reach the dream world. In the mind of Rokunga, raltiang ram is not heaven, it is neither a place that is spiritual nor supernatural nor a place that is too far and cannot be reached. It can be assumed that it is a place where the Mizo can go in, enter and live a happy and fruitful life. According to Rokunga, 'raltiang ram' is a place where there is wisdom, knowledge and skill, a place where the Mizo can live without envying others.

In the poem, Rokunga uses Raltiang i kai ve ang (let us proceed and reach the other side) three times. The line is preceded by an expression of how the other side of the land could be reached. In the first stanza, Rokunga talks about inanity. He gives a wakeup call to leave behind such idiocy and enter the promise land. He says:

Lenrual duhte u, tho r'u  
Raltiang i kai ve ang (4 – 5)  
Friends wake up, and let's proceed and reach the other side

In the second stanza, he compares the abode of the Mizo with their state of mind. The Mizo are dwelling on a hill, high above the plains surrounding them. However, Rokunga thinks that the elevation of their habitat does not make the Mizo above others in their mindset. He finds something lacking and insufficient when he looks at the life of the Mizo. He again calls:

Sual leh at hnutiang chhawnin,  
Raltiang i kai ve ang (13 – 14)  
Leaving vices and foolishness behind,  
Let's proceed and reach the other side

In the first two stanzas, Rokunga presents a negative image of the Mizo. In contrast to these dark images, the optimism of Rokunga and his true stance towards the Mizo can be seen in the third and fourth stanza. Rokunga has high regards for the Mizo and can never see them running behind others. He wants the best for the Mizo and he wants them to be above others, triumphing against all obstructions.

I nun a ral hma loh chuan;  
Min dotu apiang hnehin,  
Raltiang i kai ve ang (17 – 19)  
Before your life ends  
Defeat all adversaries  
And let's proceed and reach the other side

Rokunga's call for entering 'raltiang ram' is a never ending call. It can be argued that Rokunga's dream world can never be achieved because there can never be perfection and flawlessness on this earth. Even if the Mizo achieved greatness, there will always be something better that has to be achieved and reached. On the other hand, Rokunga's call can be understood as a call that begs all Mizo to move forward, to fight for something better, to strive, to set a higher goal and to never give up.

B. Chhawrpial run:

Chhawrpial run is another place created by Rokunga in his poems. In fact, he uses the word chhawrpial run in his poem "Kan Zotlang ram nuam" and says that Mizoram is a wonderful place and is like 'chhawrpial run' which can be regarded as a 'paradise on earth'. Rokunga explained the term Chhawrpial run saying, "When I was a boy, I heard my grandmother say 'when we were in Chhawrpial'. So I imagined Chhawrpial to be a nice place. When I think of Mizoram, I see that it is a nice and peaceful place. Our leaders compared Mizoram with heaven and I can say that it is almost like heaven. So I referred Mizoram as Chhawrpial in my poems." In "Pu Rokunga Thukhawchang", C.Hermana writes how Rokunga explained the meaning of Chhawrpial run to him: "When I say Chhawrpial run, I have in my mind a nice house standing on a beautiful place. In another poem

“Kan tlang ram a zo thiang”, Rokunga articulates the beauty of Mizoram and his love for the place. In this poem, Rokunga uses the word Chhawrpial again and compares it with heaven. The poem calls others to appreciate the beauty of Mizoram as Rokunga himself sees beauty in nature

#### 4. Silent Voices of Nature

Whenever Rokunga comes in contact with the world, the world speaks to him. He hears the voices of nature in the rattle of wind through autumn rice fields, in the crackle of flames crawling over logs when forests are cleared for cultivation, in the bright trill of birdsong. The lazy hum of a cicada on a summer afternoon lets him know that happy days are coming; the gurgling chuckle of a stream gives him happiness and pleasure and he voices all the happy moments that he coupled with the stream that he crossed, he talks to a flower petal given to him asking why it blooms only at night and he hears the call of nature, urging him to progress and live a better life.

William Shakespeare expresses how he hears and how he is touched by the different voices of nature in *As You Like It* when he says:

And this our life, exempt from public haunt,  
Finds tongues in trees, books in the running brooks,  
Sermons in stones, and good in everything. (2.1.15-17)

However, underneath the sounds of nature that can be heard to the human ear, there lies a deeper voice and Rokunga voiced these silent voices of nature in his poems. To him, the living planet has a mind of its own, and it speaks to him; and because he belongs to it, he can hear it, because he learns to listen the voices of nature. He finds messages as he attends to the tongues of trees, the birds, the brook, the moon, the stars and the comet. Rokunga writes these poems to put the voices into language, to give words to the wordless world. He sends them out into the world to show people the beauty, fragility, power, and wonder of the world around him. Poems that Rokunga writes give messages of hope, of possibility, of potential. Even the dark ones are warnings of disasters that could be avoided if his readers choose with care. He acquires what the world shows him and he encloses it in a way that others can take pleasure in.

His poem “Lei mite hun bi an chhiar e” articulates the silent voices of nature. The poem opens with the description of the stars, shining at night, and taking their own path without disturbing others. Rokunga sees the stars as happily travelling in the sky and thinks that they are created by God for human beings. He is never tired of watching and appreciating the beauty of the stars, he calls them as the servants of the earth and human beings and states that the stars are counting the times and are sending messages of joy and contentment to those who appreciate their beauty.

Rokunga observes the sky on a clear night and sees a comet. This comet, which appears after a long gap of time, brings with it an important lesson to the poet who is observing its movement. In “Lei mite hun bi an chhiar e” Rokunga expresses:

Chung simeikhu a lo ni,  
“Hun a ral kum tam a liam ta,  
I hun tha duai reng a liam nem le” tiin min lo au (10 – 12)  
It is a comet and says, “Time goes on and years pass by,  
Your good days might pass away in vain”

Rokunga sees a comet and realizes how time flies because the appearance of the comet reminds him of the years gone by. He is consequently reminded by the appearance of the comet that time goes by and he needs to be very careful in spending his time because his good days might succumb to laziness and he might become worthless. Rokunga sees that the stars are obeying their creator by gladly accepting the paths assigned to them and imparting lessons for humans.

In the last stanza of this poem, Rokunga asks an important question. He sees the stars, the comet and expresses the changes happening inside him. He goes on asking whether there will be anyone listening to him if he is to make a challenge like the stars or if he is to ask others to learn a lesson from him. In this stanza, we see the calm and good natured Rokunga, the optimist and the patriotic Rokunga who craves for the best in human beings in general and the Mizo in particular. Rokunga receives a message from the star and says:

Kei ka thu hla mi ngai hi awm ve maw?  
Chung si-ar lungmawl mah khian,  
“Nunna Eng nei la” min lo ti;  
Ngawi rengin jawng loin chet danin i eng ve ang u. (13 – 16)  
Will there be anyone heeding my teachings?  
Even the mindless star requests me to have a ‘light of life’  
So, let us bring out our light not with words but with deeds

In Rokunga's poems, other natural elements like the trees, the streams and the breezes are animated and are referred to as giving songs of pleasure to the human heart. According to Rokunga, man is without song and tune by himself, because it is Nature that provides us with songs to sing and lines to write. In the second stanza of the poem "Lei mawina thinlai tihlimtu", the voices of nature, as heard by Rokunga, come alive with all its beauty, singing out like a melodious choir, playing their own part. In "Lei mawina thinlai tihlimtu", Rokunga writes:

Tlang sang thing zar mawi leh phai zawla,  
Suang lungpui leh luipui luang ri,  
Vanrang chum leh thlifim leng velin,  
Khawvel mawi hi hla mawi an pe. (9 – 12)  
The waving trees on hills, pleasant noise  
Of rocks and the flowing rivers  
The trailing cloud and the blowing breeze  
Provide this world with a new song

In "Zantiang Chhawrthlapui", Rokunga hears nature singing. In this poem, the poet appreciates the magnificent moon which appears on top of a hill. The appearance of the moon induces a feeling of nostalgia and the moonlight brings happiness and respite from the hard day's work. The emergence of the moon is welcomed by everyone and Rokunga hears the singing of the birds in praise of the moon.

Chhawrthla eng kai vel a zam karah

Zai tin thang an rem va leng rualin;  
Chhimbuk leng leh zunva awmhar zaite'n,  
Katchat, thangfen, riakmaw zai an chhawn,  
"Chhawrthlapui eng mawi a nuam" tiin. (6 – 10)

Amidst the strewing light of the moon, The ever singing birds appear  
They sing a song praising the moon, 'The moon is so marvellous'

## 5. The Relationship of Man with Nature

From his poems, it can be seen that Rokunga is fascinated by the philosophical issue of the relationship and interaction between the individual and nature. A significant one among the predominant ideas of his poetry is his attitude towards nature. The importance he attaches to nature is remarkable and extraordinary. Many of his lyrics begin with the description of natural scenes or landscapes. Nature becomes the immediate subject and important inspiration for him.

It should be admitted without a second thought, the vast presence of nature in Rokunga's poetry. Rokunga was a poet of nature. There are other Mizo poets who could also be counted as a poet writing about nature. However, the individuality of Rokunga lies in the fact that he has presented in many of his poems an inspiring and emotionally satisfying description of man's relation with nature. He is a poet of the countryside, of the river, of the wind, of the sky, of the stars, of the moon, of the comet, of the life of nature in its physical as well as spiritual facets. Rokunga reveals the inner soul of nature through his poems and make nature a teacher for him and for others. Rokunga emphasized the moral influence of nature on man. He spiritualized nature and considered her as a great moral teacher. According to him, nature deeply influences human character and provides lessons in all walks of life.

Perhaps one of the elements for which Rokunga is most famous in his poetry is his use of nature and the inspiration he draws from its offerings. Rokunga draws inspiration from the physical natural surroundings, and he also gains insight by examining the internal nature of man. Both internal and external natures seem to be interwoven in Rokunga's poetry. Rokunga enables his readers to enjoy and know more about life by teaching them to look at and dwell in the natural world, teaching them how to walk hand in hand with nature. Through his poems, Rokunga shows a way to establish a better world and a better life and has taught how a close relationship with nature could be created in order to give birth to a peaceful and harmonious life in the world.

### A. Nature as a nurturer and sustainer of human life

Human being is not only a part, but also a product of Nature. This is true to a great extent that human beings are moulded physically, mentally and emotionally by spiritual atmosphere as they are by their surrounding social, cultural, educational and other such environments. Rokunga feels that Nature is the ultimate lofty, noble thing. Even the tiniest and smallest things in Nature to the biggest and most powerful seem to have a great appeal to the human mind.

This aspect of nature being seen as a caring and loving mother is presented in Rokunga's poems. In "Hraite khawnge i chun ve kha?" the poet says:

Mahriak chuan chawi tlei ka zuam nem maw,  
Chung Khuanu'n min chawipui ve se;

.....

Khawngaih thilpekrawn hlan ve la,

Van khian malsawmin a chhang ang che. (13 – 24)

I am not ready to bring up this child alone, so I need help from 'mother nature'. I wish I could sleep peacefully at night and forgets all of my worries. My little child do not be afraid because mother nature will take care of you. Be good, take the right path and the rest will be done by her.

Here, the image of Mother Nature (Chung Khuanu) is presented into the world of a motherless child and her father where nature helps in bringing up the child who lost a mother. The poet asks nature to nurse the child, sustain the child, soothe the child and infuse in the child the right way to take, and the right path to follow which in turn will help the child grow and develop. In lines 21 - 24, the poet manifests the importance and need of love, humility and mutuality, which sustains the developing and growing of the child bound by the law of nature.

In "Lei mawina, thinlai tihlimtu", Rokunga reflects upon the transition period from a traditional agricultural Mizoram to an urbanized society and he was influenced by the movement of independence for Mizoram from India. It can be said that the poet is being deeply touched by these changes around him. The gradual destruction of the natural environment, the death of near and dear ones and the decline of moral and spiritual values are reflected in the first stanza:

Aw khawvel puan ang a chul tur hi,

Tinkim dawnin han thlir ila,

Aw hringnun par ang vul thin hi,

Hma te'n zamual a liam tur chu. (1 – 4)

Mouldering earth, decaying like cloth

Let us take heed and keep an eye

O dying friends falling down like flowers

Swiftly they go, never to return

These lines are evidence which shows that human being needs nature in order to be comfortable. From an ecocritical point of view, Rokunga's dissatisfaction with his life stems from his loss of connection with the natural world. Rokunga sees himself as a part of nature and the thought of it enables him to find out the real meaning of his existence on earth. Thus, he begs us to keep an eye and to watch the deterioration of nature which is reflected in the early demise of his friends. For Rokunga, if nature dies, the source of his happiness and his friends slipped away from him. In these lines, Rokunga asks his readers to be aware of the decline of nature. Nature, with all its beauty helps man to relieve himself of his tensions, his problems, the pressures exerting upon him and the hardships that push him down. Nature fills his mind with love and wonderful feelings and nature is all in all to him. Rokunga sees meaning in the external world around him and he recognizes the wholeness behind the different objects and shapes that he sees. Rokunga learns to feel the beauty of nature and the life in it with his heart instead of the bodily senses. Due to this, he can see the wholeness behind the different scenes projected by nature. For Rokunga, nature presents beautiful scenes which may or may not be visible to others. However, since these natural scenes are visible to him, his imagination in turn gives life to nature. Rokunga sings:

Aw lei mawina thinlai tihlimtu,

Zantiang chhawrthla leh siar engmawi

Aw zing eng mawi leh tlaitla engmawi,

Damlai khuavel nunkhua tinuama'n lo vul rawh (5 – 8)

Beauteous Nature, source of happiness,

The shining moon, glittering star at night

O, orient ray and the setting sun

Bloom on to make this world a better place for us

Rokunga recognizes the value of nature in human life and hence aspires to let it stay in harmony with human. Nature has its own value which is not given by material things. The value of nature cannot be measured as material values are measured. In Rokunga's opinion, the presence of nature mysteriously fills the surface of the earth with symbols and feelings and therefore makes the earth abundant with beauty.

This poem expresses a new vision of listening to, appreciating, and understanding nature as an animate and equal partner of human. In the fourth stanza, we see the soothing quality of nature and the effect that nature can have on human beings. In this stanza, Rokunga claims equal existence and rights for the inferior and for nature. He says,

I mawi mang e, piallei kan chenna,

Rianghlel tan par ang vul ve la:

Tahlai ni kawlungah liam zelin,

Hlimlai ni par ang vul rawh se (17 – 20)



How precious you are, O earth for us,  
Shine on for the poor, be our nurse  
Let all our grieving days disappear  
And happy days be exalted

Here, the poet expresses the beauty of his abode, which is nature, and begs her to flourish like a flower. He also prays that his grieving days may fade away and may happy days return like the blooming of a flower.

Nature as a sustainer and benefactor of man is seen in Rokunga's other poems also. Nature has the ability to heal and soothe the anger, the pain and the sufferings in man's heart. Human beings, with technology and machines have created the false illusion that we control nature and we tend to forget that the unconquerable minds of human are vitally dependent upon the natural systems. Rokunga sees nature as a source of happiness, a motivator and a restorer of his happiness. When he is in close contact with nature, the complexity and problems of life and the world become light and this makes him reach a certain situation where he has become aware of the spiritual existence and the presence of harmony and peace around him instead of disorder and problems. A hardworking Mizo farmer, toiling and slogging under the sun in order to meet ends meet is seen seeking comfort and relieve from his daily labour from nature. Rokunga knows the difficult tasks of a farmer working from dawn to dusk in the jhum. He knows the every details of waiting at the village entrance; the long walk to reach the field, and the respite on the way. He is aware of the daytime labour under the sun. However, Rokunga seeks pleasure in things around him despite the hardship surrounding him. He pictures the field where they strive all day as a beautiful forest; he sees the flying birds and listens to their twittering sounds. In "Turnipui kan do dai", Rokunga exhibits the beautiful nature and is endowed with happiness and pleasure.

Thangvan dumpawl ri ai e, sawmfang hring no nghial e,  
Ram buk thlam sawngka dawh sanga'n,  
Ka thlir ning thei dawn lo.  
Ka vau zotui thiange te'n, hahchhawl dawi ang min dawm;  
Mimsirikut leh thuva te'n  
Hlim zaiin min lo awi. (7 – 12)

The sky is blue, the field is green  
I watch from my little jhum hut  
I cannot stop marveling at their beauty  
The cool spring nearby quenched my thirst  
And birds are singing happy songs for me

Rokunga assumes that the trees, the flowers, the breeze, the blue sky, the cool spring, the birds and the sun present a picture of pleasure and enjoyment even in times of labour and hard work. Through the contact of his mind with nature he finds an inherent presence, which lives in the different facets of the external world. Rokunga projects his optimism and how nature affects him to escape the unhappiness of the human world. Rokunga has a great regard for the soothing power of nature and to highlight it, he juxtaposes the comforting nature with the misery of man. Nature is treated as completely attentive to human desire and knows the need of human beings. His poems convey a new visualization of realizing and accepting nature as an animate and equal partner of man and he does not believe in the superiority of man over nature.

To Rokunga, nature is always beautiful and he skillfully interweaved his love for nature and the beauty he sees in nature with his concern for society. Rokunga uses nature and its virtue to irradiate other objects. He manifests the bond shared between man and nature by comparing nature's beauty with the good qualities of man. In one of his poems "Favang Khaw Thiang", the poet talks about the beautiful autumn season in Mizoram known as Favang. The poet is happy with all the seasons, whether it is rainy, sunny or dry. He says:

Fur, thal, favang nemin,  
Hlim leh lawmna minrawn thlen,  
Hun tin bikim her zelin,  
Pialleiah malsawmna hlu min pe. (17 – 20)

Monsoon, spring and sweet autumn  
Bring happiness to me  
The ever changing season  
Brings blessing to the earth.

In these lines, the poet talks about the undisturbed changes in nature like the changing of the season which can act as a blessing to man because these changes bring hope, new life and motivate man to carry on with life.

Rokunga sees the interconnection between man and Nature. The changing season that accompanies the changing scene of nature is always a part of human life. From a Mizo point of view, different seasons are associated with different customs and practices. Mizo agricultural calendar, many of their festivals, rituals and rites are also closely associated with the changing season. For instance, one of the most colourful and entertaining Mizo ceremonies, Khuangchawi is usually held during the month of October. This is because most of the hard works in the fields are over by this time and the weather at this time of the year is moderate. Rokunga sings about the spring season:

Khua thal lenkaw! ni chhuak eng rii riai,  
    Tuahpui par leh vau, phunchawng par,  
    Chungtiang lenthiam kaw! ngo thla khawng ri,  
    Lei rawngbawl kum siam an lo ni. (13 – 16)  
The beautiful ray of a spring sunrise  
The great flowers basking in the sunlight  
The flapping sound of the bird's wing  
They all are a blessing for mother earth

In “Ka pian ka seilenna”, Rokunga says  
    Hriatna pangpar mawi alo vul hun tur,  
    Thal tui ang kalo nghak ve asin (19 – 20)  
As I wait for water during spring,  
I am eagerly waiting for wisdom to bloom like flower

Here, the poet compares wisdom with a beautiful flower and the waiting for the flower to bloom is associated with the waiting for water to come during a dry season. In this poem, he exhibits the beauty of Mizoram by saying that it is a high land blooming with trees and flowers and symbolizes the cool wind blowing with wisdom that blows away ignorance and vices. Rokunga uses the symbol of the wind again in “Kan tlang ram a zo thiang”. Here, the wind is first described as a motivator and an entertainer but in the refrain of the poem, the poet asks the wind to blow through his homeland to waft away the evil dark clouds. In “Kan ram nuamah”, he sees an imaginary river and named it as Zo tui thiang. He asks the river to flow through and out of Mizoram to revive the repute of the Mizo

#### B. Nature as a teacher

In his “Preface to Lyrical Ballads,” Wordsworth states “Poetry is the image of man and nature,” illustrating his idea that man and nature were created with each other in mind and were meant to depend on and inspire the other.

As a true believer in the influencing power of nature over man, Rokunga believes that nature's teaching and its influences are so great that many of the evils and problems of life will never succeed in establishing their superiority over man. Rokunga believe that nature is alive and providing lessons to be learnt. His poems portray Rokunga as a man who allows nature to shape his mind as he finds comfort and an escape in its beauty and peacefulness. From the nature surrounding Mizoram, he is able to grow spiritually and mentally. Rokunga emphasized the moral influence of nature. He spiritualized nature and regarded her as a great moral teacher, as the best mother guardian and nurse of man, and as an elevating influence. He wants to be happy and gay and he wants whatever he sees before him to be full of happiness. His optimism springs from his contact with nature and to him, there is no greater teacher than nature. Rokunga takes nature as his guide and protector. When he observes the beauty of nature surrounding him, he has a pleasant thought that the beautiful things produced by nature gives him pleasure not only in the present when he is with them but also in the future when he might be far away from them.

Rokunga endows each and every object of nature with life. He unites nature with man. He looks on nature to hear the music of humanity. Rokunga believes that man can get lessons from nature for his edification if he brings, with him ‘a heart that watches and receives’. Nature can be a perfect educator of man and in many of his poems the poet represents the education of man from a close observation of nature. Rokunga asks others to come out into the open since they can learn more about man and about moral good and evil from the spring woods than from all the sages. Rokunga talks about nature's healing power, which for some may be merely outward doctrine, but for him a fact of experience.

In “Kan tlang ram a zo thiang”, he talks about the unifying power of nature. In this poem, the beauty of nature teaches man to live in peace and harmony with each other and from that, they can enjoy a new heaven like world on earth. Rokunga says:

Ziahzam kai chiaian ram mawina a lo lang,  
Hawihkawm lenrual thenawm khawveng zawng pawh,

Inrem taka lentirin thla a timuang e,  
Vanram chhawrpial chhuahtlang a iang reng e. (19. 9 – 12)  
The white mist enhances the beauty of the land  
It brings together neighbours and friends  
Help them live in harmony and peace  
And our land is just like paradise

#### 6. Ecoaesthetics and Rokunga's poetry

Compared with traditional aesthetics, Ecoaesthetics places emphasis on natural aesthetical objects. This chapter is aimed at making a new study on Rokunga's nature poems in the perspective of Ecoaesthetics by observing natural principle, engagement principle and holism principle, so as to concretely experience and expresses the natural beauty, an animated feeling process. The following aspects are taken up to explore Rokunga's eco-consciousness: ecological beauty of sound, color and the permanence of nature. What Rokunga presented to us is what he has heard and observed. By sound, color and time, he told us an undecorated natural world and portrayed nothing but a living nature. Rokunga, like the romantic poets, has reverent attitude to nature. Whenever he came across any agent of nature, he tends to worship it.

##### A. Beauty of Sound:

Rokunga's intuition to nature comes from a variety of ecological aspects, not only including sounds uttered by birds, but also other natural objects like the wind, the water and other living things, in which he succeeds in communicating with nature at different levels. So the natural charms are displayed:

Tlang sang thing zar mawi leh phai zawla  
Suanglungpui leh luipui luang ri,  
Van rang chum leh thlifim leng velin,  
Khawvel mawi hi hla mawi an pe. (24. 9 – 12)  
The waving trees on hills, pleasant noise  
Of rocks and the flowing rivers  
The trailing cloud and the blowing breeze  
Provide this world with a new song

In one of his celebrated poems regarding the moon, Rokunga describes another set of choirs singing in praise of the beauty of nature. In "Zantiang Chhawrthlapui", Rokunga hears the singing of the birds and says:

Chhawrthla eng kai vel a zam karah,  
Zai tin thang an rem va leng rualin;  
Chhimbuk leng leh zunva awmhar zaiten,  
Katchat, thangfen, riakmaw zai an chhawn,  
"Chhawrthlapui eng mawi a nuam" tiin. (6 – 10)  
Enjoying the charming light of the moon  
The birds are singing this song  
"We love and enjoy the bright moonlight"

For Rokunga, the birds that he heard are born musicians, and from them, beautiful songs are coming out at any place, any time, but none of them is chaos or noise. Sounds of birds and insects making sounds at night in Rokunga's works are most harmonious, most beautiful chorus, ceaseless living forms performing the wonders of nature. To nature, Rokunga has got a gift for listening; every sound coming to him from nature is a piece of music. Birds' songs lead us to a music world, making happy people and wonderful tunes engaged together.

##### B. Beauty of Colour:

Rokunga is a keen poet who is fond of grasping the slight changes of colour about nature and depicting the colourful changing world of the natural hues, especially greenness, for it stands for harvest, an exuberant and vital spring, also it can be seen everywhere: on the ground, on the tree, on the lowland lie the exuberant greenness and ripe yellowness, so does they in the mountain areas, in the valley, in the water. Rokunga grasps the green colour of nature to praise their energetic, harmonious and eternal character, making people feel calm, peaceful, comfortable, abundant and giving people a sense of safety and happiness.

Kan tlang kan ram, a hring a mawi,  
Tlawmngaihna pangpar mawi a vul (1 – 2)  
Our land is green and beautiful  
The spirit of 'Tlawmngaihna' is blooming

Hnim hring hnah nem leh hlobet te,  
Thing lian leh te te pawh;  
Siamtu`n mawina hrang hrang a pe,  
Daifim ruahtui an dawng. (8 - 11)  
The weeds and the small grasses  
The big trees and the bushes  
God gave the unique beauty  
They receive God's given water

Rokunga's nature poems are never short of colors, whenever you go, or wherever you go, flowers accompany you. Whatever flowers you can think of, they are always there waiting for you in advance.

Rokunga is also fascinated by the shining of the sun and the moon. Rokunga's obsession with a bright moonlit night can be seen from the three poems that he composed on the moon. Poems number 27, 28 and 29 are about the moon and the different customs and practices that are associated with the shining of the moon

Entu ropui zan lalnu chhawrthlapui khi,  
Eng zualin zan tlai bawhar kai a rawn deng a,  
Ka chung thangvan zawl tual nuama leng turin;  
Chhawrthla eng ruai zam vel hnuaiah lai kan leng thin  
Hringmi lai len ve na tur, chhawrthla eng ruai (27. 10 – 14)  
Chhaktiang kawla lo chhuak turnipui eng khi;  
An enna ropuizia te chu sawi thiam ila,  
Chawi ka nuam e zai mawiin thil rimawi nen. (27. 21 – 23)

The poem "Kan Zotlang ram nuam" is one of the most celebrated and most popular poems of Rokunga. The poet praises the beauty of the landscape of Mizoram, he becomes highly elated and his spirit becomes lifted up. This is clearly shown in the refrain. The poet resonates the natural beauty and its clean fresh mountain air:

I mawi em e, kan Zoram hmun sang  
Fiara tuithiang kan dawnna;  
Tlang tina thing tin zar mawi leh romei zam karah,  
Tlang tin zaleng zawngte lungrual kan insuihkhawm  
Aw, i mawi chuang mange kan lenna Zotlang ram nuam. (5-9)  
You are awesome the hilly Zoram  
A place where we sip the cool spring water  
Among the marvelous trees and magnificent setting  
All of us live in comfort and happiness  
You are beautiful, our home Zoram.

The beauty of nature can be seen in the poem. Common experience and common sense show us that the blooming of flowers, the blowing of cool breeze, and the cool water from the small brook. This beauty is a source of attraction to the poet who finds himself under its spell.

### C. Permanence of nature

Rokunga takes interest in nature, appreciates it, sings about it and encourages feelings of love and bonding of man with nature. Another theme found Rokunga's poems is the permanence of nature. Nature is an everlasting phenomenon. It is not limited by time and space and it is continuous. According to the Rokunga, nature is said to possess such a quality of permanence. Man is a temporary being on the surface of the earth. Therefore, his days are few and filled with sorrow. Nature however, is a source of solace to him. Like many of his other poems, Rokunga sings the beauty of nature and while praising the loveliness of nature, he compares it with the good quality of man. In the last stanza of his poem "Kan Zotlang ram nuam", he says:

Kan ram mawi, chul lo la parin vul lehzuai la,  
Thangthar hmatiang sawnna tur khua sei leh se;  
Tin lo varin, lo thangin lo sang zel ila,  
Chung Pathian malsawmna pawh kumkhua in awm zel rawh se. (18 – 21)  
Our land, flourish and do not fade  
Let there be opportunities for progress  
Be pure, be strong and keep on growing  
Let God's blessing always be on us.

He prays for the continuous flowering of the beauty of Mizoram because the presence of beautiful landscape and scenery helps in the progress of the abider of that land.

In “Ram mawi leh nuam”, he uses the word mawi which means beautiful, twelve times. In the first stanza, he uses mawi in every line.

Kan Zoram mawi leh nuam tak hi,  
A tlang mawi thlifim len velna;  
A lui dung mawi siktui thiang lawnna,  
A thing zar mawi leh pangpar vul te nen,  
Alo mawi chuang mange van hnuaiiah (1- 5)  
Our Zoram land of splendor and comfort  
Its hills blown by the breezes

Its river filled with cool waters  
With its wondrous trees and flowers,  
It is a marvelous place on this earth

### III. CONCLUSION

Reading these works focusing on the element of eco-sensibility in them has been a delightful aesthetic experience. The striking presence of three elements makes the poetical works of Rokunga ecologically valuable. The first is the realistic portrayal of human interaction with nature, the second, a pervading sense of the inter relatedness of all the elements on the earth, and the third, the successful attempt to give voice to the muted others--nature, and the other underprivileged sections of humanity. The poems studied bear witness to the ecological sensibility and environmental proficiency of Rokunga.

Love of Nature is of great significance in the poems of Rokunga. He is a worshipper of Nature and this is the predominant feature of his poems. Attraction to life through Nature is one of the main features of the poetry of Rokunga. For him the world of Nature was the guide, philosopher and teacher for man. Rokunga awakens the thoughts of man to the loveliness of Nature with noble ideas of life.

Though not a voracious reader of the Romantic poets, Rokunga manages to possess the same imaginative power and poetic thoughts which have enriched English literature to a great extent. Rokunga brought Nature to a very high level of excellence. Rokunga was, of course, not a revolutionary in the sense of the Romantics; he was not a poet-critic teaching his generation how to write true poetry. But he explores the immense potentiality of Mizo poetry which inspired many young Mizo who fell in love with his poems and see the world in a new spirit. Hence he may really be called a true poet of Nature.

He rallies against the accelerating destruction of man's morale; he acts as a messenger of the need to unite man with nature and voiced it in his poems. This point appeared a fair metaphor for the bridge that those of us now living need to make between our present efforts to heal the planet's wounds and the visions of possible harmonies between humanity and nature, and our past and present selves. Rokunga is afraid that Mizo might forget the fact that their unconquerable minds are vitally dependent upon natural support systems. His warning is valuable and important to make claims for the historical continuity of a tradition of environmental consciousness. His proto-ecological poetry expresses a new vision of listening to, appreciating, and understanding nature as an animate, equal partner with humanity. He challenges the belief that human beings are ideal beings because they have abstract intellectual self-identities and the “other” is merely an emotional, natural resource for their needs. He does not believe that material resources are supplied by an invisible, undepletable source.

As humanity continues to journey on, questions arise as to how nature is supposed to be regarded. How are we to “progress” and simultaneously preserve ecological harmony with nature? Rokunga's poems, partially answer these questions. The tempo of Rokunga's poem is smooth and free flowing, due in part to the colloquial tone of voice Rokunga creates in his choice of words. He uses simple language and words which can easily be understood. This tempo and tone creates a feeling of ease and peaceful serenity. Narrating many of the events he presented in present tense, takes little pauses between explicating his experience of crossing a river, going on an outing for fishing, passing through a green forest or glancing at the moon at night. It is as if the speaker is somehow absorbing the moment of just being in nature. In these momentary pauses of reflection, Rokunga shows us how we reconnect with nature. In these moments, humanity comes to understand that he, like every other creature, is a part of this ecosystem, and with conscious awareness of this fact, we can begin to work towards a “promising” relationship of balanced needs — both of humanities and nature.

Rokunga's poetry shows that to end oppression and establish progressive human society and harmonious human-nature relations, humans must practice the discipline of love, respect equal rights to existence, and cultivate a sense of place. Rokunga is famous for the deep-rooted relationship of his writings with a particular place known as Mizoram and a particular society known as Mizo. He regards Mizoram as a blessed place and to reside in the place as a blessing. He looks upon the Mizo society as something hallowed and to be

proud of. Many of his poems expresses the moral depth of Mizo, their customs and practices, their friendliness, their beauty, their sociability and the good practice they have.

His poems present the close relation that man shares with nature. He has valuable knowledge of nature, respectfully hearing the music of the winds, and cares about his ecosystem: land, society and family. The relationship of Rokunga with his local ecosystems is of reciprocity, interdependency, and equality. Even in his most patriarchal moments, Rokunga's poetry expresses appreciation for men's interdependence with nature and women. Rokunga gives life and expresses the voices of the unheard through his poems. He voices the songs of the birds, he prays for the motherless child, and he begs for the poor.

It may be useful to explore the contribution that Rokunga can make in the field of art, education and humanity. Just as the integration of sensory, intellectual, emotional, and imaginative paths help writers and readers to connect with their natural surroundings; it could be that learners and listeners will respond more emotionally to a presentation that touches upon the different senses.

The above conclusions show that humanity can indeed learn to listen to Nature's voice as revealed through ecological principles, ethics, poetry, and a reverence for our nonhuman partner. Although, as partner, Nature's language differs from our own, we still have the possibility of working cooperatively with it. The result is a healthier, more aesthetically pleasing environment for our own and future generations.

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