
Decoding Emily Dickinson, A Poet of Solitude and Nature in The Times of Covid 19: An Analysis of Dickinson's Life and Select Poems

Suchitra Awasthi

Department of English Uttarakhand Open University Haldwani, Nainital, Uttarakhand - 263139

ABSTRACT

Publication Info

Article history :

Received : 05-11-2024

Accepted : 9-11-2024

DOI : 10.30949/dajdtla.v20i2.7

Key words:

Corresponding author :

Nature has been a powerful force and a source of inspiration for many practitioners of art, particularly for painters and poets. Being tired of the humdrum of human existence these sensitive souls try to find solace in Nature. Nature has haunted the minds of many great poets like William Wordsworth, Robert Burns, Thomas Hardy, Sumitra Nandan Pant, Surya Kant Tripathi "Nirala" et al. The much acclaimed Transcendental Movement stems from and is inspired by the tranquility and transcendence that natural environs offer. The canvas of Nature poetry is enormous; whereas on the one hand Nature is shown as a caring Mother and a healer, it is also portrayed as a mysterious and at times as a raw, violent and malevolent force on the other. The former face of Nature can be witnessed in the poems of poets such as William Wordsworth, Robert Burns, Sumitra Nandan Pant and 'Nirala', whereas the latter is depicted mainly in the poems of Ted Hughes and Melville. One poet, or rather poetess in whose poems Nature features as an affirmation of life itself is Emily Dickinson. Dickinson held Nature to be more sacred and than the humanly constructed churches and cathedrals.

Dickinson lived most part of her life in seclusion and self-chosen confinement and therefore was known as the poetess of seclusion and solitariness. Dickinson's constitution was such that she never was attracted to human society. She found solace and succor in the midst of Nature. Ever since childhood, Emily had been an exceptionally sensitive girl. She lost her best friend, Sophia, who was perhaps her only friend, to typhoid, at the tender age of fourteen. Subsequently, she lost some other people who were dear to her, including her father. As Robert S puts it, "Dickinson was troubled from a young age by the "deepening menace" of death especially the deaths of those who were close to her." Later on, the theme of death became one of the most prominent motifs of her poems.

The death of her father in the year 1874 was a great blow to both her and her sister Lavinia, and just after his death their mother also became an invalid. Both the Dickinson sisters never married and devoted themselves to the service of their mother for the rest of their life. On her mother's death Dickinson wrote "We were never intimate ... while she was our Mother – but Mines in the same Ground meet by tunneling and when she became our Child, the Affection came." Nonetheless, both she and her mother were tied with bonds of blood which could be severed by none.

One could witness in Emily the inclination of renunciation even at a very tender age. The outside world did not hold much charm to her and she was seldom seen leaving her hometown of Amherst. Emily was so unusual and sensitive that she always referred to the house as her "father's house", and not her own house which is quite unlike other children. Rumour has it, her

failures in love were also partially held responsible for her aloofness.

Emily Dickinson's father, a lawyer and the treasurer of Amherst College, was one of the most prominent men in the town of Amherst, Massachusetts. As young girls Emily and her younger sister, Lavinia went to the Amherst Academy and later Emily also attended the Mount Holyoke Female Seminary where she received religious education. However, having an interrogating mind, she felt stifled in the conservative Puritan community of the seminary and left her religious studies midway and returned home. Emily remained a spinster all her life. As time passed by she started feeling that it was becoming extremely difficult for her to mix with people. She was so bashful and reluctant to meet people that when she was twenty three years old she declined to go to a party saying that she was too old fashioned to mix with people. Always dressed in whites, Dickinson confined herself to her home for thirty years out of her fifty six living years and spent a considerable portion of her time in gardening. It was these reclusive and ascetic tendencies in Dickinson that brought about an inner revolution in her and which made her sensitive to other forms of sentient lives around her.

Being deeply inspired by the poems of Browning and Keats, Dickinson started writing poems mainly on the themes of Death, Immortality, Nature. Dickinson's poems on Death are her masterpieces. However, in Dickinson's poems, Death is not seen as a denial of life, but as a culmination. Dickinson's poems are mainly private poems. Emily was strictly against marketing her poems and once quipped that publishing was as foreign to her as 'Firmament to Fin'. She also expressed her resentment against publication by calling it "the auction of the mind of man". Another reason why she was reluctant about publishing was that she wanted to reach out to her readers on her own terms whereas, her insensitive publishers tried to "smooth out the violent rhythms and the more obscure meanings" in her poems.

Emily Dickinson retreated into her garden in the quiet town of Amherst to have first-hand experience of the Absolute. Unable to find beauty in the sophisticated "civilized society", to which she turned her back, Emily sought refuge in the world of Nature and books. In the words of Robert E. Spiller, "Nature was her a close and loving, although sometimes exacting friend...and...Her own retirement from society... was to preserve rather than to renounce the self." As her home and her garden was her refuge, she spent a lot of time nurturing her home environment. The comforting lap of Mother Nature provided her with organic space to cultivate her hobby of gardening. It was here in her garden, unlike in Mount Holyoke Seminary, that she could directly communicate with her God. It would be interesting to note that in her lifetime Emily Dickinson was better known as a gardener than a poet. She maintained an impressive herbarium and it is well preserved in Houghton library, Harvard University even today.

As the years rolled by, Emily became more and more "eccentric" and shy by nature. She spent the last ten years of her life exclusively in her house and garden and devoted all her creative energies to writing poetry. Her idiosyncrasies became so pronounced that she chose to wear just white dresses and came to be known as "the lady in White". She grew so suspicious of people that even when she suffered from any serious ailment, she allowed the doctors to examine her only from a distance. Gradually she eschewed human company and found companionship in "the hills, the sundown and her dog Carlo..." However, her love for writing continued even in her last years and she carried on writing, editing and organizing her poems all through her life, without the intension of getting published. She was quite an avid reader and Shakespeare, Charlotte Bronte, Emerson, Browning, Keats and Wordsworth served as her major influences.

As mentioned earlier, Dickinson was not taken seriously by her fellow writers and editors who unable to understand her poems demanded of her to make alterations in her poems for publication, however, there were only a very few people who understood her, one of whom was Susan Gilbert, her estranged sister-in-law, whom she lovingly called "Sister Sue". Sister Sue was supportive of her, both as a person and as a writer. She played the role of "the most beloved friend, influence, muse and advisor" to Emily and continued encouraging Emily in her writings even after her relations with Austin went sour.

In the year 1886 Emily Dickinson died of Bright's disease (acute nephritis) at the age of fifty five. She was buried in the family plot at West Cemetery, Amherst. It was only after Emily's death that her sister Lavinia discovered a collection of nearly 18,000 of her poems. Although Lavinia did not share Emily's knack for writing, she was determined to get her sister's poems published. As a result of Lavinia's efforts Emily's poems first saw public light four years after her death. The poems were jointly edited by Mabel Loomis Todd, Austin's mistress and Thomas Wentworth Higginson, who edited her poems heavily before publishing them. On publication, the poems of Emily Dickinson received mixed reviews. On the one hand there were scholars like the American writer and journalist Elizabeth Shepley Sergeant who paid rich tribute to Dickinson by calling her "daring...one of the rarest flower the stern New England land ever bore." While on the other hand writers like Thomas Bailey Aldrich dismissed her poems outright. Thomas Bailey Aldrich expressed his disapproval of Miss Dickinson's poetic technique in *The Atlantic Monthly* in the following words, "It is plain that Miss Dickinson possessed an extremely unconventional and grotesque fancy. She was deeply tinged by the mysticism of Blake, and strongly influenced by the mannerism of Emerson ... But the incoherence and formlessness of her — vesicles are fatal ... an eccentric, dreamy, half-educated recluse in an out-of-the-way New England village (or anywhere else) cannot with impunity set at defiance the laws of gravitation and grammar." However, Thomas Bailey Aldrich's views were discarded outright as very soon Dickinson's poems started getting the attention of the prominent twentieth century writers and critics such as Yvor Winters, Cleanth Brooks, R.P. Blackmur and Allen Tate, all of whom appreciated Dickinson's poetry very much. Dickinson's poems also caught the attention of Feminist writers such as Vivian Pollak, Martha Nell Smith and Susan Howe who analyzed Dickinson from a feminist perspective and were instrumental in cementing Emily Dickinson's position as a major American writer. Today Ms. Dickinson's poems continue to inspire poets, scholars and feminists alike.

Having spent a considerable portion of her time in gardening, Dickinson let the fragrance and colours of her garden seep into her being. Dickinson observed Nature in her vicinity with keen interest and portrayed it in her poems, thus contrasting Nature subtly with the world of man. Through her Nature poems Dickinson celebrates all forms of life. To quote a major Dickinson critic Polly Longworth, "... Nature provided her key to the secrets of life, and in its annual revolution she recognized the age old pattern of birth, death and rebirth". Dickinson was drawn towards the natural world of flowers, the seasons, the natural phenomenon like the sunrise and the sunset and she tried to unravel the innate mystery behind Nature through her poems. In Dickinson's poems, Nature also became the medium of releasing her pent up feelings.

Dickinson's keen observation and close association with Nature provided her the chance to present the unobserved and the uncanny aspects of Nature. The mouse, the mushroom, the fly, the bat, the snake, the frog, the stones are brought alive before to the reader through her poems; these small creatures and objects, which were too insignificant to find space in the lofty and

high flown imagination of the Romantics and the Transcendentalists, found room in Emily's world as she found them to be the true representation of Nature.

Dickinson's poems are celebrations of Nature. In one of her poems Dickinson describes Nature in the following words:

"Nature" is what we see — The Hill — the Afternoon — Squirrel — Eclipse — the
Bumble bee — Nay — Nature is Heaven — Nature is what we hear — The Bobolink
— the Sea — Thunder — the Cricket — Nay — Nature is Harmony — Nature is what
we know — Yet have no art to say — So impotent Our Wisdom is To her Simplicity.

In this poem Dickinson celebrates the bounty and diversity of Nature. Dickinson has keen observation power and Nature speaks to her through her myriad manifestations which include all things big and small. The poem shows how the hills, the squirrel, the bumble bee, the bobolink, the cricket, the thunder and the vast sea together form an intricate web of life, which needs to be understood and respected, otherwise it leads to catastrophic consequences. The "butterfly effect", a metaphor borrowed from the concept of "Chaos Theory" that was propounded by the MIT mathematician Edward Lorenz, is no longer a far-fetched notion. According to this theory even a tiny change in the ecosystem may result in unpredictable effects. For almost the past ten months, the ongoing spate of the Covid pandemic, has threatened the existence of human life. This unprecedented crisis has taken a toll on the physical and mental health of the people, has had devastating consequences on various domains of human life like, education, world economy, hospitality industry, to name a few.

Emily Dickinson, the nineteenth century American poetess who was confined to her home quarters understood the significance of simplicity and organicity. The last lines of this poem, "So impotent Our Wisdom is/To her Simplicity" is a subtle attack on human mind which is the seat of thought, yet is so sterile that it fails to grasp the loftiness of simplicity. Human beings are so much engrossed in their materialistic pursuits that they seldom care about the "ordinary" and everyday sights and sounds of the world around us. This poem by Emily Dickinson teaches us to appreciate and celebrate those simple things in life that we have always tended to ignore, viz. the tenderness of the soft morning breeze that used to caresses our cheeks, the warmth of the hugs of our kith and kin, the regular classes that were held, prior to the Covid 19 pandemic. All these small gifts of life, now seem a luxury in these times of corona. The coronavirus seems to be conveying a strong message to us that if we do not leash our materialistic wants, the entire mankind would be wiped off the face of the earth.

In another of her poems, "A Bird Came Down the Walk", Dickinson beautifully describes how a bird comes "down the walk", which possibly refers to a sidewalk or a path near the speaker's house. The speaker minutely observes the actions of the bird, who being unaware of the fact that it is being watched by a human being, picks up an angle worm and nibbles on it, then quenches its thirst by drinking the "dew" from the grass, and then lets "a beetle pass". The bird continued doing its routinely business undisturbed, until all of a sudden it realized that a human was observing its activities. This made the bird alert, as it saw the human presence to be a threat. Its eyes started to appear like "frightened Beads". When the speaker tried to offer the bird a crumb, it became suspicious and flew off to its home. This behavior of the bird speaks volumes about humans and their predatory nature towards other species. Although the speaker harmlessly offers crumbs to the bird, but she is taken to be one for one of species, the destructive *homo sapiens*, by the bird. The destructive activities of humans has brought the natural habitat of thousands of species to the brink of extinction, and many species have already been annihilated.

Last year, in 2019, Prince Williams interviewed the veteran Naturalist Sir David Attenborough in the World Economic Forum in Davos. Responding to his question on how urgent the veteran believed the climate crises was, Sir Attenborough responded thus:

We are so numerous, so powerful, so all pervasive. The mechanisms we have for destruction are so wholesale and so frightening that we can actually exterminate the whole ecosystems without even noticing it. We have now to be really aware of what we are really doing. And we already know that. Of course the plastic problem in the seas is wreaking appalling damage upon marine life. The extent of which we don't yet fully know.

He further stated:

The connection between the natural world and the urban world, the human society has always since the Industrial Revolution been remote and widening and we do not realize the effects of what we were doing 'out there', but now we are seeing that almost everything we do has its echoes, has its duplications and inter-implications across the natural world so that we now have to be really careful of what we are doing because we can exterminate things without even knowing.

The turmoil that has resulted from the ongoing Covid 19 pandemic needs to be treated as a clarion call for respecting all forms of life. Everything in our planet is linked. In the words of Laurie Marker, a renowned Zoologist, "Biodiversity is the running thread that keeps us all alive. One stitch-or one species-out of this world breaks the thread. It threatens ecosystems and impacts us." "The Times of India" New Delhi/ Dehradun Saturday, 26 September 2020.

Emily Dickinson had the ability to see things through a different lens. She was a nature lover and looked at the world around her with keen and appreciative eyes. In another well-known poem of hers, "A Narrow Fellow in the Grass", Miss Dickinson deftly describes a snake that slithers swiftly through the grass. The beauty of the poem is that Miss Dickinson does not even for once mentions the word "snake" through the course of the poem, and the true identity of the snake remains obscure. The poem is almost like a riddle for the reader and over the course of the poem Ms. Dickinson keeps dropping hints that the creature that she is talking about in the poem is a snake, thus leaving the reader curious to find out the identity of this "narrow fellow in the grass" which divides the grass as with a comb and at times is mistaken for a "whiplash unbraiding in the Sun", until at the very end of the poem, the identity of the snake is revealed indirectly. It can be interpreted that the poet uses the symbol of the snake to depict the unpredictable and stealthy nature of life and of humans. There is also a hidden indication that the poetess is talking about the serpent of the Garden of Eden, that is an embodiment of the Devil himself. As the snake's identity is not directly revealed in the poem, and an apprehensive mood runs through the course of the poem, it hints at man's fear of the unknown too. As seen through the poems discussed above, the corpus of Miss Dickinson's poems comprises both docile and predatory animals, at times, much like we see in Ted Hughes' poems. Hughes was deeply influenced by Dickinson's poetry and proclaimed her to be "America's greatest poet without doubt." Thus, by giving space to both birds and reptiles like snake in her poems, Emily Dickinson seems to be giving the biblical message "to be wise as a serpent and harmless as a dove" to her readers in her own way.

In her poems Emily Dickinson not just talks about the creatures she sees around herself, but she also has the gift to see the underrunning truth running beneath the surface of things. Her poems are both scintillating and provocative as they are known for their idiosyncratic

craftsmanship; her seemingly disjointed thoughts, the use of frequent dashes and the “eccentric” use of capitalization, all convey a deeper meaning to a *Sahrdaya* and were highlighted by the poetess to accentuate the rebellious streak that was so much a part of her personality.

In the poem, “There is a Certain Slant of Light”, Dickinson weaves the symbolic association between winter and death. The poem describes how on a winter afternoon a shaft of winter sunlight filtering down to her. At first she describes this sudden shaft to the somber church organ sound as it makes her see some stark truth of life that has a sobering effect on her. However, gradually this shaft of light starts having a transformational effect on her as she realizes that Truth has the power to bring about a new awakening in people. The shaft of sunlight makes the speaker understand the importance of the grimmer things in life, like Death. However, standing in the face of Death is also an epiphany moment for the speaker as she starts understanding the fleeting nature of life and thus, life in totality. As Truth itself has various shades and it is difficult to define Truth, there is a certain ambiguity about the poem, which is again an important hallmark of Emily Dickinson's poetry. However, an interesting interpretation of the poem could be that just as a shaft of sunlight enters through a window on a bleak winter's day, it dawns on the speaker that as God is not visible *per se*, He too is constantly being filtered down to us through the natural world. This too is an epiphany for those who have eyes. The poem is a meditation on life itself and it is heartening to observe how a person who was just confined to domesticity for over thirty years of her life could unravel the mysteries of Metaphysics with such profundity and it is for this meditative quality of her poems that they have often been compared to the poems of John Donne. Thus, through her Nature poems, Dickinson does not just talk of the natural world superficially, but she uses the natural objects and phenomena to explore deeper Truths. This also holds true for the experiences of countless “ordinary” people who through their simple, unadulterated and authentic lives deliver to us the best lessons of life and spirituality. In the present day scenario, one can recall how the sudden imposition of lockdown has wreaked havoc in the lives of the lower-income groups, as hundreds of thousands of these low income group people had to undertake long journeys on foot in order to their homelands, many of these destinations being situated hundreds of thousands of kilometres away from their workplaces in the city, in the absence of employment, food and shelter, due to the hastily implemented lockdown. Hundreds died on the way, but most of the media covered it for its sensational value. Do not their unheard cries and heartrending stories convey a profound meaning to us. Their plight brings to mind the oft quoted lines by Tagore:

He is there where the tiller is tilling the hard ground and where the pathmaker is
breaking stones. He is with them in sun and in shower, and his garment is covered
with dust. Put off thy holy mantle and even like him come down on the dusty soil!

Coming back to Miss Dickinson, the natural world is described with great splendor in another of Emily Dickenson's poem which is titled, “Before I got my eyes put out-”. In this poem the speaker depicts how Nature has never ceased to fascinate her imagination. The speaker takes great delight in Nature's pageantry and felt highly enthusiastic about Nature's grandeur and

immensity. In this poem Dickinson gives us glimpses of Nature's bounty, which she considers to be the common heritage of all the creatures.

Before I got my eye put out I liked as well to see – As other Creatures, that
have Eyes And know no other way –

But were it told to me – Today – That I might have the sky For mine – I tell
you that my Heart Would split, for size of me –

The Meadows – mine – The Mountains – mine – All Forests – Stintless Stars
– As much of Noon as I could take Between my finite eyes –

The Motions of the Dipping Birds – The Morning's Amber Road – For mine
– to look at when I liked – The News would strike me dead –

So safer – guess – with just my soul Upon the Window pane – Where other
Creatures put their eyes – Incautious – of the Sun –

In this poem the speaker does not just express simple sentiments of love for Nature but behind her seemingly simple poem is also the recognition of the fact that human beings have a finite vision and thus are incapable of embracing Nature in totality; “the news would strike me dead”, as the speaker rightly points out. This poem also bears a striking resemblance with the previously discussed poem, “There is a Certain Slant of Light” in which the same ideas about the ineffable nature of the Almighty is explored, however, from a different angle.

Today man has made considerable advancement in the materialistic domain, but we are paying a high price for the lop-sided unsustainable development that has taken place over the past few centuries. The unprecedented ongoing coronavirus pandemic situation has compelled us to question the yardsticks of our development. Covid 19 has challenged the apparent normalcy of the world and has taught us that the destructive nature of man sure does boomerangs and wreaks havoc on the entire human species, and thus, the coronavirus pandemic is rightly being seen as mother Nature's nemesis, on the behalf of other life forms on Earth, by many sane minds. This time of crisis demands responsible behavior of the *homo sapiens* else in the times to come we will bear a more heavy price for disrespecting other life forms on Earth.

Our mineral and natural resources are fast depleting. Though a lot is being talked about preserving the natural wealth but the dichotomy between words and deeds is vast. It requires a conscious effort on the part of each one of us to do our bit to restore the health of planet Earth before it is too late. Sir Martin Reese, a well renowned British cosmologist has predicted that planet Earth just has a chance of surviving the twentieth century by 50% and this pandemic situation has shown us that the annihilation of the entire human species no longer remains a far-fetched notion.

It is high time that we human begin to learn to co-exist harmoniously with the natural world around us. In these trying times of corona, the simpler, slower and saner voices like the voices of our Nature lovers and poets speak to us with greater profundity than ever before and therefore reinterpreting their works in the present day scenario needs to be our moral and responsible imperative.

As it is visible from the poems discussed above that Emily Dickinson showed great sensitivity towards Nature and natural objects. In one of her poems “Summer Showers” Dickinson makes us see the importance of summer showers; how the life-giving showers nurture the apple tree

and replenish the brook. In the poem Dickinson calls the water droplets pearls that make a beautiful necklace, which creates a beautiful image in the reader's mind. "...were they pearls,/What necklace could be." Similar sentiments for Nature can be seen in a number of poems such as "A Dew Sufficed Itself", "Psalm of the Day" "My Garden" "May Flower", and the like which make a delightful and a reassuring reading.

For Dickinson every manifested form of Nature, be it a leaf, a drop, a bird, a flower, a frog, was important to understand life in totality. Dickinson found the true representations of Nature in these small little life forms. It seems that she slowed down the pace of her life and entered over three decades of "self-imposed lock-down" to care for and appreciate the simpler and more enduring things of life. Dickinson was an avid gardener too who seems to be conversing with her plants frequently in order to journey inwards to the depth of her Being, how else could there be such sensitivity for the natural world in her poems? Ms. Dickinson understood the symbiotic relationship between the natural and the human world, an understanding which emanated from the silence and peace she seems to have cultivated amid natural surroundings. In one of her poems she avers, "The words, the happy say./Are paltry melody/ But those the silent feel/Are beautiful"

Having spent time in the natural environs of her small little hermitage in Amherst, Emily Dickinson can be called a mystic in her own right. "Her Universe was that of the Soul and she considered it to be her special task to make the universe articulate through her poems". Dickinson's poems like her demeanor are deceptively simple, however, hidden in the deceptively simple appearances of her poems lie words of wisdom for those who have keener ears to unravel the hidden meanings.

To conclude, Emily Dickinson has often been dubbed as an American Romantic as her poems are vehicles that foster in the readers a sense of harmonious co-existence between the Natural and the man-made world. Dickinson's silent denial of human society and deliberate choice to live a life without human interaction in a Natural world affirms Dickinson's love for all things Natural. Although Dickinson's poems have domestic settings of her garden and they do not propound any deep philosophical theory like Wordsworth's Pantheism, or Thoreau and Emerson's Transcendentalism, yet her poems depict her consummate love for Nature in her own unique way. In the words of Robert Spiller, "Emily Dickinson sought to reconcile the finite to the infinite without relinquishing the integrity of the human soul or the validity of physical nature." And indeed, Dickinson create her own world which only she could understand the best. In her poems Dickinson discovers a mysterious link between man and nature which has unfolded itself more starkly in these unprecedented times of coronavirus. Emily Dickinson holds special relevance in today's times, especially during this Covid phase of these successive lockdowns, when everything that we had hitherto clung on too seems to be falling apart and we desperately grope for a firmer anchorage. During these hard-hit times this recluse from Amherst who imposed "self-lockdowns" upon herself for over thirty years of her life and spent her time in gardening, reading and writing poems, whispers to us voices of sanity which teach us lessons on simplicity, patience and resilience. The life of Emily Dickenson is indeed a source of inspiration for all of us, who being confined to their homes for barely a few months during the lockdown have started showing signs of a mental break-down. Through her life and her poems Miss Dickinson provides answers to the challenges posed by pestilences such as Covid. Miss Dickinson, whose poems stem from her personal harmonious experiences of Nature need to be decoded in the present day context. I reckon, let us try to invest our time and energies in

things such as gardening as Ms. Dickinson did; all of us can create our own green spaces, albeit we may be living in cluttered city locales, yet we can all do our bit by creating vertical gardens, putting up a bird bath, feeding the birds, explore the natural world around our vicinity and write about our natural surroundings and thus do our best to live in harmony with other sentient beings, thereby trying to build bridges between the natural and ourselves, as Miss Dickinson did.

Works Cited

Paul, S.K. Ed. *The Complete Poems of Rabindra Nath Tagore's Gitanjali*: New Delhi: Sarup & Sons, 2006.

Robinson, John. *Emily Dickinson*. London: Fabre and Fabre. 1986.

Spiller, Robert. *The Cycle of American Literature*. New York: Free Press. 1967.

Groszewski, Gillian. "I Fear a Man of Frugal Speech: Ted Hughes and Emily Dickinson". *Ted Hughes From Cambridge to Collection*. Palgrave Macmillan. 2013.

Marker Laurie, "Harming cheetahs causes trophic cascade-they sustain biodiversity". "The Times of India" New Delhi/ Dehradun Saturday, 26 September 2020.

(Last accessed on 22 September 2020.)

Sir David Attenborough Interview with Prince Charles. BBC App. (Last Accessed on 27 Sept 2020.)

HARDtalk: Steven Sackur talks to Sir Martin Rees. (Last Accessed on 17 September 2020 from Youtube.)