

Reason and Representation of Children's Disabilities in Works of Literature: A Critical Overview

Sandhya Tiwari

Abstract

The treatment of people with disabilities is of multidisciplinary concern; the role of disability studies literature deserves special mention. It is true that individuals with disabilities face discrimination that leads to psychological pain and emotional agony. Nevertheless, over a period of time, there has been a noticeable change in people's perceptions of disability in a positive manner. There are various factors that have led to this shift in societal attitude, civic response and disability consciousness; the role of disability studies literature is crucial. Literature donned the role of the agency that altered the agents responsible for change. Disability studies and literature captured the intensity of emotional turmoil that people with disabilities go through in real life. This article highlights the role of disability studies and literature in creating disability consciousness in society. It also demonstrates the poignant appeal of a few works and how these resonate with challenges that can only be addressed by individuals who shape the societal outlook. The article also touches upon the secondary purpose that the teaching fraternity can serve, in addition to addressing local concerns, as the harbingers of peace for the realization of the broader goal of an inclusive society on the lines of Sustainable Development Goal¹ adopted by the member countries of United Nations Organizations.

Keyword: Disability, Disability Studies, Disability Literature, Disabilities in Children, Inclusiveness, SDGs.

Dr Sandhya Tiwari is the Head of the English Department at Palamuru University, Telangana, India.

¹ 'Reduce inequality within and among countries', *United Nations*. At:

<https://www.un.org/sustainabledevelopment/inequality/>. Accessed 03/05/2022.

Reducing inequality and ensuring no one is left behind are integral to the success of the Sustainable Development Goals. Inequality is a persistent cause for concern. Despite some positive signs, such as reducing relative income inequality in some countries and preferential trade status benefiting lower-income countries, inequality still persists.

Introduction

Literary works are directly or indirectly related to human life and nature, wherein various dimensions and concerns of human life and society are dealt with. One such poignant area of concern is disability. In simplest terms disability can be defined as an impairment related to physical, mental, intellectual or sensory domains that may hinder an individual's full and effective participation, on an equal basis with others, in a society. Though there are significant efforts made at national and international levels by various organizations, disability is often treated like a curse. According to the World Health Organization, "Disability is part of being human. Almost everyone will temporarily or permanently experience disability at some point in their life. Over 1 billion people – about 15% of the global population – currently experience disability, and this number is increasing due in part to population ageing and an increase in the prevalence of noncommunicable diseases."² Thus, in spite of WHO's statements, awareness campaigns, promotional events, law and order provisions for the protection of the interest of people with disability, one comes across many instances that show inhuman, unjust treatment of the disabled. The plight of the disabled needs to be addressed in order to achieve social equality and the United Nations Organization's 2030 agenda of achieving Sustainable Development Goals.

Disability Studies

Disability Studies is an upcoming field that is related to the domains of social sciences, humanities, and rehabilitation sciences. The genre of disability studies literature revolves around the problems of people who have been underrepresented and/or misrepresented. There are various factors, such as race, gender, sexual preference and so on, that can be attributed for these inaccurate and distorted depictions of the disabled and disabilities in works of literature. The methodology and approach adopted in these studies is of a multi-disciplinary nature. According to disability studies researchers, disability has had moral, medical, and social constructions throughout its history and within literature.³ A definition of disability according to a medical model is based on the idea that to achieve normalcy, the individual

² 'Disability', *World Health Organisation*. At: https://www.who.int/health-topics/disability#tab=tab_1. Accessed 03/05/2022.

³ Harlan Lane, 'Ethnicity, Ethics, and the Deaf-World', *Journal of Deaf Studies and Deaf Education*, vol. 10, no. 3 (2005), pp. 291-310.

must be made whole and healthy.⁴ Children learn that people with disabilities are ‘more’ different from others without disabilities; the consequences of such beliefs result in segregation and isolation.⁵

Purpose of Disability Studies Literature

Disability studies does not therapeutically treat disease or disability; rather, it studies the socio-cultural ideals and stigmas associated with disability. Disability studies hopes to ‘treat’ the society and free it from the stigmas attached to disability and identity. The focus of this study is in accordance with this approach, which is also frequently referred to as the culture model of disability or, more precisely, literary disability studies. Because of the evolving approaches to literary disability studies, there are many issues that are contested or in dispute, including the status of disability as a metaphor, the empathy for the disabled, and the intersections between cultural disability studies and post colonialism, feminism, gender, and queer theory.

The traditional difference drawn by social model theorists between “disability” and “impairment” is undermined by the cultural model. The social model of disability reiterates that disability when considered as an aspect of an individual’s identity indicator like race, gender, and so on it might lead to perceptual barriers that add to the agony. Therefore, major responsibility lies with disability studies scholars and the way teachers and students read books to uncover stereotypes and negative images of disability:

In interrogating texts from a disability studies perspective, students might come to understand that a disability is not fixed and dichotomous, but rather it is fluid and continuous.⁶

Studying disability in literature is not to cure or heal but create empathy and understanding that differences are to be accommodated and accepted. Disabled and abnormal individuals have historically received positions of alienation. The depiction of disabilities in children’s literature, though very sparsely covered, has provided a deep insight into the concerns of a minority group that is otherwise underrepresented. A person’s environment is an important element in shaping his/her outlook, attitude and perceptions. Likewise, children embrace what they observe in comparison to than what they are told. The unavailability of portrayals with whom they can relate is a

⁴ Santiago Solis, ‘The Disabilitymaking Factory: Manufacturing “Differences” through Children’s Books’, *Disability Studies Quarterly*, vol. 24, no. 1 (2004), p. 201.

⁵ Solis, ‘The Disabilitymaking Factory: Manufacturing “Differences” through Children’s Books’, p. 202.

⁶ Lane, ‘Ethnicity, Ethics, and the Deaf-World’.

Reason and Representation of Children's Disabilities in Literature

major drawback hindering their acceptance of their disability as something normal. This results in barriers that often hinder the full and effective participation of children/persons with disabilities in society.

Disabled students have historically been barred from mainstream schools. There are various reasons like feeling 'different or 'incomplete' or due to their inability to act and conduct themselves independently. But there is a gradual shift in the contemporary society and a considerable number of children with mild and moderate disabilities are being inducted into non-special schools. To make the life comfortable for the children with disability in these schools, the other children should have to act normally.

The attitudes of their nondisabled peers will have a significant impact on the level of their psychological and social integration. Unfortunately, most of the normal children have had experiences that made them consider disability either with pity or anxiety. This problem can be primarily attributed to their reading of books, especially children's story books, where there were hardly any character portrayals of children with disabilities. Even if there were a few books or stories with children's character with disability, they were never included in the readings. To compensate for the loss, it is necessary to incorporate slim volumes or one or two stories that depict the disability as something that is neither awkward or uncommon. Talking about this cultural phenomenon, Ralph Ellison has powerfully portrayed the sorrow of invisibility.⁷ According to him the dearth of role models for the handicapped child has resulted in a lack of inspiration and guidance. It is important for children to see themselves and their own unique challenges represented in books. A fictional character's resemblance to the child reader can help in connecting to their life. Children build positive understandings and acceptance of disability from their reading of similar stories.

Representation of Disabilities and Disabled in Literatures: Discussion

In "What Disabilities Studies Can Do for Children's Literature?" Kathy Saunders explains why it is important to have children's books that include characters that have disabilities.⁸ Research demonstrates that "it is unusual to find discussions of disability issues in commentaries that examine broad genres of children's literature, although these texts have often included

⁷ Ralph Ellison, *The Invisible Man* (New York: Random House, 1952).

⁸ Kathy Saunders, 'What Disability Studies Can Do for Children's Literature', *Disability Studies Quarterly*, vol. 24, no. 1 (2004), p. 103.

observations on race, gender or other major forms of bias.”⁹ Examining disability in children’s literature, though important, is a relatively new concept. The social model of disability can help when looking at disability in children’s literature because it “addresses the barriers to full participation in society caused by the practical, environmental, attitudinal or administrative framework of that society.”¹⁰

It has been demonstrated that using the illustration of disabilities in a normal manner is advantageous. A child when exposed to any form of impairment as just normal through character portrayals and depictions in children’s literature will never direct his or her attention to either feel abnormal or treat others in that manner. Children who stammer, limp, or have similar impairments should find representations in children’s literature. In contrast, if they do not find characters who resemble them or find them refrained or restricted from normal treatment will register it in their minds.

Another substantial concern is the perception of disabled and disabilities by the able-bodied as ‘other’ or ‘different.’ Disabled children are nearly always treated in extreme ways, either by offensive indifference or disparaging sympathy. Literature captures these extremes that if left unchecked can be the reason for the spread of callousness and brutality. The exclusionary environment and the discrimination that disabled human being face deserves to be deliberated using academic platforms.

Disability Studies in Literature seek to challenge the socio-cultural dynamics through their representations and stories. These literary representations work in parallel with bodies like World Health Organisation by joining their mission. According to WHO:

Disability is not an attribute of an individual, but rather a complex collection of conditions, many of which are created by the social environment. Hence the management of the problem requires social action, and it is the collective responsibility of society at large to make the changes necessary for full participation of people with disabilities in all areas of social life.¹¹

Statistics gathered as part of disability research have brought to light some glaring facts. In “Children’s Literature in Education,”¹² it is stated that ten

⁹ Saunders, ‘What Disability Studies Can Do for Children’s Literature’, p. 103.

¹⁰ Roland Tormey, ‘Happy Ever Afters: A Storybook Guide to Teaching Children About Disability’, *Policy and Practice: A Development Education Review*, vol. 1 (2005).

¹¹ ‘Disability’, *World Health Organisation*.

¹² Quoted in Masha Kabakow Rudman, *Children’s Literature: An Issues Approach* (New York: Longman, 1995), p. 64.

Reason and Representation of Children's Disabilities in Literature

percent of the school population in the United States is currently identified as having a disability that significantly affects the child's ability to perform in the classroom. With such a large portion of school-aged children falling under the umbrella term 'disabled', critics have argued that it becomes more and more important to acknowledge disabilities in such mainstream media as children's literature. When any segment of society is excluded from its literature, the implication is thereby conveyed that the group is without value.

Disability studies suggests that social inroads may be most valuable for disabled children as familiarity leads to acceptance and understanding. It is also reiterated that the belief that concerns related to the disabled and their disabilities begin and end with their particular impairment is nothing less than a myth. Barbara H. Baskin and Karen H. Harris have argued that,

Many disabled adults, in describing their childhood, claim that coming to terms with their impairment was a minor issue compared to with the more painful problems of isolation, overprotection, segregation, pity, or other similar rejecting or punitive behaviour. With positive examples of interaction demonstrated through children's literature, Baskin and Harris have alleged that the probability of acceptance is enhanced. That is, as positive, direct personal encounters are structured and information that normalizes and clarifies is internalized, rejection decreases.¹³

In the course of the development of children's literature written in the English language, images of disabled have only occasionally appeared. In literary works children's characters with impairments are characterised almost entirely by those impairments. The characters with disability are seldom found in the mainstream. They are either confined to the margins or introduced to pique the audience's interest in the protagonist. It is argued that these frequently stereotypical representations of disability may cause children to experience confusion or anxiety when they come into contact with people who have similar disabilities. Thus, while referring to disability in children necessary care should be taken. However, beyond the stereotypical depictions, a number of authors who write for children have actively attempted to use the children's literature genre to create portrayals of a variety of mental and physical disabilities that are informative and accurate in order to educate and enlighten young readers.

¹³ Barbara H. Baskin and Karen H. Harris (eds), 'Assessing and Using Juvenile Fiction Portraying the Disabled', in *Notes from a Different Drummer: A Guide to Juvenile Fiction Portraying the Handicapped* (Chatham: R. R. Bowker, 1977), pp. 38-72.

In the character Tiny Tim,¹⁴ Charles Dickens argues that state authorities and individuals should give adequate attention to the inner lives and emotional well-being of people with disabilities who reside in public institutions. In the 1970s and 1980s, social science viewpoints typified by socio-political variables alone dominated disability studies. Disability studies was not sustained by humanities researchers until the 1980s and 1990s until the emergence of cultural studies.¹⁵ Since then, scholars have placed literature at the centre of their critical studies of disability and the normal body, analyzing works by authors with disabilities, cultural works that feature handicapped people, and metaphorical texts that deal with disability. The literary and cultural studies related to disability are neither marginal nor decorative, but rather a prominent framework for analysis that does significant contribution to the overall domain of disability studies and that it deserves greater institutional recognition.

All children are born with an inherent tendency to understand. When it comes to children with disabilities these sensitivities, primacies, values, and meanings become more dominant. This is very well captured in a story by Dan Goodley¹⁶ that depicts how Charlie Reed when he was a year old, fell on the floor and his back was badly hurt. Ever since he could only walk with the support of crutches. When he grew older, his disability made him very sad as other boys used to run around, jump and play to their hearts content but he was bed-ridden like an ailing person and could only limp around a little with his crutches. Charlie's only occupation was looking out the window. There was one little girl who sold apples and Charlie bought an apple daily and that little girl felt happy by giving him the largest apple by saving it for him. The following lines justify the feelings of a lame boy in contrast to what is generally presumed in society.

“You are rich and have all the money you want,” she said to Charlie once.

“You are richer than I, for you can walk,” answered Charlie.

¹⁴ Timothy “Tiny Tim” Cratchit is a fictional character from the novella *A Christmas Carol* (1843) by Charles Dickens.

¹⁵ Lennard J. Davis, ‘Crips Strike Back: The Rise of Disability Studies’, *American Literary History*, vol. 11, no. 3 (1999), p. 508.

¹⁶ Dan Goodley, *Disability Studies: An Interdisciplinary Introduction* (Newbury Park: SAGE, 2011).

Reason and Representation of Children's Disabilities in Literature

*The Glass Menagerie*¹⁷ is a memory play¹⁸ by Tennessee Williams that revolves around incidents in the life of Wingfield family. Tom, Amanda, and Laura, the three major protagonists in this book, share an apartment in St Louis. Laura's childhood illness left one of her legs deformed and she has to use a brace. The story shifts the depictions capturing the sensitive as well as resolute streaks in Laura. At times she is painfully shy and withdraws herself away from the outside world, just like the glass figurines she collects, which are delicate and frail.

Her mother, Amanda, who lives in 'dream-like' state, frequently being lost in reminiscing her good old days of flamboyant youth, desires for her daughter a proposal of marriage. She suggests her daughter forget about her disability and 'act' normally. Amanda is desperate to settle her daughter, as she believes Laura will not be able to manage alone in the world because of her disability. Laura demonstrates strength by overcoming the disability. In one of the scenes when Amanda finds out that Laura has not been attending business school, she questions her, and Laura explains where she has been going instead. She says, "I went in the art museum and the bird houses at the zoo. I visited the penguins every day! Sometimes I did without lunch and went to the movies. Lately I've been spending most of my afternoon in the Jewel Box, that big glass house where they raise the tropical flowers."¹⁹

It is evident from this that contrary to the belief of her mother about her disability, Laura is an independent girl who enjoys experiences and makes her own choices. Albeit, it is clear that Amanda's character is self-contradictory, as at times she tells her daughter Laura that she is not crippled, but has a little defect that is hardly noticeable. Laura's depiction and transformation is exemplary. Though she was subjected to psychological and emotional hardships, albeit unconsciously, she fends for herself. She is criticized by her mother about her failures to live up to a version of femininity, but manages to escape the constraints of womanhood.

Laura has very few lines; and it is very rare to find a play where a major character has so few lines. This can be attributed primarily to her disability where she is not provided equal opportunity at par in day-to-day situations. Laura cannot be reduced to clichés like most disabled figures as

¹⁷ Tennessee Williams, *The Glass Menagerie* (New York: New Direction, 1944).

¹⁸ A memory play is a play in which a lead character narrates the events of the play, which are drawn from the character's memory. The term was coined by Tennessee Williams, about his work *The Glass Menagerie*, and the role of the narrator Tom.

¹⁹ Williams, *The Glass Menagerie*.

her actions speak louder than her words, which are more important and reveal her strong inner strength, in spite of her disability.

Companionship, tenderness, and other social and emotional relationships are possible when the challenged child is seen as more than his inabilities or incapacities. Special children need role models, but peer acceptance is more vital. Contact with fresh ideas can minimise inflated and distorted disability implications. As Jerzy Kosinski noted, fiction presents “new insights into the tides and drifts of one’s own life. The reader is tempted to venture beyond a text, to contemplate his own life in light of the book’s personalized meanings.”²⁰

*Trying to Grow*²¹ is the narrative of Daryus Kotwal, who was called Brit Kotwal, as he was a victim of a disability that left him develop brittle bones and sickness. The story is set in a Parsi household and the protagonist due to *osteogenesis imperfecta* had suffered multiple injuries and broke his legs eleven times before turning five years old. His spine does not bend and gradually his life turns out to be burdensome to himself. At times he loves to even act weirdly like drinking powdered pearls in milk or get almond oil massage to his legs. The story dramatizes a difficult self-development and depicts a disabled artist. Firdaus Kanga tells the story of his disabled protagonist with honesty, capturing how a disabled person is made to feel grateful if someone chooses to marry or be in a relationship.

Zia Whitaker’s *Kanna Panna*²² is a heart touching story of a young boy, Kanna, who is blind. The story weaved by Whitaker is exemplary as it demonstrates the bright side in the life of disabled people. On one fateful day, along with his aunt’s family Kanna visits cave temples, and a power outage introduces Kanna to an incredible revelation that people with vision can hardly imagine. During their return from the cave temples when suddenly the lights are out, Kanna, who was considered to be an introvert, not only subverts that but also directs the seeing people through physical darkness. On a sublime note, Kanna who is blind, rises with a message to the ‘normal people’ that disability has positives and ability has negatives. The boy who hardly got a chance to speak and was thought an introvert speaks his heart and mind while leading the aunt’s family through the tunnels.

²⁰ Marie Winn, *The Plug-in Drug: Television, Children and the Family* (New York: Viking, 1977), p. 64.

²¹ Firdaus Kanga, *Trying to Grow* (North Pomfret: Trafalgar Square Publishing, 1991).

²² Zia Whitaker, *Kanna Panna* (Delhi: Tulika Publishers, 2015).

Reason and Representation of Children's Disabilities in Literature

Rabindranath Tagore's short story "Subha" is from his collection of stories originally published in Bengali under the name *Galpoguchchha*. The central character is Subha, whose full name is Subhashini, a Hindi word that means one who speaks eloquently. Tagore draws the attention of readers towards the insensitivity of society, and her own mother, because of her being speech disabled. The girl feels drawn to nature more than the society as she finds nature shares her 'quiet' life. Because she has a speech disability, human beings do not understand her and reject her cruelly. The story underscores the helplessness of the disabled. People were ignorant of her feelings and behaved as if she is not just dumb but also deaf:

If Subha lacked speech, she did not lack a pair of large dark eyes, shaded with long lashes; and her lips trembled like a leaf in response to any thought that rose in her mind.²³

They openly expressed their worries about her and discussed her while she was present. Children's self-images are mostly composed by others' perceptions. From her childhood Subha had understood that her birth was a curse upon her family. As a result, she always tried to keep herself hidden from public view. She could escape the public eye, but not her own parents, for whom she was always there in their thoughts, as a "silent burden."

She had understood from her earliest childhood that God had sent her like a curse to her father's house, so she withdrew herself from ordinary people and tried to live apart. If only they would all forget her she felt she could endure it. But who can forget pain? Night and day her parents' minds were aching on her account. Especially her mother looked upon her as a deformity in herself.²⁴

Rabindranath Tagore's short story is an apt example to draw the attention of readers towards the superstitions and related dynamics surrounding disabilities. Many people still hold onto the superstition and think that some disabilities are the punishments for their wrongs either in this or in previous birth. This is at times referred to as 'karma' where they not only self-inflict pain but subject the disabled to irrational cruelty. Moral/religious sentiments around disability are dealt in the "Moral and/or Religious Model of Disability".²⁵ According to this model, in many situations people believe that it is not only the individual's sin that is the cause of his or her disability, but also any sin that might have been committed

²³ Rabindranath Tagore, *Subha* (Independently Published, 2014).

²⁴ Tagore, *Subha*.

²⁵ The Moral/Religious Model of Disability is the oldest model of disability and is found in a number of religious traditions, including the Judeo-Christian tradition.

by their immediate family members like parents and/or their ancestors. This notion of disability owing to past misdeeds has the destructive potential and grave consequences of such a view. In fact, there are many incidents from mild to intense that can be attributed to these misconceptions. At times, these superstitions are so deep-rooted that to free the individuals from them needs not only literacy but emotional intelligence.

Tagore's story about Subha can be considered a seminal work to sensitize society regarding the necessity to treat the disabled with dignity:

...the little girl who, when her work was done, stole away to the waterside and sat there. But here Nature fulfilled her want of speech and spoke for her. The murmur of the brook, the voice of the village folk, the songs of the boatmen, the crying of the birds and rustle of trees mingled and were one with the trembling of her heart. They became one vast wave of sound which beat upon her restless soul. This murmur and movement of Nature were the dumb girl's language...²⁶

Tagore's mastery and excellence of characterization with depth unparalleled is at its optimum in capturing the inhuman attitude of human beings. He hits in the eye by depicting the mute animals who understood Subha better than the humans.

Here, Tagore is successful in driving home multiple concerns that are very relevant to humanity at large. His depiction of Subha, a dumb girl, comes out lively as she loves being liked, loved as a companion by the cows.

But Subha was not altogether without friends. two cows, Sarbbashi and Panguli. They had never heard their names from her lips, but they knew her footfall. they understood her gentle murmuring better than all speech. When she fondled them or scolded or coaxed them, they understood her Subha would come to the shed and throw her arms round Sarbbashi's neck; she would rub her cheek against her friend's, and Panguli would turn her great kind eyes and lick her face. The girl paid them three regular visits every day Whenever she heard any words that hurt her, she would come to these dumb friends It was as though they guessed her anguish of spirit from her quiet look of sadness. Coming close to her, they would rub their horns softly against her arms, and in dumb, puzzled fashion try to comfort her.²⁷

Although there is paucity of experiential studies which show how children respond to books that feature characters with disabilities, many educational researchers have evaluated children's books for the representations of

²⁶ Tagore, *Subha*.

²⁷ Tagore, *Subha*.

disability that appear in them.²⁸ In the recent decades, literature for children and youth depicts increasingly positive attitudes towards people with disabilities.²⁹ On the whole, disability studies literature portrays characters with disabilities as independent, equal, and socially active.³⁰ Representations of disability in children's books have improved in the past decade, but stereotypes persist. A large body of children's books gives "subliminal or frankly negative messages" about the supposed nature of people with disabilities.³¹ Therefore, a greater awareness of how teachers and students can examine books to uncover stereotypes and negative images is needed.

*Flute in the Forest*³² is the tale of a thirteen-year-old physically disabled girl named Atiya Sardare. Her father was a forest officer, which demanded him to reside in forest areas. The girl, who was affected by polio, lived with her father, in the tribal inhabited forest areas. It is a moving tale that captures the unfortunate events in the family of the forest officer because of a disability that left Atiya unfit to fulfil her mother's dream to be a dancer. Sarojini, Atiya's mother, was an acclaimed dancer who was unhappy with her life, as she felt her dance and artistic potential could not get justice owing to her husband's job and climatic conditions in the region. When her daughter was healthy, before polio inflicted disability, she wanted Atiya to have dancing lessons. After Atiya became polio-affected, Sarojini deserts both daughter and husband.

Ever since then Atiya's life takes altogether different turn. Her father develops an aversion towards music and dance and Atiya, the only child, has no choice but to seek company and solace in the forest. The girl—who was subjected to cruelty by nature as well as her own mother— instead of living a dejected life, starts enjoying the adventures under the guidance of her father, who helps her identify the various species of flora and fauna.

Broome's portrayal of disability and the disabled is very different from the stereotypical settings wherein either the element of empathy or agony dominate the life of a disabled child. As a child, her spirit and enthusiasm

²⁸ Mary Anne Prater, 'Learning Disabilities in Children's and Adolescent Literature: How are Characters Portrayed?', *Learning Disability Quarterly*, vol. 26, no. 1 (2016), pp. 47-62.

²⁹ Mary Anne Prater and Tina Taylor, *Teaching About Disabilities Through Children's Literature* (New York: Libraries Unlimited, 2008).

³⁰ Susanne Gervay, 'Butterflies: Youth Literature as a Powerful Tool in Understanding Disability', *Disability Studies Quarterly*, vol. 24, no. 1 (2004).

³¹ Tormey, 'Happy Ever Afters', p. 1.

³² Leela Gour Broome, *Flute in the Forest* (New York: Puffin Books, 2010).

were very high and she has learnt to fend for herself, overcoming her polio ridden disability. Of course, there are people around her who give her the necessary dose of tender love and affection.

Conclusion

In the twenty-first century, human beings have succeeded in creating a 'unique' generation that has Siris, Alexas, Cortanas, Bixcies, and so on. These intellectuals have used their technical and scientific expertise and trained them to 'act' like human beings. They are being empowered by their creators who have sound knowledge of Artificial Intelligence (AI) and Machine Learning (ML), to act and sound like human beings. Consequently, we have a 'breed of pseudo humans' or bots who ask, by addressing with the desired name: "How are you feeling," "what can I do to make you feel good," "how about a good joke," so on and so forth. On the contrary, we have the human beings who are acting like heartless and unresponsive machines. It is appalling to state 'these' creations of human beings are trained to ask but their creators have forgotten the need to treat human beings with compassion and kindness. In these circumstances, disability studies and disability literature work like elixir that is guaranteed to induce love and kindness among the readers. Though, the article could not incorporate every aspect in great detail, it has touched upon the role and responsibility of children's disability studies literature in contributing to strengthening and sensitizing all the stakeholders in attaining the societal goal promoted by eminent international bodies like the World Health Organization, UNO through various programmes including Sustainable Development Goals (SDGs) 2030.