Jeeja Ghosh: *River of Time*

"Wheelchair" and "Disfigured"

Prepared by Dr. Tanima Dutta

Introduction: The Poet and Her Context

Jeeja Ghosh is a disability rights activist and poet from Kolkata. She was born with cerebral palsy, a condition caused by injury to the developing brain before, during or soon after birth, which affects movement and posture and sometimes speech. She heads Advocacy and Disability Studies at the Indian Institute of Cerebral Palsy (IICP), Kolkata, and has spent her working life campaigning for the rights and dignity of disabled people. She has said that she read Wordsworth, Shelley and Keats at school, but that Rabindranath Tagore's *Gitanjali* has always moved her most. Both influences can be heard in her poems.

The SpiceJet case

Jeeja Ghosh is also known for a landmark legal case. On 19 February 2012 she boarded a SpiceJet flight from Kolkata to Goa, where she was to attend an international conference on disability. On the captain's insistence she was made to leave the aircraft because of her disability. She took the matter to the Supreme Court. In *Jeeja Ghosh v. Union of India* (12 May 2016), Justices A. K. Sikri and R. K. Agrawal held that the de-boarding was unjustified and ordered the airline to pay ₹10 lakh as compensation. The Court described human dignity as "a constitutional value and a constitutional goal" and moved away from seeing disability as a matter of pity and charity. It stressed that exclusion is caused by social and attitudinal barriers, not only by a person's condition. Students will find the same conviction in both poems.

The book

Both poems come from *River of Time*, a collection published by Power Publishers (c. 2017), with a foreword by the actor Sohini Sengupta. According to a 2017 report, the poems draw on the poet's own life and on people and incidents she has encountered. Many deal with social evils such as violence against women, while others explore desire and empowerment. "Wheelchair" is listed among the poems on social evils, and "Disfigured" was featured in a UNESCO-linked project.

Indian legal and scholarly background

India ratified the UN Convention on the Rights of Persons with Disabilities (CRPD) in 2007 and replaced the Persons with Disabilities Act, 1995 with the Rights of Persons with Disabilities Act, 2016. The Convention recognises the right of disabled people to marry and found a family (Article 23) and asks states to fight stereotypes and prejudice (Article 8). In 2015 the government also launched the Accessible India Campaign (Sugamya Bharat Abhiyan) to make buildings and transport usable by all. Laws, however, cannot by themselves change attitudes, and that is the ground on which these two poems stand.

Among Indian scholars, Anita Ghai, herself a disabled woman, has shown how disabled women in India are often treated as unfit for marriage and motherhood and are rarely recognised as people with desires of their own. Renu Addlakha has written widely on how disability, gender and the body are understood in Indian society. Their work helps us read "Disfigured" in particular. A glossary of key terms is given at the end of these notes.

Poem 1: "Wheelchair"

Context

"Wheelchair" is listed among the poems in *River of Time* that deal with social evils. It speaks of a person, never named, whose life was spent in a wheelchair and who finally dies. Some background helps us read it fairly.

For most wheelchair users, including many people with cerebral palsy, the chair is a means of movement and independence. Disability activists object to expressions such as "wheelchair-bound" or "confined to a wheelchair," and prefer "wheelchair user." Yet this poem shows a wheelchair that binds. The explanation lies in the conditions around it. In India, as elsewhere, broken pavements, steps without ramps, inaccessible transport and buildings, and a lack of support services can keep a wheelchair user shut inside a room for years. Decisions are often taken by others "for the person's good." The chair then becomes a symbol of a whole life of control and isolation. The poem's final image of the funeral pyre places it firmly in an Indian, Hindu setting.

The Title

The title is a single plain noun: an object, not a person. The human being in the poem is never named, called only "the person," "its companion" and "the body." By naming the poem after the chair, Ghosh gives the object the place it occupied in the person's life, and the place it often occupies in society's eyes, where people see the wheelchair before they see the human being. The chair is also what remains after the person has gone. The irony is that a poem named after a thing is really an elegy for a person whose life that thing seemed to swallow.

Summary

The poem opens after a death. An abandoned wheelchair stands in a corner, desolate and lonely without its "companion," the person who used it. It is still standing upright, although a storm has passed. This is the chair that bound the person "for times eternal," and its silver chains are still neatly fastened in a knot.

The second stanza looks back on the person's life. The wheelchair, presented as if it had a mind of its own, is proud of its deeds and basks in a glory it has claimed for itself. It does not care what its companion wants. The speaker accuses it of "raping freedom" and "mutilating liberty." The chair never realised that the person had "died several deaths" while still alive: the person's desires were crushed under its wheels, the body crumpled and the soul shrank. The person went on living, but lived dreaming of death.

In the third stanza the wheelchair remains tough and stern, untouched by its companion's deepest sighs. Then a day comes when calm descends. The body lies cold and still, and death beckons at the door. For the person, this is a time to celebrate. The body cries out that liberty, its own liberation, has come at last, and that it can now fly with invisible wings. The wheelchair, meanwhile, stays composed, reserved and distant. The poem closes with all the stars shining brightly that night to light the funeral pyre.

So the poem moves in a circle: it begins with the empty chair after the death, goes back to the life of suffering, and returns to the day of death, which the person welcomes as freedom.

Allusions and References

- **Tagore's *Gitanjali*:** Ghosh has named *Gitanjali* as the book that moved her most. In *Gitanjali* death is often a welcome guest; poem 90 asks what we will offer death "on the day when death will knock at thy door." The line "Death beckons at its door" and the celebration of death in "Wheelchair" share this calm, spiritual view.

- **Keats, "Ode to a Nightingale":** Keats's speaker is "half in love with easeful Death" and longs to fly away "on the viewless wings of Poesy." Ghosh's person "lived dreaming of death" and flies at last with "invisible wings." The echo is striking, since she read Keats at school.
- **Shelley, "Adonais":** In Shelley's elegy for Keats the dead poet is not mourned but celebrated, since he has escaped the shadow of earthly life; the poem ends with his soul shining like a star. Ghosh's ending, with stars lighting the pyre, carries a similar sense of triumphant release.
- **The soul and the body in Indian thought:** The idea of the soul flying free of the body recalls the Bhagavad Gita (2.22), where the soul casts off a worn-out body as a person casts off old clothes, and the wider Indian idea of *moksha*, liberation.
- **Chains and liberty:** The "silver chains" and the cries of "liberty" recall Jean-Jacques Rousseau's famous claim in *The Social Contract* (1762) that man is born free but is everywhere in chains. Here the chains are literal and social at once.

Critical Appreciation

Personification and reversal: The poem's main device is personification. The wheelchair is the active subject: it is proud, indifferent, stern, composed. The human being is passive and nameless, called only "the person," "its companion" and finally "the body." This reversal makes the poem's point: the person has been reduced to an object, while the object has become the master.

What the wheelchair stands for: Students should read carefully here. For most users a wheelchair means mobility and independence, and disability activists reject phrases like "wheelchair-bound." The poem does not deny this. Its chair is "indifferent to the wishes of its companion," so it stands for a whole life in which others decide and the person's choices count for nothing. Read through the **social model**, the chair binds only because the world around it is inaccessible, isolating and uncaring. The object carries the blame that belongs to society.

The language of violence: Abstract ideals suffer bodily injury: freedom is raped, liberty mutilated, desires crushed under wheels. The violent verbs show that being denied choice is felt as an assault. The paradox that the person "died several deaths" describes a social death, a life lived without love, movement or say.

Death as liberation: The ending is triumphant: an exclamation, "invisible wings," stars lighting the pyre. This draws on Romantic poetry and on the Indian spiritual idea of the soul's release. Disability studies, however, warns against stories that suggest death is better than disability, a message critics found in the novel and film *Me Before You*. Read closely, Ghosh's poem blames not the impairment but the crushed desires and ignored wishes. The tragedy is that life was made unbearable. The poem is a protest, not a recommendation, and this makes a good point for class discussion.

Structure and tone: Three stanzas move from present to past to present: desolation, accusation, calm, celebration. The centred free-verse lines are short and plain until the long, expansive final line. The chair stays cold to the end, while the stars give the warmth that people withheld: nature honours a life that society failed.

Conclusion: In very few words, the poem turns an everyday object into a symbol of control and makes readers ask who, or what, really disabled the person.

Short Questions and Answers on "Wheelchair"

Q1. Briefly comment on the title "Wheelchair".

Ans. The title is a single plain noun naming an object, not a person. The person in the poem is never named, only called "the person" or "the body". The title thus gives the chair the central place, just as it dominated the person's life and as society often sees the chair before the human being. The irony is that a poem named after an object mourns a human life.

Q2. Where is the wheelchair at the beginning of the poem, and why is it called "abandoned"?

Ans. The wheelchair stands alone in a corner, desolate and lonely. It is abandoned because its user, its "companion," has died. It still stands upright although "the storm had passed," a storm that suggests the turmoil of the person's last days and death. The opening scene after the death prepares for the flashback to the person's suffering life.

Q3. Explain "The wheelchair that bound the person for times eternal / Silver chains neatly secured in a knot."

Ans. The wheelchair is pictured as a prison and the person as its captive. "Times eternal" suggests that the confinement felt endless. The "silver chains" may describe the shining metal frame, but they turn the chair into shackles. That they are still "neatly secured" after the death is ironic: the chains never loosened while the person lived.

Q4. How is the wheelchair personified, and why?

Ans. The chair is given human qualities: it is lonely, proud of its deeds, basks in self-professed glory, is indifferent, tough, stern, and at the end composed, reserved and distant. The person, by contrast, is passive and nameless. This reversal shows how the person was reduced to an object while the device, standing for the system of control around it, became the master.

Q5. Explain "Raping freedom, mutilating liberty".

Ans. These violent words accuse the wheelchair of brutal crimes against abstract ideals. Freedom and liberty are treated as bodies that can be violated and mutilated. The language shows how deeply the person experienced the loss of choice and movement: not as an inconvenience but as an assault. It also hints that confinement is a form of violence done to disabled people.

Q6. What is meant by "the person had died several deaths"?

Ans. The person died many times before the actual death. Each crushed desire, each ignored wish, each moment of isolation was a kind of death. The body "crumpled" and the soul "shrunk." This idea of social death describes a life emptied of love, movement and choice. The wheelchair, indifferent, never noticed these deaths.

Q7. What happens on the day "when calmness descended"?

Ans. On that day the person dies. The body lies "cold and still," and death beckons at the door like a visitor. Instead of grief, the moment is described as "a time to celebrate." The body cries out for liberty and imagines flying with invisible wings. The wheelchair remains unmoved, and at night the stars shine to light the funeral pyre.

Q8. Why is death "a time to celebrate"? What echo do you find in "invisible wings"?

Ans. Death frees the person from a life of confinement, so it is welcomed as liberation. The soul imagines flying on "invisible wings", This echoes Keats's "Ode to a Nightingale", where the speaker, "half in love with easeful Death", wishes to fly away "on the viewless wings of Poesy", Ghosh, who read Keats at school, gives the image to a soul finally set free.

Q9. How does "Death beckons at its door" recall Tagore?

Ans. Ghosh has said Tagore's *Gitanjali* moved her most. In *Gitanjali* death is often a welcome guest; one poem asks what we will offer death on the day it knocks at our door. In "Wheelchair", too, death comes calmly to the door and is greeted with celebration. The echo gives the ending a spiritual, Indian colouring of release rather than horror.

Q10. Explain the closing image of the stars and the pyre.

Ans. The pyre refers to Hindu cremation. That night "all stars" shine brightly to light it, as if the universe is celebrating the person's release. The image contrasts with the wheelchair, which stays "composed, reserved and distant". Nature gives the warmth and honour that the person was denied in life. The final long line expands like the freed soul.

Q11. Is the poem against wheelchairs? Comment from the point of view of disability studies.

Ans. Not exactly. For most users a wheelchair means mobility, and activists reject the phrase "wheelchair-bound". Here the chair is "indifferent to the wishes of its companion", so it symbolises a whole life of control, inaccessibility and neglect. Read through the social model, it is society that turns a mobility aid into a prison. The poem protests against such conditions, not against the device.

Poem 2: "Disfigured"

Context

"Disfigured" is a love poem that turns into a protest. According to a 2017 report on *River of Time*, it was featured in a UNESCO-linked project. The speaker, who seems to be a woman, sits with her beloved, but their love is kept apart by society's attitude to bodies it calls "disfigured" and "disabled."

The Indian context matters here. Marriage is often arranged by families, and matrimonial advertisements routinely ask for brides who are "fair, slim and beautiful." Disabled people, and disabled women in particular, are frequently considered unsuitable for marriage, and their relationships may be opposed by families and mocked by others. Anita Ghai has written about how disabled women in India are seen as burdens rather than as partners, wives or mothers, and are rarely recognised as people with desires. Article 23 of the CRPD affirms the right of disabled people to marry and found a family, but attitudes change slowly. The poem gives voice to this gap between rights on paper and life as it is lived.

The Title

To disfigure means to spoil the shape or appearance of something. In everyday speech a "figure" is also a body shape admired by others, so "dis-figured" suggests a body placed outside society's idea of beauty. The word also hints at something done to a body by others, as if disfigurement were a verdict passed by the onlookers. Strikingly, the title is an adjective without a noun. It leaves us asking: who or what is disfigured? The world applies the word to certain bodies, but by the end of the poem readers may feel that the world's values, cold, shallow and obsessed with perfection, are what is truly disfigured.

Summary

The speaker and her beloved sit together by a river: "he and I", face to face, their eyes lost in each other's reflection. A mild wind whistles past, the river is calm, and life moves slowly. Every moment is special and precious. Yet something holds them back. Their hands are "bound" and their voices are "mute". They are near each other, yet far apart, and the first stanza ends with a sigh.

In the second stanza the heart cries out: why this distance? They are two souls united by love and warmth, yet they are torn apart by an "apathetic" world, a world that does not care and does not know how to honour love, inner beauty or desire. This world measures perfection by shallow charms and believes that life is all about glamour and elegance.

The speaker then describes how such a world treats disfigured bodies. They are thought to have no worth. They are unwanted, mocked and tormented. They are thrown aside as if they had no soul, as if they could feel no tenderness or love. A body like this is labelled "disabled and incapacitated." Since desirability is measured only by bodily perfection, a disfigured body is allowed no place in love.

The poem ends on a dark note: the ideal of "perfect perfection" looms everywhere, hanging over every life like a threatening shadow. The quiet love scene of the first stanza has been overshadowed by society's cruel standard of beauty.

Allusions and References

- **John Donne, "The Ecstasy":** In Donne's poem two lovers sit on a bank, hands joined, eyes threaded together, silent all day while their souls meet. Ghosh's lovers sit face to face, eyes lost in each other, hands bound, voices mute. Donne goes on to argue that love lives in souls but must also be expressed through bodies. Ghosh's poem makes a similar claim on behalf of bodies the world rejects.

- **Shakespeare, Sonnet 116:** "Let me not to the marriage of true minds / Admit impediments": Shakespeare's ideal of a love that does not change when the body changes ("Love is not love / Which alters when it alteration finds") lies behind Ghosh's "two souls united by love and warmth."
- **Shakespeare, Sonnet 130:** "My mistress' eyes are nothing like the sun" mocks the conventional ideal of perfect beauty and insists that real love does not depend on it, much as Ghosh attacks "perfection measured in terms of shallow charms."
- **Inner beauty:** The contrast between inner beauty and outward charm goes back to Plato, who taught that true love rises from the body to the soul. Ghosh, however, refuses to give up the body: she claims "inner beauty" and "lust" together.
- **Lovers by the river:** The riverside meeting recalls a long Indian tradition of lovers by the water, such as Radha and Krishna on the banks of the Yamuna, and also echoes the collection's title, *River of Time*.

Critical Appreciation

Structure as contrast: The two stanzas set private love against public cruelty. The first is a quiet lyric scene of river, wind and gazing eyes. The second turns into protest, moving from images to abstract nouns and from "he and I" to "the world." The shift itself shows how society intrudes upon the most intimate moment.

Disability issues: The poem's central concern is the desexualisation of disabled people: the assumption that a disabled body cannot love, be loved or desire. By insisting on "inner beauty and lust," Ghosh claims both emotional and physical desire, a bold step for an Indian woman writer, since disabled women are often seen as unmarriageable or without sexuality, as Anita Ghai has shown. The line about bodies "discarded as soulless" is bitterly ironic, because the poem is about two souls united. The passive phrase "called disabled and incapacitated" shows that labels are imposed by others, a point that fits the social model. The world measures everyone against a normate body, an imagined perfect figure, and finds the disfigured body wanting.

Gender: The speaker is a woman. Beauty standards in India, seen in matrimonial advertisements and the cosmetics industry, press harder on women, so disabled women face a double discrimination.

Imagery and paradox: The tranquil river suggests timeless love, and also recalls the book's title, *River of Time*. "Eyes lost in reflection of eyes" shows complete absorption. The paradoxes "hands bound, voices mute" and "near yet far" capture love that is real but not allowed full expression; the constraint may be physical, social or both.

Language: The list "undesired, taunted and tormented" piles up suffering, with alliteration adding sting. The tautology "perfect perfection" mocks society's obsession, and "looms" makes the ideal a dark shadow over everything. The line "No disfigurement stands in love" is richly ambiguous: the world allows no disfigured body a place in love, but also, in true love, no disfigurement exists. The poem holds both meanings at once.

Conclusion: Written in plain free verse with a single rhetorical question at its heart, "Disfigured" turns a love poem into a demand for the right to love. It asks readers to see who is truly disfigured: the bodies the world rejects, or the world that rejects them.

Short Questions and Answers on "Disfigured"

Q12. Briefly comment on the title "Disfigured".

Ans. To disfigure is to spoil a shape or appearance. In everyday speech a "figure" is an attractive body shape, so "dis-figured" suggests a body placed outside society's beauty norm. The title has no noun, which raises a question: who is disfigured? The world calls certain bodies disfigured, but the poem suggests that the world's cold, shallow values are the truly disfigured thing.

Q13. Describe the scene in the first stanza.

Ans. The speaker and her beloved sit face to face beside a river, their eyes lost in each other's reflection. A mild wind whistles by, the river is calm, and life moves slowly. Every moment feels precious. Yet their hands are bound and their voices mute, so they remain near yet far. The peaceful scene ends with a sigh that prepares for the protest.

Q14. Explain "Hands bound, voices mute / Near yet far with a sigh".

Ans. The lovers are close but cannot fully express their love. Their hands are "bound", perhaps by physical impairment, perhaps by social and family restrictions, and their voices are silenced. The paradox "near yet far" shows a love that is real but not allowed. The sigh expresses the pain of this hidden distance, which the second stanza blames on society.

Q15. What causes the distance between the two lovers, according to the speaker?

Ans. The heart asks why there is distance between two souls united by love and warmth. The answer is the "apathetic world", a society that does not care. It does not honour love, inner beauty or desire, and judges people only by glamour and bodily perfection. Because one or both lovers have bodies the world calls disfigured, society refuses to accept their love.

Q16. Why does the poet speak of "inner beauty and lust"?

Ans. The world fails to honour not only love and inner beauty but also "lust", physical desire. By using this bold word, Ghosh insists that disabled people are sexual beings with desires like anyone else. Disabled people, especially women, are often assumed to be without sexuality. The poem rejects this desexualisation and claims both emotional and physical love as a right.

Q17. How does the world measure perfection, according to the poem?

Ans. The world measures perfection "in terms of shallow charms": outward beauty, glamour and elegance. It believes that life is about appearances. By this standard disfigured bodies are thought to have "no worth", The poem criticises such shallow values, which ignore a person's inner qualities. In India these standards are reflected in matrimonial advertisements and the beauty industry.

Q18. Explain "The disfigured bodies discarded as soulless / Devoid of tender feelings and love."

Ans. Society throws aside disfigured bodies as if they were empty objects with no soul and no capacity for tenderness or love. This is a dehumanising stereotype. The irony is sharp, because the poem itself shows "two souls united by love and warmth". The lines expose how prejudice denies disabled people the very feelings that make them human.

Q19. Comment on the line "The body called disabled and incapacitated."

Ans. The passive verb "called" shows that labels are imposed by others. The body is described by what it supposedly cannot do. This fits the social model of disability, which holds that much of disability lies in society's labels and attitudes. "Incapacitated" suggests that disabled people are seen as incapable of love, marriage or choice, which the poem firmly denies.

Q20. Explain the ambiguity in "No disfigurement stands in love."

Ans. The line can be read in two ways. In the world's eyes, no disfigured body is allowed to stand in love, that is, to be loved or desired. But it can also mean that in true love no disfigurement exists or matters at all. The poem holds both meanings: the world's rejection and love's acceptance, the problem and its answer.

Q21. Explain the last line, "The perfect perfection looms everywhere."

Ans. The repetition "perfect perfection" is a deliberate tautology that mocks society's obsession with flawless bodies. The verb "looms" suggests something large and threatening hanging over everyone like a dark shadow. The poem ends not in hope but in warning: the ideal of bodily perfection dominates society and continues to crush love between disabled people and those who love them.

Q22. How does the opening scene recall John Donne's "The Ecstasy"?

Ans. In Donne's "The Ecstasy" two lovers sit on a bank, hands firmly joined, eyes threaded together, silent all day while their souls unite. Ghosh's lovers also sit face to face, eyes lost in each other, hands bound, voices mute. Donne argues that love grows in souls but needs the body; Ghosh demands that disabled bodies, too, be recognised as places of love.

The Two Poems at a Glance

Aspect	"Wheelchair"	"Disfigured"
Subject	The life and death of a nameless wheelchair user	Two lovers kept apart by society's idea of the perfect body
Speaker and voice	Third-person narrator; the dead person's voice breaks in at the end	First-person woman speaker ("he and I")
Form	Free verse in three centred stanzas; circular structure	Free verse in two stanzas; lyric scene followed by protest
Central device	Personification of the wheelchair; reversal of person and object	Contrast between private love and public cruelty
Key imagery	Chains, knot, storm, wheels, wings, stars, pyre	River, wind, eyes and reflection, bound hands, looming perfection
Main allusions	Tagore's *Gitanjali*; Keats; Shelley's "Adonais"; the Gita; Rousseau	Donne's "The Ecstasy"; Shakespeare's Sonnets 116 and 130; Plato; Radha and Krishna
Disability issues	Loss of choice and agency; social death; inaccessibility; death as escape	Desexualisation; beauty norms; labelling; gender and disability
Tone	Desolate, accusing, then calm and triumphant	Tender, then anguished and protesting
Ending	Stars light the pyre; the soul flies free	"Perfect perfection" looms everywhere

Key Terms for Disability Studies

Term	Meaning
Impairment	The physical, sensory or mental difference itself, for example cerebral palsy.
Disability	The disadvantage produced when society, institutions and attitudes respond to impairment with barriers, exclusion or control.
Medical model	Sees disability as a defect in the body to be cured or managed by experts.
Social model	Argues that disability is created by social barriers and attitudes, so society must change.
Charity model	Treats disabled people as objects of pity who should be grateful for help.
Moral (religious) model	The oldest view, which saw disability as a sign of sin, a punishment or a test of faith.
Normate	Rosemarie Garland-Thomson's term for the imagined "normal" person against whom everyone else is measured.
Desexualisation	The assumption that disabled people have no sexual desires or cannot be partners in love.
Agency	A person's power to make choices about their own life.
Social death	Living without recognition, relationships or a say in one's own life, as if already dead to society.
Accessibility	Making buildings, transport, information and services usable by everyone, including disabled people.
Wheelchair user	The preferred term, rather than "wheelchair-bound" or "confined to a wheelchair."

Works Cited

The Bhagavad Gita. Translated by Juan Mascaró, Penguin, 1962.

Donne, John. "The Ecstasy." *The Complete English Poems*, edited by A. J. Smith, Penguin, 1971.

Garland-Thomson, Rosemarie. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. Columbia UP, 1997.

Ghai, Anita. *(Dis)Embodied Form: Issues of Disabled Women*. Har-Anand Publications, 2003.

Ghosh, Jeeja. *River of Time*. Power Publishers, 2017.

India. *The Rights of Persons with Disabilities Act, 2016*. Act No. 49 of 2016.

Jeeja Ghosh v. Union of India. (2016) 7 SCC 761. Supreme Court of India, 12 May 2016.

Keats, John. "Ode to a Nightingale." *Complete Poems*, edited by Jack Stillinger, Belknap Press of Harvard UP, 1982.

Moyes, Jojo. *Me Before You*. Michael Joseph, 2012.

"River of Time: A Collection of Poems by Jeeja Ghosh." *India Blooms*, 6 June 2017, www.indiablooms.com/life/river-of-time-a-collection-of-poems-by-jeeja-ghosh/details. Accessed 23 Oct. 2026.

Rousseau, Jean-Jacques. *The Social Contract*. Translated by Maurice Cranston, Penguin, 1968.

Shakespeare, William. *Shakespeare's Sonnets*. Edited by Katherine Duncan-Jones, Arden Shakespeare, 1997.

Shelley, Percy Bysshe. "Adonais." *Shelley's Poetry and Prose*, edited by Donald H. Reiman and Neil Fraistat, 2nd ed., W. W. Norton, 2002.

Tagore, Rabindranath. *Gitanjali (Song Offerings)*. Macmillan, 1913.

United Nations. *Convention on the Rights of Persons with Disabilities*. 2006.