

Crip Ecologies and Disabled Landscapes: Toward a Neurodivergent Poetics of Nature in Sylvia Plath and Joy Harjo

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إيكولوجيات الإعاقة والمناظر الطبيعية المَهْمَشَة: نحو شعرية عصبية متنوّعة للطبيعة في أعمال سيلفيا بلاث وجوي

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Abstract

This paper presents research on the crossroads of disability studies and ecocriticism under the conceptual framework of crip ecologies, disabled landscapes, and neurodivergent poetics. It suggests that these interconnected structures present a new interpretive framework of nature and embodiment in the works of Sylvia Plath and Joy Harjo. The study places Plath and Harjo's poetry in a crip-ecological context that recognises bodily and mental difference as a part of the natural world, as opposed to a deviation from it. The analysis of the texts also takes place through close analysis of how the ideas of fragmented psychological space, as Plath depicts them, as well as the ideas of Indigenous ecological harmony as described by Harjo, challenge the normative ideals of health, wholeness, and purity. Instead of being disabled, their poetic landscapes are enabled by their ability to receive pain, disorientation, and transformation as ecological situations. Using neurodivergent poetics, the study proscribes the alternative senses and cognitive cycles as generative ecological consciousness. Finally, this paper will suggest that convergence of disability and ecological thinking transforms disability of ecologies into a redefinition of human and nonhuman life, arguing that crip ecologies are the milieu of a more inclusive and ethical environmental imagination found in the present literature. **Keywords:** Crip Theory, Ecocriticism, Neurodivergence, Sylvia Plath, Joy Harjo, Disability Studies.

المخلص

يقدم هذا البحث مقارنة نقدية عند تقاطع دراسات الإعاقة والبيئات الأدبية (الإيكوكريتيك)، من خلال الإطارين المفهومين لـ إيكولوجيات الإعاقة و المناظر الطبيعية المَعَطَّلَة و الشعرية العصبية المتنوّعة. ويقترح أن هذه البنى المتشابكة تتيح إطاراً تفسيرياً جديداً للطبيعة والتجسيد في أعمال سيلفيا بلاث وجوي هارجو. يضع البحث شعر بلاث و هارجو ضمن سياق إيكولوجي-قعيد يعترف بالاختلاف الجسدي والذهني بوصفه جزءاً أصيلاً من العالم الطبيعي، لا انحرافاً عنه. كما تُحلّل النصوص عبر فحصٍ دقيقٍ لتمثيلات المساحات النفسية المتشظية كما تصوّرها بلاث، وتمثيلات الانسجام الإيكولوجي لدى الشعوب الأصلية كما تقدّمه هارجو، باعتبارها تحدياً للمفاهيم السائدة عن الصحة والكمال والنقاء. فبدلاً من أن تكون مناظرهم الشعرية "مُعَطَّلَة"، فإنّ قدرتها على استقبال الألم والارتباك والتحوّل بوصفها حالات بيئية تكسبها تمكناً خاصاً. ومن خلال الشعرية العصبية المتنوّعة، يُبرز البحث الحواس البديلة والدورات الإدراكية المختلفة بوصفها أشكالاً مؤدّة للوعي الإيكولوجي. وأخيراً، يقترح البحث أنّ التقاء التفكير الإيكولوجي مع دراسات الإعاقة يحوّل "إعاقات البيئات" إلى إعادة تعريف للحياة البشرية وغير البشرية، ليجادل بأنّ إيكولوجيات الإعاقة تشكّل مجالاً لخيال بيئي أكثر شمولاً وأخلاقية في الأدب المعاصر. **الكلمات المفتاحية:** نظرية الإعاقة، النقد البيئي، التنوع العصبي، سيلفيا بلاث، جوي هارجو، الإعاقة

1. Introduction

Over the past few years, intersection of ecocriticism with disability studies has had new opportunities to redefine the relationship between the bodies and environments. Within the framework of crip ecologies, researchers have now started discussing how the embodiments of disabled, neurodivergent, and marginalized

people are disruptive of the normative ideas of nature, space, and sustainability. This paradigm goes beyond the trite human-or-environment dichotomy, locating bodily difference as part of ecology. In such a critical venue, literature becomes an essential location where the ecological awareness and the disability consciousness meet as the manner in which landscapes are both expressed and recreated through their effect on human vulnerability, interdependence and strength. Sylvia Plath and Joy Harjo offer two very different, but very much related versions of what can be called disabled landscapes: spaces that reflect fractured, wounded, neurodivergent subjectivities and, at the same time, provide some version of healing and belonging. Plath uses psychologically charged landscapes full of fears of mental illness and female confinement in such a way that reveals how structures dominated by patriarchy and medicalisation distort the mind and nature. Harjo, on the other hand, reclaims Indigenous ecological epistemologies which incorporate healing, spirituality, and the interconnection of human and nonhuman life, thus challenging Western conceptions of wholeness and productivity. Their works together propose that neurodivergent perception and disabled embodiment do not alienate the self to nature but rather increase the potential of ecological relation. This paper suggests a neurodivergent ecocritical poetics of nature, which interprets the environmental representation of Plath and Harjo from the perspective of crip theory, feminist disability studies, and ecocritical discourse. Examining the ways in which each poet transforms nature as the realm of torment and transformation, the study shows how poetic language may be used to make ecological belonging visible within the context of difference, instead of adherence. Finally, this paper contends that crip ecologies indicate the possibility of disabled and neurodivergent modes of perception to rethink the human, the natural world- to provide an ethics of care, vulnerability and interconnection that must challenge the prevailing normative imaginings of purity, healthness, and normalcy.

I. Theoretical Considerations

Before an analysis of the poems themselves is made, it is necessary first to develop the theoretical construct by which this inquiry is to be made. The framework is based on three interdependent fields, i.e., crip theory, neurodiversity studies, and ecocriticism, which provide unique information about the utilization of poetry as a site of ecological and cognitive dissent. Crip theory is an emergence of the intersection of disability studies and queer theory which essentially challenges the ideology of obligatory able-bodiedness (McRuer, 2006, p. 9). One of the pioneers of the discipline, McRuer, postulates that able-bodiedness, just as heterosexuality, is a constructed and normative regime that is stipulated as natural and necessary; disability is understood as an aberration that should be mitigated or controlled (McRuer, 2006, p. 10). The reclaiming of the word crip'' as it was not pejorative in the past thus turns it into a place of political struggle and a symbol of a proud and defiant identity (Lewis, 2015). Alison Kafer (2013) builds on this project by imagining the existence of crip futures, which are resistant to the curative imaginary, which has continuously driven the eradication of disability. Instead, Kafer defends disability as a potential and useful way of presence in the world one that opens new avenues of embodiment and social organization (p. 89). This has led to the emergence of the idea of the so-called cripistemologies, or knowledges generated through the experience of disability itself (Johnson and McRuer, 2014). These epistemologies as discussed by Merri-Lisa Johnson and Robert McRuer challenge the mainstream able-bodied epistemologies that have historically defined literary and cultural production (p. 67). Cripistemologies in poetry appear in nonlinear time, in other sensory perceptions, and in an overhaul of the self-world essentialism, thus proving a powerful critique of the normative aesthetics of the literary. The neurodiversity studies are the extension of the critical analysis of disability studies to the sphere of cognitive and neural disparity. This model argues that differences in the human brain, like autism, ADHD, depression, and bipolar disorder, are not deficits but normal differences in human diversity (Stenning, 2021). The approach allows a more subtle and respectful treatment of the creative works of authors who might otherwise be described as mentally ill by redefining these differences as neurodiverse, but not neuropathological. In literary criticism, a neurodiversity approach makes it possible to interpret a poet like Sylvia Plath without turning their lives into a biographical curiosity and symptomatology. Instead, it offers a journey into the ways in which neurodivergent consciousness can influence poetic form and content in new forms. The vivid and sometimes gruesome descriptions of her internal life that Plath gives, allegedly based on severe depression and bipolar disorder, can, therefore, be interpreted not as simple confessional writings, but as a kind of neurodivergent poetics (Watts, 2023). According to the recent scholarship, this poetics introduces the new modes of perception and representation and turns the personal struggle into the strong artistic vision which finds a way out of the traditional perceptions of the mind and its creative possibilities (Cooper, 2003). Eco-crip theory is a theory of

intersection between environmental humanities and disability studies that develops a critical nexus between the welfare of the human body and the health of the planet. Critics like Sarah-Jacquet Ray (2017) have criticized mainstream environmentalism to be largely unexamined ableism, which has the tendency to romanticize wildness that is accessible only to the able-bodied adventurer (Ray, 2017). Conversely, eco-crip theory demands the impossibility of bodily and environmental segregation, their vulnerability and interdependence. One of the essential ideas in the discipline is the idea of trans-corporeality (2010) proposed by Stacy Alaimo and that emphasizes the ever-present circulation of matter and meaning between human bodies and the more-than-human world (p. 45). This position obliterates the artificial distinction between human and nonhuman showing that bodies are in a continuous state of entanglement with environments. In his masterpiece, *Brilliant Imperfection*, Eli Clare makes a potent analogy between the medical-industrial complex that is obsessed with curing disability and the annihilatory desire to master and dominate nature (Clare, 2017). Both body and land are places of brilliant imperfection to Clare, and he promotes an environmental ethic of the vulnerability, interdependence, and worth of all body-minds. A robust multi-faceted approach to the analysis of the literary work is obtained via the convergence of crip theory, neurodiversity studies, and ecocriticism. Such a synthesized method, conveniently known as crip ecologies, questions all the normative presumptions around much of Western thought, whether it happens to be the ideal of the autonomous, able-bodied person or the vision of the untouched, pristine nature. It understands that disabled landscapes, spaces scarred or harmed or otherwise born of and through human action are not the exception, but as normal as the Anthropocene (Harjo, 2019).

III. Discussions: Plath's Sensory Worlds and Harjo's Multiplicities

At the crossroads of disability studies and ecocriticism, which is also sometimes called crip ecologies, presents a powerful analytical tool that can be used to reevaluate the poetry of Sylvia Plath. It challenges the ableist assumptions inherent in the environmental debate but has traditionally reinforced a narrow, normative vision of the natural body (Ray and Sibara, 2017). Crip ecologies reveal that landscapes are neither passive nor neutral spaces by predicting the experiences of disability, and shows that such spaces are constructed and enacted with respect to embodied difference. With a boldness that does not give an easy solution, the alliance will require bold attempts, as Stacy Alaimo (2017) argues in his foreword to *Disability Studies and the Environmental Humanities*, because this attempt is necessary to move the two fields into historical touch. Even with their differences in style, the two writers come together with a shared denial of the fantasy of a separate and independent self. This is reflected in the poetry of Plath as a deep sense of vulnerability where the self is powerless in resisting the attacks on it by the external world as is seen by the excessive symbolic power of the tulips which leads to a loss of the self to the milieu. Multiplicity, which is the rejection of autonomy by Harjo, is stated in that the self is spacious enough to accommodate contradictory identities and unite with the earth and the universe. Both the poets also challenge normative ideas about temporality: the accelerated time of poem by Plath and the cyclic movement of poem by Harjo are both direct challenges to the linear and progressive idea of time that Western modernity grips in its grip in order to focus on productivity and cure. Further, the two writers find knowledge and experience in the body and the nonhuman world and thus undermine the mind/body and human/nature dualities where Western thought is based. In the poem, tulips represent "feigned empathy." According to poet Ted Hugs, the poem was composed in March 1961 after Sylvia Plath miscarried and required an appendectomy in the hospital. He clarifies that this explains the frequent allusions to birth and death (Raman, 1993). The disturbing nature of the poem 'Tulips' by Plath is readily apparent, but a closer examination reveals that there is actually an intricate mix of both psychological and ecological themes. The speaker opens the poem by describing a state which she is in a hospital room which she says is peaceful. "I am learning peacefulness, lying by myself quietly As the light lies on these white walls, this bed, these hands I am nobody; I have nothing to do with explosions I have given my name and my day-clothes up to the nurses And my history to the anesthetist and my body to surgeons (Plath, 2015, II.3-7) According to Eileen Arid (1975), the speaker seems to be content with these predictable surroundings than having to deal with an unforeseeable present (p.8). This is not a healing or restful tranquility, but a tranquility of erasure and absence. The speaker has lost her identity, her name, her clothes, her personal history, even her physical body, just to be a blank slate, a nobody. This self-destructivity is the motif that recurs in Plath and, as Greg Johnson (1987) asserts, the inevitable aspect of the tone in the poem being so calming is merely a mask, hiding a self-destructive desire of death. The hospital itself can be interpreted as an anti-ecological space, a sterile and controlled environment, which is aimed at isolating its residents against the anarchic life of nature.

These things being carried off by the speaker, her teased, her linen bureaus, her books, and the fact that she feels like she is in water imply the loss of the self that is both frightening as well as freeing. This is a delicate peace that is broken by the arrival of the tulips. Their colour red is the attack on the senses, the violent invasion of the white of the hospital room: The tulips are too red in the first place, they hurt me. Even through the gift paper I could hear them breathe lightly, through their white swaddlings, like an awful baby Their redness talks to my wound, it corresponds. (Plath ,2015 , II.37-40) It is important to compare the tulips with an ugly infant. They both require care, attention and emotional involvement, which is what the speaker is trying to reject. It is the life she does not want that makes the tulips act as a source of torment, a painful reminder of the life she wishes to get out of. They drag me down, they turn into a dozen red lead sinkers around my neck, and they create the ecology of the room, which is filled with a loud noise. Sensory overload; whereby normal stimuli are so overwhelming that they become intolerable, is a characteristic feature of most neurodivergent conditions. There is no simple resolution to the poem. The speaker is being dragged against her will to the realm of sensation, her heart opening and closing like the bowl of red flowers of the tulips. Here health is not the condition of wholesomeness, but a foreign land, a distant and even unpleasant place. Whereas the neurodivergent aspiration to stillness and the suffering of undesired feeling are pursued in the case of Tulips, the opposite pole, a self-destructive self-inflicted rush euphoria, is found in Ariel. The poem starts in Stasis in darkness, although, this stillness is broken immediately with a burst of motion: Stasis in darkness. Then the substanceless blue Pour of tor and distances. (Plath ,2015 , II 1-3) The speaker turns herself into a lioness of God, and the analogy becomes entirely merged with the horse: How one we grow, / Pivot of heels and knees! Something of the ecstasy involved is in that exclamation mark. The body turns into a mechanism- a pivot, a hinge but this is not dehumanizing. It is transcendent. The furrow of the plowed field Splits and passes, sister to The brown arc Of the neck I cannot catch. (Plath ,2015 , II.9-11) In these lines Plath furthers the dynamic of fusion between rider, horse and landscape that the poem is primarily about, and in this case she does it through imagery that reflects and performs the speed of the ride. The line of the plowed field, which is traditionally an indelible spot on the ground, is referred to as a sister of the brown arc / Of the neck, a metaphor that breaks down the distinction between nature and the body of the animal. The landscape is brought into this same excited action that drives the horse on by this kinship language. It is not just a landscape; it is a living creature in the dynamism, drawn in the same wave that the rider undergoes. The words split and pass are also stressed to highlight not only movement but also violent channeling, almost slicing the world open with the speed of the horse. The perception of the speaker is no longer steady, the world slides past her, breaking down into swift and harsh impressions. She is deprived of control and even more of physical place with the description of the neck of the horse being something the rider cannot seize. She is not only riding the movement but is overcome by it, and is moved by a power stronger than her own. It is also where the imagery of the poem gets more disjointed, which likens to the psychological haste that is characteristic of "Ariel. Previous descriptions were more rooted but here the syntax is short, the words are in units, The brown arc Of the neck (Plath ,2015 ,ii.13-14) and images come so quick, so quick in turn that there is no connective tissue between them. By this fragmentation, Plath imitates that blurring of the perception: the surroundings of the rider are no longer visible as a unified visual field but are fractured into fragments in accordance with the explosive action of the ride. To expect this disintegration of boundaries later in the poem, such fragmentation foresees the following merging of the self with motion, then with light, then with annihilation. These lines also represent the change between the exterior observation and total inner dissolution, which then manages to drive the further parts of the poem to its ecstatic and destructive resolution.; Nigger-eye Berries cast dark Hooks (Plath ,2015 , II.10-13) The landscape becomes assertively agency in these passages, but this agency is not only hostile in a crip ecological context, but is an indication of the existence of more-than-human forces disrupting the normal speed, power, and linear forward momentum of the poem. Instead of being a mere background, the berries reach out, offering a snagging, halting power that goes against the ableist action of the poem. Their hooks can be viewed as ecological acts of disruption, trying to decelerate, tie up or make the desperate ride of the rider complicated. Crip ecology opposes the fetishism of the speed, autonomy, and smooth movement of things- able-bodied and normatively healthy coded as such. The headlong action of the rider in Ariel is precisely such an ableist ideal of unstoppable propulsion, in which anything that decelerates or opposes it is defined as something opposing it. The hooks of the berries represent, however, a crip temporality, and demand drag, friction, and the ecological need of impediment. They symbolize the environment that claims a different speed, another logic of the body that opposes the obligatory acceleration. The disintegration of the imagery, such as the use of words like fruits,

hooks, dark, fast spikes is also crip ecological aesthetics in the sense that they denounce the illusion of a stable, unbroken sensory field. The poem, instead, provides perception as fragmented, intermittent, sporadic, more of a crippled sensual experience not fitting the normativity of unbroken visual mastery. The world is not engulfed into one great sweep; it is shattered, jalap and difficult to understand..Finally, reading the poem in crip ecology can turn the situation: the hooks become not just threats but ecological interventions, which are resistant to the extractive, high-speed, forward-moving subjectivity dramatized by the poem. They represent a form of other way of being, which is based on friction, contact, interdependence and not being carried off by normative forces of movement and mastery Black sweet blood mouthfuls, Shadows. Something else Hauls me through air (Plath ,2015, 13-16)The loss of control experienced by the speaker, a crip-ecological approach to the situation would reenact the experience of a loss of control as the bodies of people and more-than-people are all acted upon by forces beyond their control. Our speaker is not riding, but is being pulled, dragged through a world of which the pace is not hers. This forced acceleration is a reflection of ableist discourses that make value equal to productivity, speed and control over the world.White Godiva, I unpeel Dead hands, dead stringencies,(Plath ,2015, II.19-23)The violence of such acceleration is felt in her body: the fracture of perception, sensations existing in fragments and the world turns into a blur of mouthfuls and shadows. In the course of ..., although the loss of identity is not a victory over a normative, disciplined body, it is an unmaking of that body. Here Godiva is not naked in the heroic sense of the word but has been deprived of the socially imposed restrictions, those stiff, lifeless rules that force bodies into what they are supposed to be. These dead stringencies in crip ecology bring into play institutional, domestic and medical structures that require a functional, limited embodiment. To get unpeeled is to make oneself porous, vulnerable, and less contained like disabled and ecological bodies tend to be. It is a trend in the direction of relationality, but also in the direction of precarity, because the self becomes deprived of the shell of social legibility.The most disturbing of the lines: The child cry / Melts in the wall, does not imply cruel neglect but instead a gripping challenge with the inability to have socially imposed caretaking functions and being sucked into the crippling, victimizing speed. The dissolved scream is the sign of the disintegration of the house structure that enforces maternal identity. It is at this point in crip ecology that the demands of the world, familial, gendered, affective are shown to be as unaware of the thresholds and capacity of the body.The cry does not disappear but the poem illustrates how needs that are impossible to fulfil in the violent rhythm of obligatory functioning are taken on and silenced and obliterated by structures. What is left, then is not pure directionality as victory, but criticism: the coerced straight-ahead movement of the speaker reveals the inhuman speed of ableist, productivity-oriented movement. Her transforming into the elements is a mode of conceiving not to be in such a manner, to be slow, scattered, dependent, unbounded, but it is equally charged with the price of lost relationships and structural blindness to vulnerability. This last acceleration of the poem is therefore not an exaltation of freedom but a show of how bodies, particularly those which are stretched, overworked or overwhelmed, are pushed into travelling faster than they can live And I Am the arrow, The dew that flies, Suicidal, at one with the drive Into the red Eye, the cauldron of morning.(Plath ,2015,23-28)The last one is a spectacular image. The orator is reduced to an arrow of weapon, of path, of simple will. She is also dew, the most evanescent of things, that flies (but dew does not fly, it evaporates or falls). It is a Suicidal flight and we cannot ignore this word. But the suicide here is not a tragic closing, but a merging of ecstasy, becoming less.at one with the drive Into the red Eye, the cauldron of morning (Plath ,2015, 29-31) That red eye resembles the red tulips, but here it is not an intrusion but a red destination. The cauldron is an indication of creation and destruction- a sphere where things melt away and change. According to the poem, Ariel in a certain neurodivergent temporality of acceleration is being performed. The lack of breathing, the disjointed syntax, the ecstatic imagery all these elements of the poem create an image of hypomania or mania. It is a condition of hyperactivity, low sleep requirements, restlessness, and a feeling of being a part of something bigger than the self. However, this is the most important aspect here: it is not a symptom that can be treated. It is something to experience, and in the case of Plath, it was made into art. The landscape is crippled by the poem, denying the leisurely and meditative nature of poetry, and providing nature as speed, as danger, as transcendence.The ecological model of the neurodivergence in the works of Joy Harjo in her poem , She Had Some Horses, differs significantly as compared to an ecological model provided by Sylvia Plath. Joy Harjo is a well-known Native American poet, writer, musician, and activist.Joy Harjo is a poet of the natural world. She uses her understanding of art, music, and language to depict the Native American view of life as relevant to the present time. (Astuti & Iskarna, 2024, p.509). In her poetry she explores the various aspects of nature that surround native society. Harjo's unique poetic voice invites readers on their path

of self-discovery, a deeper cultural understanding, and a renewed appreciation for the beauty of life and existence. Furthermore, Harjo's poetry is deeply connected to nature and filled with spiritual elements. She beautifully incorporates nature as imagery, metaphor, and symbolism to delve into themes of cultural identity, belonging, and spirituality. Through the interplay of nature and spirituality, Harjo conveys a powerful message of interconnectedness and respect for all living beings. In the poem 'She Had Some Horses', Harjo builds an ecology of becoming which avoids the ableist demand of coherence, singular identity, and functional wholeness, and thus anticipates a subject as a subject of interaction with the world, and with itself, which is diffuse, contradictory, interdependent and in constant flux. Each begins with the same statement as the poem's title, to emphasize the multiple meanings of the horses, not just for herself but for all readers (Salim, 2021, p. 430). The opening lines She possessed horses that were sand bodies. She possessed horses of drawn-blood maps. She possessed horses, which were skins of ocean water. (Harjo, 2018, II.1-3) Harjo's relationship with nature in the poem is shaped like a conversation between two beings, as the poet looks to nature to rediscover herself and piece together her lost identity. She conveys a sense of feeling incomplete, an existential and spiritual void that the poet can only fill if she reconstructs her life in harmony with the natural world (Jossa, 2007, p. 587). The form of the poem itself also adds to a crip epistemology: the incantatory refrain of the poem, She had some horses, is repeated again and again, and thus, the linearity is disturbed, leading to repetitive and cyclical and rhythmic temporality, which is not productive. Every refinement brings a change and not the verification of one fact. The identity of the speaker is not introduced as a unitary whole but instead as a collection of relational experiences, as is seen in the first lines: She possessed horses that had the blue sky air. Her horses were fur and teeth. She owned horses that were clay and would break. (Harjo, 2018, II.3-5) Harjo describes the with ceremonial overtones. In an interview with Sharyn Stever, she said: "The repetition always backs up and reinforces the power of what you've said. And this is probably where it has its power because you have "She Had Some Horses" repeating and enforcing what's been said, which is what a ceremony does. It's ritualised acknowledgement." Additionally, the repetition of the horse's imagery in the poem reinforces the idea that the horse represents the natural world. By using this, Harjo invites us to consider the profound relationship between humans and nature, and how it can be understood as a dialogue between two beings (Karam, 2020, p. 4). The speeches are not metaphors of identity but rather statements of identity, which are against biological realism. It is, namely, the reason why the horses are unstable, weak, porous, a mass of sand blown away by the wind, a map drawn in blood and which is also a guide and a bandage, a surface of oceanic water unable to support itself. The images consequently form non-normative forms of the body in a crip ecological paradigm, bodies that cannot fit in expected parameters of solidity, legibility, or consistency. These horses are not mere pieces and parts or symptoms; they are ways of being that stretch and derail the traditional idea of the body as a whole. The self manifests itself in atmospheric, animal and mineral registers. The horses are weak, like clay to be broken; gentle, like hair; or carnal, like teeth the horse offering a range of body potentials. This plurality, as construed by crip ecological theories, suggests that vulnerability and danger are conditions that cannot be mutually exclusive but rather are inseparable. The ability of clay bodies to be broken is not a flaw but an accomplishment of ecological embodiment: all bodies are breakable, all lives are involved with delicacies. Such identification is beyond able-bodied ambitions of immortality or survival. This logic is further expressed in the line of the poem, which is horses who were splintered red cliff. The geological cliff is made stylistically fractured in the painting, which reminds the wound. The self is rocked and wounded, to be eroded and traumatized. Crip ecology understands this as a statement of geological body-disability: the earth as a cut body, full of time, on which violence is unleashed. By putting the environmental trauma in its relation to bodily trauma, Harjo places Indigenous experience in an ecology of historical disruption: She had horses with long, pointed breasts. She had horses with full, brown thighs. She had horses who laughed too much. She had horses who threw rocks at glass houses. She had horses who licked razor blades. (Harjo, 2018, II.9-13) When the poem brings up gender embodiment, the lines of Her horses had long pointed breasts. She had horses, with heavy, brown thighs.--it shows a compound femininity which is neither demurring nor destructive. These organs are very strong, seductive, dangerous and at the same time weak. The poem denounces the ableist, colonial desire to divide these aspects into fixed categories, but it describes gender as an active, participatory ecology as part of the greater self-ecology. The horses are neither good nor bad, they live in the paradoxical states of coping, resisting and bearing. Moreover, stanza four depicts the horses' different emotions. Some of the horses cry into their beers, some of the horses are afraid, some lie and some tell the truth were punished for their honesty. This depiction of these emotions suggests that the "horses" are dealing with difficult and

upsetting situations in the world they live in (Gilbert, 2023) . The poem by Harjo recognizes the differences in access to the world, in which some bodies have in the world orbits, and some bodies are enclosed within the confines of self-construction. The tone of the poem turns blacker: She had horses who liked Creek Stomp Dance songs. She had horses who cried in their beer. She had horses who spit at male queens who made them afraid of themselves. She had horses who said they weren't afraid. She had horses who lied. She had horses who told the truth, who were stripped bare of their tongues ..(Harjo ,2018,II.22-27) In this case, Harjo weaves the culture of survival among Indigenous people with despair and rooted neurodivergence in the history of colonization. The horses are born out of the cultural heritage and the violences that strive to destroy it. It suggests that the Harjo's relationship with the horses, and by extension, with nature, is both loving and challenging at the same time (Jossa, 2007, p. 592), and this, according to Crip ecology, is always structured (colonial, medical, social, etc.) that shape bodies rather than individual failure. The lines :horses spitting at male queens that made them scared of themselves.horses that said they are not afraid.horses who lied...(Harjo ,2018,II.24-26) Challenge queerness, gender policing, shame, denial and inability to tell the truth in a world that would punish anyone who does. These contradictions do not mutually cancel, they constitute the ecology of self. Crip ecology perceives these instances as revelations of the social situations that produce fear and lies on bodies that are already vulnerable. The poem of Harjo is not aimed at solving its contradictions but living with them. This is the ecological argument of this poem: a self is not a single organism; a self is an ecosystem, populated by forces in conflict, coexistence, wound, nurture, destroy, and revive. Harjo does not consider neurodivergence to be peripheral, but it is the position of being truthful in a world that is created by the colonial past, physical distinctions, and the fact that it is impossible to retrace to a single, undivided self.

Conclusion

Sylvia Plath and Joy Harjo write with immeasurably different standpoints: at different historical times, different cultures, different attitudes towards trauma and therapy. But their poetry converges around the articulation of what I have been referring to as crip ecological poetics: of writing a mode of crip neurodivergent consciousness and difference-in-ability as central to the comprehension of our interaction with the material world.

The poetry of Plath shows the brutality of normalization, the demand of the medical institution on stillness and emptiness, the demand of the social structure on the suppression of the extreme condition. Her landscapes are locations of the overload of senses and rapt ecstasy, in which the neurodivergent body is unable to sustain boundaries. The poetry by Harjo presents a different vision based on Indigenous epistemological narratives, in which multiplicity is not pathology, memory not linear, self never not implicitly a part of earth and cosmos.

Collectively, all of these poets show that crip ecologies are not lack or dysfunction, but rather alternate forms of knowing and being. These stories demonstrate the fact that vulnerability can be a kind of connection, multiplicity can be a source of power, and opposition to normalization can create new ways of living. Their poems do not provide the quick solutions and cozy answers. Rather, it challenges us to sit with discomfort, to accept contradiction, and to acknowledge that the neurodivergent body and the natural world are not two entities, but are in constant and necessary relation, and that they are in a process of each other.

The crip ecological poetics of Plath and Harjo are timely teachings in an age of environmental crisis and current ableism. They also teach us that our endeavors to dominate and make normal our bodies and landscapes are violence. They demonstrate that there is no brilliance and no imperfection. And they show that poetry may be a place of envisioning and performing more just, more spacious, and more truthful forms of being in the world.

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