

Internal Exile in Iain Crichton Smith's Selected Poems

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Abstract:

The poetry of Iain Crichton Smith reflects the experience of internal exile that the Scottish Highlanders experienced in the aftermath of the British colonization. This study analyzes Iain Crichton Smith's poetry from a postcolonial frame of mind to shed light on the subjugation and relocation of Highlanders in the northern Isles of Scotland by the British empire. This study utilizes the post-colonial theory by applying Homi K. Bhabha's notions of exile, hybridity and diaspora which constitute a framework for scrutinizing the interconnected power-dynamics and cross-cultural shifts to approach exile at homeland. The study sheds light on the revival of the Scottish culture using eco-spirituality as a decolonizing tool and as means of healing from the effects of colonization. The study reflects the sudden shift and the sharp contrast between the industrialized city life and the idealized nature of the Highlands. It argues that an effective root towards decolonization and healing is possible by reestablishing a connection with nature and specifically the land as a source of cultural identity and heritage.

Keywords: Internal Exile, decolonization, Scottish Highlands, culture revival, eco-spirituality

Introduction

Growing up in close-knit society, Smith experienced the aftermath of Colonialism in Scotland. The power dynamics changed all aspects of being Scottish where the British empire used several tools to perform its cultural genocide; the preferred language was English, the destruction of the Gaelic language, the discrimination against Gaelic highland society and the culturally refined way of dress, speech, and system. Growing up, English was the official language in school so Smith adopted the language from a young age thinking it to be superior. Britain took advantage of Scottish human resources as military services, where Smith was a fragmented figure, bilingual and an unhomed hybrid figure which rendered him to a fragmented identity, of not belonging to either. His poetry deals with themes of displacement, loss, and exile. The highland clearness is an important topic that Smith tackled throughout his life, the late eighteenth century witnessed the dislocation of highland clans and the reaping of the land to be used for commercial sheep farming (Gow, 1992, p. 19).

Scottish people have a strong connection and a long history with the land, with its towering mountains, flowing rivers, and scattered islands. Gaelic culture held fundamental mystical beliefs regarding nature as a living being. The land in Gaelic mythology is regarded as a feminine persona, life-giving, life-supporting, and nurturing. Colonialism's effects are not limited to political or economic domination but it undermines and dominates cultural identity by alienating people from their ancestral homeland and traditions.

Due to the Highland Clearances, Scottish people were relocated and marginalized in their lands. The lands, once agricultural, turned to commercial sheep farming causing famine among its residents who were forced to move to the big cities for better circumstances. Native people's traditions and interconnectedness with their land are usually shattered by colonialism. This cultural adaptation leads to internal exile and separation from culture, heritage, and traditions.

Internal exile can be understood through the concept of unhomeliness, as Homi K Bhabha states "It has less to do with forcible eviction and more to do with the uncanny literary and social effects of enforced social accommodation, or historical migrations and cultural relocations" rather than actual displacement (Lentricchia and DuBois, 2003, p. 366). Here exile represents one's separation from pre-colonial sense of time and space. The sense of exile intensifies especially when home is no longer the same, it gradually changes and adapts to fit the dominant culture. The seclusion from society and the

sense of unhomeliness is not easy to navigate, thus, decolonization is not just a process of reacquiring the land, it is embedded in the psyche of the exile and can even lead to self-exile from society. In his poetry, Smith highlights the healing process of the internal exiles through reconnecting with the land.

Walter Mongolo suggests an outline for restoring the connection with the land in an interview conducted by Rubén Gaztambide-Fernández, stating that “Colonialism is over, an episode of the past, but coloniality is well and alive”. Instead, decoloniality empowers formally colonized people to reject and delink themselves from their colonial past and relink themselves to their pre-colonial identity (Gaztambide-Fernández, 2016, p. 197). People and communities can regain a sense of place-based identity by obtaining the ancient respect for nature that is rooted in communities such as the Gaels. This rebirth or reawakening can be fulfilled by reassessing the relationship between people and the land. By employing the concept and through the perspective of eco-spirituality and not necessarily by embarking on pre-colonial lifestyle and traditions. Being in exile is particularly painful for artists, in addition to being physically removed from their home country, also their work is closely linked to the linguistic and cultural norms of their homeland so in the context of colonization and the change thrust upon them, they suffer internal exile.

Internal Exile:

Smith reflects this in his poem “The Dedicated Spirits” published in his first volume entitled *The Long River* in 1955. This collection is the first experience of Smith with poetry in which he is being judgmental over his country, he gives bleak images of his country describing the deterioration in the aftermath of colonization. The poem is highly symbolic reflecting the grief and longing for a spiritual connection after a hard time. The poem's main idea is looking for spiritual guidance in times of loss and alienation. The atmosphere of the poem is gloomy with an unhomely feeling of disconnection from ancestral heritage.

The dedicated spirits grow
in winters of pervasive snow
their crocus armour.
Their perpendiculars of light
flash sheerly through the polar night
with missionary fire. (Smith, 1955, p. 9)

The significance of seasons is a recurring quality of Smith's poetry; “winters of pervasive snow” is a bleak description of the northern environment which symbolizes the emotional state of the

speaker with the changing attributes of his postcolonial homeland. The image of the “pervasive snow” reflects the stagnation and the unhomeliness feeling that the speaker experiences. Smith highlights the possibility of life and survival amidst such bleak circumstances symbolized by the growing of “crocus armour”. The flower carries the message “do not abuse” and it is also significant, it symbolizes “[r]esurrection” and grows even in harsh conditions from under the snow symbolizing resilience and strength. It is the first flower to grow at the end of winter announcing the arrival of spring which suggests the possibility of healing, regenerating, and revival (Dietz, 2020, p. 68). Scotland holds the memories of the people as a feminine persona who preserves the oral stories and tales of its people. The poet alludes to a difficulty that threatens the reestablishment of a connection with ancestral heritage represented by the snow's ability to disconnect from the past. The snow can also be a symbol of the missionary white man. The sun on the other hand usually represents warmth or a life-sustaining entity, like Scotland, however here it is “red and sombre” implying a feeling of anger, resentment, and agony caused by the separation from the land and its nurturing spirit.

The red and sombre sun surveys
the footsteps of the ancestors
in the white ghostly snow:
from pasts without a season they
inhabit the imperfect day
our grieving spirits know. (Smith, 1955, p. 9)

Smith stresses images of orphans, evoking a feeling of being separated from the land, Scotland being the source of life and meaning. The impact of colonization which destabilized the traditional ties between Scotland and its people are reflected in this detachment. The poet describes the north to be “vacant,” with howling winds of change and hope representing the uncontrollable force of nature. It is important to note that the Highlands are located in the northern part of Scotland hinting at the emptiness of the north and the systematic relocation and later exile of Highlanders from the north to the big cities.

About us the horizon bends
its orphan images, and winds
howl from the vacant north.
The mapless navigator goes
in search of the unscented rose
he grows in his heart's south. (Smith, 1955, p. 9)

The contrast between the North and South is also stressed on by John Blackburn in his book *The Poetry of Iain Crichton Smith* 1993 stating that the difference is “symbolic” between a “North which is characterized by darkness and chill and harshness and a South which is full of light and warmth and gentle beauty” (Blackburn, 1993, p. 6). This supports the idea that Smith expressed an ambivalent attitude towards his country, Highlands and Lowlands, and was judgmental especially in his first collection, perhaps that goes back to the division that the British empire planted among Scottish people which caused the internal exile of its subjects rendering them as unhomed individuals in their country.

Smith addresses the spirits, “heal us whatever spirit lies,” to heal them, expressing a desire for reassurance and guidance from a higher power, a feminine divine spirit incarnated within the land is an inherent feature of nature usually used in eco-spirituality.

Turning on the icy wheel
of image without substance, heal
us whatever spirit lies
in polar lightning. Let the ice
break, lest our paralysis
destroy our seeing eyes. (Smith, 1955, p. 9)

The image of “Polar lightning” symbolizes destruction and energy that shakes its surroundings, Smith uses this image as a purifying and cleansing force. It is a revelation to break away from the “paralysis” and “ice” that fogs their judgment, it is a change brought by rediscovering the strengths of nature and a step towards reestablishing a spiritual bond with the natural world of their ancestors, a link between the past and present.

The faceless night holds dialogue
with us by the ancient rock.
The demons we abhor
dwell in the waste of mirrors we
choose to protect us from the fury
of the destructive fire. (Smith, 1955, p. 9)

It is possible to view fear and its impact as a reflection of cultural trauma, the use of language such as “fury” and “demons” in this stanza can stand for the deep fear and trauma that Scottish people have endured as a result of their defeated history and events like the battle of Culloden in which they were defeated. This left them with deep rooted anxieties and fragmented and broken identities that are “faceless” and hybrid. Those fragmented figures are left with two options, either to accept their fate and assimilate as part of the British

empire or own their fears and confront their anxieties against “the fury of the destructive fire” which ultimately shall grant them their agency.

O chosen spirits turning now
to your large skies the sun from snow
has swept at last,
let music from your rising wings
be heard in islands where we sing
to placate a lost ghost (Smith, 1955, p. 9)

The poem concludes with a ray of hope, “music” that refers to a spiritual awakening and a sense of liberation indicates the possibility of reestablishing a connection with the motherland, nurturing and life-giving Scotland. Let it be carried by the winds of change to soothe and reconcile with the “lost ghost” or spirit of Scotland. Overall, “The Dedicated Spirits” focuses on how important it is to find meaning in the middle of a postcolonial context by making a spiritual connection to the land and drawing resilience and strength from nature.

Another poem entitled “The Old Woman” from the collection *The Notebook of Robinsin Crusoe and other poems* published in 1975, depicts the universal event of parting families at the sight of exile. A mother saying goodbye to her sons as they leave Scotland in the departing “ship with white sails” (Smith, 1975, p. 61). The main theme is loss, while the absence of the old woman's sons is a kind of internal exile where they no longer belong to their environment and culture. The departure of the old woman's sons results in the loss of familial ties and disturbs the traditional way of life in Scotland highlighting the impact of colonialism on the conventional lifestyle and heritage of the Highlands.

In his essay “Real People in a Real Place,” Smith addresses the topic of exile stating that: “To become an exile is to become an individual on one's own in a world in which there is no community. It is not leaving the island or the village that is the terrible thing, it is leaving the community” (Smith, 1986, p. 23). This is apparent in the first half of the poem, the tone is melancholic, the atmosphere around the old woman grows colder in autumn, and her hands are shaking like the “blown leaves” moved by the wind. The wind in this poem is aimless, with no direction or change.

The old woman sat under an autumn tree.
She was not thinking of anything, she was thinking
of her tall sons who had gone away
in the large ship with white sails.

It grew steadily colder round the old woman
and her hands shook like the blown leaves
that weren't going anywhere particular
in the insistent motion of the autumn wind (Smith, 1975, p. 61)

The land is prioritized as a force that is life-giving and nurturing, this is embodied by Scotland offering a sense of belonging and healing in times of loss and disappointment. The "autumn tree" symbolizes groundedness and interconnectedness, a bridge between the natural world and people, between ancestors of the past and descendants of the present. The old woman left alone, reconciles through interconnectedness to land. She sits under the "autumn tree" and grounds her roots as a way of resilience. Her connection to the land provides a sense of belonging and attachment as she becomes "part of the earth".

The white sails had sunk over the horizon
and her sons walked under other stars
pointed and poignant, high above their home.
But the old woman drew her shawl] about her
in the cold air, in the autumn flutter
and became like the earth, part of the earth, became
a soft remembrance in a sharp land. (Smith, 1975, p. 61)

The poem depicts the sadness and remorse caused by the emigration of the sons and the separation. It is the internal exile of the mother that is bitter, while the old woman is left alone, she turns into "a soft remembrance in a sharp land," a symbol of the immortality of identity, she preserves her identity, heritage, and the past but at the cost of separation from her sons.

Another poem entitled "The White Air of March" is an uncollected poem first published in 1969 and republished in the *Penguin Modern Poets 21* in 1972. The poem is an exploration of the feelings of loss and exile in one's own country, it depicts the lives of those who stayed at home after the geographical exile of others to Canada and Australia. The loss of identity and cultural decline due to the British colonization over Scotland. The Scottish people, especially the intellectuals, no longer recognize their home and feel alienated from their culture. They are uprooted from the land and no longer feel interconnected with it. The English language is forced upon them, the law is no longer on their side and even the dress code is changed which leads to mimicry of the white superior by the natives. The landscape slowly changes into a resembling one of the dominant culture.

The poem is a good example of internal exile that Scottish people faced with the perimeters of Scotland. The title of the poem is highly significant. March marks the beginning of spring so the title could symbolize a new beginning, a season of transition and potential. The color white symbolizes a fresh beginning, away from the cultural decline Scotland suffered.

Have you not seen
the glossy weddings in the glossy pages,
champagne and a 'shared joke.'
Do you not see
the Music Hall's still alive here in the North? and on the stage
the yellow gorse is growing.
"Tragedy," said Walpole, "for those
who feel.
For those who think, it's comic."
Pity then those who feel
and, as for the Scottish Soldier, off to the wars!
The Cuillins stand and will forever stand.
Their streams scream in the moonlight (Smith, 1972, p. 67)

The first section of the poem is a reflection of the cultural decay and disappearance of traditional ideals of Scotland. Smith focuses on materialism and the conformity of Scottish people to the regulations that were forced upon them, also there is a separation from nature all of which led to the loss of Scottish identity. Smith describes a society that values "golf balls" and "whist drive" (an English card game) mimicking upper-class English activities and sports. By using the image of "glossy weddings," Smith depicts an idealized version of Scottish culture. They mimic the romantic Anglo Saxons away from their traditions. All these images are proof of the historical marginalization of Scottish culture in which to survive, they had to adapt to the dominant English culture.

However, in these lines, Smith's ambivalence is clear as he mentions that despite the acculturation and hybridization of Scottish people, "the Music Hall's still alive here in the North" which indicates a source of cultural expression, the fact that music halls are still active shows how resilient the local culture against the dominant one. The image "the yellow gorse is growing" is significant, the yellow bush is known for blossoming in all seasons and in harsh environments, it is a symbol of protection suggesting a potential for renewal and the sovereignty of resistance (Dietz, 2020, p. 223).

The main theme in the poem is exile in one's land, the speaker feels like an outsider surrounded by aspects of his culture that have been diminished. The image of the "Scottish Soldier" (Smith, 1972, p. 67) is symbolic, representing a hybrid figure that exposes the reality of colonization, how the British empire used and abused Scottish people, sending them to fight in wars not theirs, they felt alienated and torn between two identities. Overall, these lines offer a balance, by highlighting the cultural loss and prioritizing the power of nature and land as healers. Life finds a way to survive and thrive despite the differences and even in barren areas, there is hope for renewal.

The second section of the poem is an allusion to certain places and events that stand for the resilience of Scottish culture and people. Smith alludes the battle of Culloden that took place in the 18th century, it is a pivotal event of the bloodshed of Highland Scottish people. This battle is a moment of victory for the English in which they erased the Highland identity, Highlanders were uprooted from their lands so they consider it an event of shame and defeat which till now shatters their sense of identity. Culloden is a rooted historical event and trauma that pains the Highlanders and causes them a sense of alienation. The speaker, who is Smith himself, calls the Highlanders to forget this event and let it go "Let it be forgotten" and asks them to be resilient, the battle was a moment of injustice indeed but life must go on. One could use such painful moments to their favor, to own their defeat, to be resilient, and to restore their lost heritage.

The Cailline tower
clear and white. as
In the crevices the Gaelic bluebells flower.
(Eastward
Culloden
where the sun shone
on the feeding raven.
Let it be forgotten!) (Smith, 1972, p. 68)

Another allusion is to the Cuillin mountains located in the Isle of Skye, as Duncan Jones states in his article *The Contribution of Iain Crichton Smith* are "high, sharp, difficult, but beckoning and beautiful" (Jones, 2021) however they could stand for a haven and a space of healing for the speaker, a metaphorical third space of resilience that works as a bridge to link Scottish people at home to a real timeless Scotland. As if Smith is providing an answer to the feeling of loss and alienation which is nature, it works as a sanctuary

for the lost souls of exiles at home and encourages them to retain a pre-colonial Scottish identity.

At the end of the second section, the speaker hopes for a revival of the Scottish identity that needs to be reclaimed as distinct from the dominant culture, a more creative revival especially directed to the intellectuals, “The music of the imagination must be restored, upward” (Smith, 1972, p. 68). Smith is asking the intellectuals to compose in the Gaelic language, to be more creative, to give recognition to the Scottish identity and heritage and to celebrate their differences. In this poem, Smith asks people to let go of the past and all the ways the British Empire curbed Scotland's true identity, he asks people to create and flourish and move on, to not clutch on the past shame of colonization and forget it to revive Scotland.

It is bitter

to be an exile in one's own land.

It is bitter

to walk among strangers

when the strangers are in one's own land.

It is bitter

to dip a pen in continuous water

to write poems of exile

in a verse without honour or style (Smith, 1972, p. 73)

The traditional practices and connections that Highlanders and native communities usually share with the land are often disturbed by colonization which is reflected in these lines as a key element of internal exile. Scotland is inhabited by “Strangers” causing the “bitter” experience of internal exile. Smith’s view harmonizes with that of Edward Said in his essay “Reflections on Exile”, he believes that exile is “the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted” (Said, 2000, p. 173). However, this sense of bitterness is the first step towards change, it represents the seeds of change and the beginning of healing. At this point, Smith still conveys an ambivalent attitude towards his country, mainly because of the feeling of alienation and unhomeliness which led him into an identity crisis and caused his internal exile.

Smith doubts Scottish verse calling it a “verse without honour or style” and there is some truth to that for as Jones states in his article “though that might appear a harsh judgement. If he looks for role models, he fails to find them in Scotland,” yet Smith may consider writing itself as a kind of resistance against the cultural genocide and the lack of role models.

In the last lines of the poem, “In the white air of March a new mind” (Smith, 1972, p. 79) Smith gives hope for the birth of “a new mind,” a second birth for a new Scottish identity that is no longer exiled but is hybrid, conceived from under the ashes of colonialism. The poem conveys the feelings of exiles at home where the challenges arise to sustain a true identity against the dominant culture and balance the inner conflict of conformity versus resistance.

Another poem that best represents the internal exile of the poet is entitled “I Will Tell You What Happened” (Innsidh mi dhut mar a thachair) which was first written and published in Gaelic within *The Permanent Island* volume and later on translated to English and republished by Smith in *Selected poems* in 1981 (Wilson, 1990, p. 13). In this poem, Smith describes a number of events that seem strange, including having visions connected to the isle of Lewis. Smith uses these encounters or visions to document and reestablish a connection with homeland and his Gaelic background. A sense of longing and nostalgia for his lost homeland is expressed through images of Lewis, the sea and the world of nature.

I will tell you what happened.
I was on a pavement in Glasgow
when I saw
shining on a wall
‘The ripening moon of the barley—
she will take us home to Lewis.’ (Smith, 1981, p. 120)

Smith invokes the rich history of the Scottish Highlands, the phrase “the ripening moon of the barley” holds cultural and historical significance especially in relation to Gaelic culture and the Scottish Highlands. The moon of the barley is a cultural symbol in the Highlands, it represents the rich historical bond between the land and people since it's the moon of harvest. The ripening of the barley which is a vital crop in the Highlands is linked to the moon which indicates the timing of seasons, growth, and cycles. The moon has historically been connected to mysticism and spirituality in many cultures, it represents the relationship between the divine and the material world. Thus, the moon of the barley is a vivid symbol of the speaker's cultural identity and his yearning for a lost homeland and to reestablish a connection with his roots.

That was strange wasn't it
at Christmastime—
no Highlander was to be seen,
there was nothing but a skin
of white and red and green

and around me the empty street.

Anyway it brought to my mind

peat stacks, sea and fire

etcetera (Smith, 1981, p. 121)

In the second stanza, Smith reflects a deep sense of cultural exile and homesickness. The speaker, who is in an urban city, notices that the joyful consumerist settings of Christmas around him is devoid of his recollections of Scottish culture. He feels estranged from his Gaelic culture and this estrangement is emphasized by the glaring fact that “no Highlander was to be seen” around him at the holiday season. The “skin of white and red and green” which most likely refers to Christmas decoration, in contrast to the images of “peat stacks, sea and fire” shows the distinction between his Highlands natural environment and the commercialized artificial holidays of the city.

And one night as well

as I was lying in my bed

I saw the Kaiora sailing,

as if it was on a morning

of summer, across the dresser—

and the room as white as crowdie or milk—

you understand—with the moon. (Smith, 1981, p. 121)

The speaker's internal conflict to balance his past and present identities is captured by the visions he sees to reconnect with his homeland, the image of a “Kaiora” boat sailing with the “moon” in his room which he likens to a “crowdie,” a soft Scottish cheese and the image of “white swan” that appeared to the speaker on a desk, these visions provide him with a temporary relief from the city life.

But greatest miracle of all

(I work in an office)

instead of the papers

with which I deal

I saw one morning

‘The White Swan’ written

firmly on my desk. (Smith, 1981, p. 121)

In these lines, there is a contrast between Smith’s Highland identity and the contemporary urban surroundings and the everlasting conflict between tradition and modernity which aligns with the contrast between the imaginative surreal past and the ordinary present. The poem is a reflection of the power of the imagination in transcending the parameters of reality, Smith finds refuge in a mundane world by evoking memories of the past and the natural world. In the poem, Smith emphasizes the necessity to preserve

cultural traditions and keep tradition alive in the imagination for it shapes the perception of the world (Black, 1999, p. xliv-xlvi).

The poem surrealist components such as “Kaiora,” “moon,” “crowdie,” and “white swan” could imply a repressed dreams or recollections that the unconscious mind of the poet is remembering. Smith uses these recollections of Lewis to stay “sane” in this state of internal and probably self-imposed exile since the speaker feels disconnected from his cultural heritage although he is physically in Glasgow Scotland. Smith points out that the vibrant colorful life he was accustomed to in his hometown and the culture of the Highlands is not at all like the pale life he leads in the city (Lyall, 2016, p. 73-5).

Well, I am sane enough,
that, anyway, is my opinion.
But it's strange
to live in a town
and to be walking through streets
so yellow and empty
and seeing coloured songs
but, well, I'll have to tell you
yesterday itself I saw
written clearly on a wall
BUY BRITISH BUY HAIG

and above it **THE OAKEN STICK**. (Smith, 1981, p. 121)

Compared to Smith's earlier idealized recollections of the Scottish Highlands, the words “BUY BRITISH BUY HAIG” stands out. It can be read as a criticism of consumerism and how mass-produced items like alcohol can subvert regional costumes and cultures and even distort it to appear otherwise. The marketing of British brands like “HAIG” whisky can be classified as cultural imperialism. Although not directly, these words hint the stereotype that Scottish people are excessive drinkers. This idea has been used to support unfavorable views about Scottish identity (Macdonald, 2009, p. 166).

The promotion of particular brands like “HAIG” whisky may be a factor in the decline of local traditions and cultures which could result in the deterioration of traditional values and a dependence on other cultural influences. Another image above the words on the wall is the image of “THE OAKEN STICK” which is a reference to the Scottish Conservative Party and “THE OAKEN STICK” as its emblem. Smith hints the political factors that influence national identity especially that conservatives are dedicated to Scotland remaining part of the UK.

Poems such as "The Clearances" first published in *The Law and the Grace* in 1965 and republished in *Selected Poems* in 1981 also draw attention to historical suffering brought about by events such as the forcible removal of Highlanders, underscoring the break in the human-land bond and individual-society bond. From the title, it is clear that Smith's main focus of the poem is the clearance that took place in the Highlands, however the poem is not just a lament of the historical event such as that of the battle of Culloden, but as an outburst of anger over the injustice that Highlanders suffered and the break from their ancestral land.

The poem starts with a declaration of existence, Scottish identity is still alive, "The thistles climb the thatch. Forever this sharp scale in our poems" (Smith, 1981, p. 34) the thistle symbolizes resilience, Smith uses the image of the thistle climbing to the roof as a representation of unyielding defiance and survival which forever shapes the poetry of Scotland and gives it its sharp quality. In folklore, the thistle has a healing power, "Wear or carry a *Carduus* blossom to rid yourself of feeling melancholy" (Dietz, 2020, p. 51).

We will remember this.

Though hate is evil we cannot
but hope your courtier's heels in hell
are burning: that to hear
the thatch sizzling in tangled smoke
your hot ears slowly learn. (34)

In this poem, Smith portrays an angry stance towards the British empire, hoping that their "courtier heels" are burning in hell. Here the speaker, despite the injustice that happened, acknowledges that "hate is evil" and vows "we will remember" the truth, the Highland Clearance will remain a core memory rooted in the land. Smith understands that this is the only way, otherwise, he will be only disconnecting more from his culture and he will be forgetting his ancestral Gaelic language. To bridge the gap between the human/cultural rift that is Eurocentric, one must acknowledge that establishing a solid bond with the land and heritage is necessary to preserve their culture.

There is a growing need for ecologically conscious spirituality in light of the present ecological crisis at the turn of the century in postcolonial lands. By presenting a new perspective on decolonization, Scotland is represented as mother nature; life-giving and life-supporting by reestablishing a spiritual connection with the nature as a means of recovering cultural identity and healing from the atrocities and trauma of colonialism. Mingolo supports this idea

asserting that “Indigeneity and Land/Spirituality have been and continue to be strong pillars of ongoing decolonizing processes” (Gaztambide-Fernández, 2016, p. 199).

The innate value of nature and spirituality aligns with that of Scotland as a nurturing persona. Eco-spirituality studies the interactions between humans and the environment, by encouraging the connection with the natural world that restores one's sense of belonging. Such a bond provides consultation and healing from existing trauma, promoting a feeling of regeneration, revival, renewal, and recovery in which people find meaning and purpose by reconnecting with their homeland, engaging in a type of spiritual healing by getting back in touch with the land.

In conclusion, the stark comparison between the city life and the natural world of the Highlands, Smith uses such recollections from history and his life in the heart of nature on island to delve into an imaginary, this binds readers, writers, and characters beyond the borders of time, place, culture, and race. This perspective in Smith's poetry presents an optimistic picture of Scottish heritage despite its great loss.

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المنفى الداخلي في قصائد مختارة ل إيان كرايتون سميث

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الملخص:

يعكس شعر ايان كرايتون سميث تجربة المنفى الداخلي التي عاشها سكان المرتفعات الاسكتلندية في أعقاب الاستعمار البريطاني. تحلل هذه الدراسة شعر سميث من إطار ذهني ما بعد الاستعمار لإلقاء الضوء على استعباد وإعادة توطين سكان المرتفعات في الجزر الشمالية لاسكتلندا من قبل الإمبراطورية البريطانية. تستخدم هذه الدراسة نظرية ما بعد الاستعمار من خلال تطبيق مفاهيم هومي ك. بابا عن المنفى والتهجين والشتات والتي تشكل إطاراً لفحص ديناميكيات القوة المترابطة والتحويلات عبر الثقافات للتعامل مع المنفى في الوطن. تسلط الدراسة الضوء على إحياء الثقافة الاسكتلندية باستخدام الروحانية البيئية كأداة لإنهاء الاستعمار وكوسيلة للشفاء من آثاره. تعكس الدراسة التغيير المفاجئ الذي عانى منه سكان المرتفعات والتباين الحاد بين حياة المدينة الصناعية والطبيعة المثالية للمرتفعات.

الكلمات المفتاحية: المنفى الداخلي، إنهاء الاستعمار، المرتفعات الاسكتلندية، إحياء الثقافة،

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