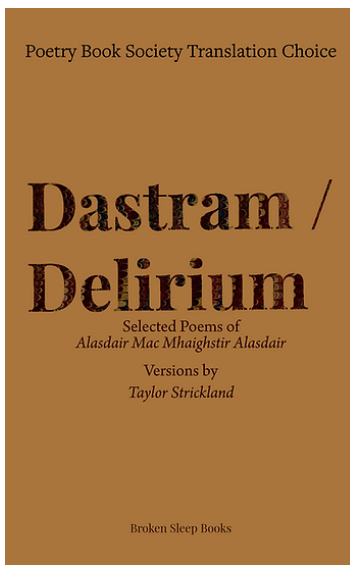


‘Dastram / Delirium’, by Alasdair mac Mhaighstir Alasdair and Taylor Strickland

Review by Ronald Black



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in scales of light:
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Strickland updates Alasdair mac Mhaighstir Alasdair's originals in various ways. In 'Dream of Victory' a *bealach* (mountain pass) becomes a switchback. In 'All ears as my spirit', *piobaireachd* seems to turn into opera:

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(What inspired the 'knees' image I have no idea - there are no knees in the original.) And in 'I notice sadness grows' Strickland deals with a pile-up of adjectives describing the girl's hair - a favourite technique of Gaelic poets - by turning them into nouns like 'curls' and 'waves', then

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Alasdair mac Mhaighstir Alasdair was a master of metaphor. In 'subversive translation' it is equally legitimate, I suppose, to take a metaphor from the original, or to invent a new one. So for example, Alasdair's ineffable blend of sex and music includes mention of the piper's essential tool, his *lùdag* (pinkie), and in 'Heads turn' Strickland picks this up in his lines 'Her / pinkie bursts off yet somehow plays on'. Then in 'Your edges soft' there is this intriguing metaphor:

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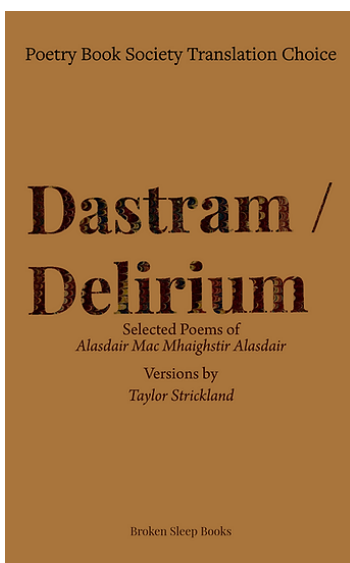
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