

ADVANCE PRAISE FOR AMINA SAÏD'S WALKING THE EARTH

With this elemental toolkit Amina Saïd constructs a precise and concise language, distinctively visual and concrete, stripped of all rhetorical frills or ponderous thought, because the essential is in understatement, situated in the confines of silence.

— Hédi Abdel Jaouad

This first translation of an entire Saïd work brings to Anglophone readers the beauty of her exquisite Tunisian voice, evoking the inscrutable wonders of a bleak world evolving toward hope.

— Valérie K. Orlando, author of *The Algerian New Novel: The Poetics of a Modern Nation, 1950-1979*

In Amina Saïd's poems, we are all walking the earth, all migrants in a world stripped to its essentials. Fortunately for us, Peter Thompson's skillful and empathetic translations walk with her along all her pathways. She says of herself, "I leave one desert/for another," while others have been forced to leave "the mouths of their burned homes." In our endless march, we are accompanied by birds, shadows, stars, silence; but Saïd reminds us that "the certainty of the abyss/set our word free." This certainty is where poetry comes from, and so she sets "the angel/the chimera and the bird" against "the still pathways of blood." Her spare poems, the empty spaces around them, allow us to envision an eventual return to our "lost lands."

— Susanna Lang, translator of *My Soul Has No Corners* by Souad Labbize, author of *Like This*