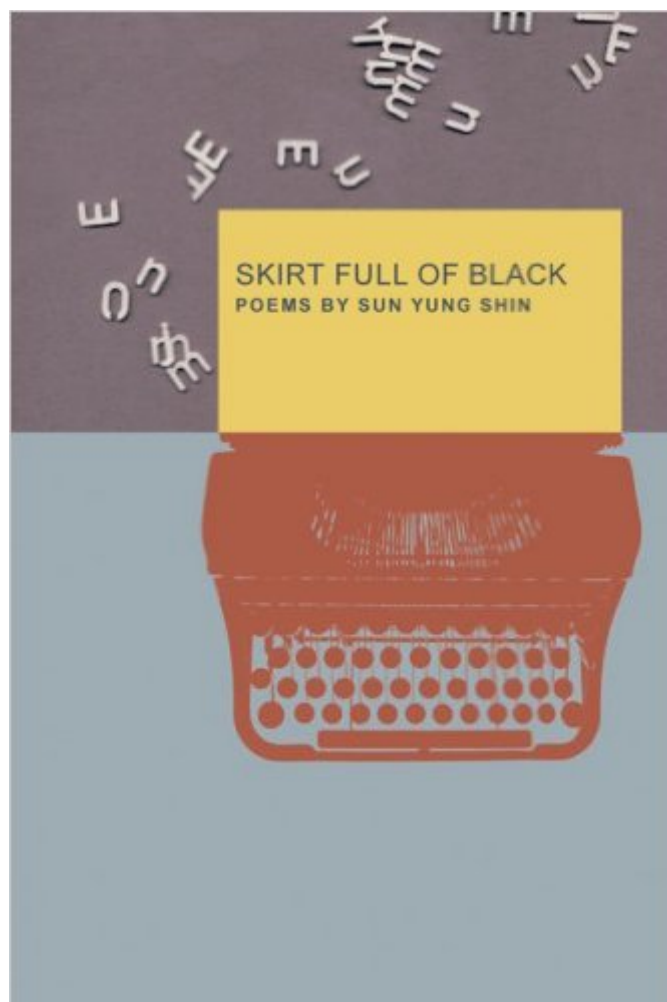


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# Skirt Full Of Black



## Synopsis

Shin's poetry is a grand orchestration of the cacophonous events and voices in an immigrant woman's life. Marked by a keen political consciousness, an imagination as wicked as it is generous, and an erotic, physical sense of language both remembered and forgotten, these poems are at once social critique and personal intimation, worth revisiting again and again. "Jane Jeong Trenka As Sun Yung Shin spins new myths from Catholic and Buddhist traditions and bestows new connotations upon the characters of the Korean alphabet, she gives voice to the spiritual and cultural hunger of transnational adoptees, crafting a nuanced, unique language for navigating the politics of gender, ethnicity, and identity. Visit her website at [www.sunyungshin.com](http://www.sunyungshin.com).

## Book Information

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## Customer Reviews

What is identity supposed to be? Should it be stable? Should we be aspiring for stability? Sun Yung Shin is Korean-American, her book is overtly political, and so am I supposed to be reading *Skirt Full of Black* as a testament to the Korean-American experience? There are books of contemporary poetry whose explicit and often repeated theme is the texture of life when living with that single identity. But Sun Yung Shin complicates how we see her. She is a mother, a woman, a girl who had been separated from her twin in the womb, an emigrant to the United States. In other words, identities are confused. And with Shin, poetic identities are language-driven, which confuses them further. And don't look to narrative to connect these disparate points together. Which seems appropriate. Especially in this book, where the speaker presents not just a fractured accumulation of

identity, but, in fact, a swirl of priorities that pull her to think about many different identities, usually by swift, not-necessarily-logical associations. How does the Korean language fit into the Altaic system, into the landscape of Asian languages? How should a Korean-American living in the United States respond to the Western assumptions about Korea? What obligation does a Korean-American woman have to recast the history of women in Korea? Quite honestly, I relish this confusion. Too often I feel identity poems settle for a conventional set of assumptions, and these assumptions act as a dividing point in the poem. "This injustice exists" is opposed to "this is how things should be." The book often works from a set narrative, where the speaker is forced to endure some undignified circumstance.

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