Adapted Podcast ([00:00:05](https://www.rev.com/transcript-editor/Edit?token=rvHxTv9wDtXjGxf1J-3v-m0knrBKbPIhW4YUx1mIVicR4K9C1q7Wu2I6mlRBpzwOldMbR_rUvpmSfrpVR2Aq7CEvHeg&loadFrom=DocumentDeeplink&ts=5.6)):

Welcome to the season five finale of adapted podcast. Episode 20 starts now

Jae Jin ([00:00:18](https://www.rev.com/transcript-editor/Edit?token=1_BNS4qZevUfSO3yhDLLWnnwu1sPhpleOdw20cXDp8ons7AZR8yXXoCfSetlmuT3yOQLQUJqL1IBa9A-3jsatdEXJqY&loadFrom=DocumentDeeplink&ts=18.97)):

Feel the sun rising from below. I keep running. I keep running to a place where no one knows it's a big

Adapted Podcast ([00:00:30](https://www.rev.com/transcript-editor/Edit?token=z4rwUfwIfKncvZfXOaq_YBfSTWsejrjeZEx23H6UbyLEhVtrsegPLg6YbDRaE2FlVH8NxMX_5e4bMjs14j3OqhVa094&loadFrom=DocumentDeeplink&ts=30.42)):

Sky. Hi, there I'm Kami. You're listening to one of the first Korean adoptee podcasts ever created with nearly 120 adoptee interviews. We talk about all things related to the international Korean adoptee experience. Thanks to Jay Jin for our show opening music to find out more, go to Jin music.com.

Sun Yung Shin ([00:00:50](https://www.rev.com/transcript-editor/Edit?token=aypmMc2g0ivoJ5fhoXlLm2aOnInKMmGibP74ld7-lCfN34NI-3QUIz05fLqrfaxgBe56CM4tTDBhU85uzrHM6O1WD9s&loadFrom=DocumentDeeplink&ts=50.69)):

That's just like the biggest torment is to not have access to the relationships that are so fundamental to our wellbeing, to our, our sense of home, our sense of place, our sense of self

Adapted Podcast ([00:01:03](https://www.rev.com/transcript-editor/Edit?token=3io36iVFZWOUEALn77-uk7DIHaQ9GOjBCcvm08uwDncHB9XYKM04nFKRRmdTCFwDG_QkL4mCyeEtWlSJx8QnF29-dCg&loadFrom=DocumentDeeplink&ts=63.68)):

Up next, we'll hear from American writer, poet and professor Sun Yung Shin. She'll talk about their latest book of poems, "The Wet Hex"; about adoptee ghosts, negotiating literary spaces as an adoptee, racial reckoning within families and more now here's son young.

Sun Yung Shin ([00:01:28](https://www.rev.com/transcript-editor/Edit?token=VUFbuf-3PKPgC0MhilC3JLCMCalR58JD5rW-kC_D2Zirjap0_jLqn4jkvTlTcbec3qVs2th6Kha7IBLMgK2l23VTG1g&loadFrom=DocumentDeeplink&ts=88.069)):

My name is Sun Yung Shin, and I use She/ they pronouns. I live in Minneapolis and I am 48.

Adapted Podcast ([00:01:37](https://www.rev.com/transcript-editor/Edit?token=Fa9wH1W2gKzYThQ1rY09OlPQ1TWEUKvFLHKwwsVgTaE2H0BtQTegqQuS5a7uWcuANFilRCzR_ZtUz3-YtxgR7EqKJqQ&loadFrom=DocumentDeeplink&ts=97.79)):

Well, welcome to Adapted podcast. I'm really excited to have you on today and to speak to you.

Sun Yung Shin ([00:01:44](https://www.rev.com/transcript-editor/Edit?token=soaWKadvpYG030w24U8hHq1inG2mb2gvBeekWAbGUjesHn9ZI8KU5mISdpwfwdbjXQIo1gdd78eiDSYVX9lgRY021H4&loadFrom=DocumentDeeplink&ts=104.25)):

Thank you so much. Kaomi

Adapted Podcast ([00:01:46](https://www.rev.com/transcript-editor/Edit?token=OQwiZaTE5Z8bIzfAWrDvGX8HXZR52FC4ZHpSxToYmeS4lEz1Q4tifMUuyTinhPNXahZHDq1QzpjbR6oAfY8V2ISnbj8&loadFrom=DocumentDeeplink&ts=106.24)):

<Laugh> why don't we start off with, I know you've got a, a new book out. Do you wanna start there with the book and then we can kind of work our way back?

Sun Yung Shin ([00:01:56](https://www.rev.com/transcript-editor/Edit?token=fKDZddCitbWA7hUuo_SuH3EG2DZCsZtbUejuOJH44nFZdKy2IapMz93h7I0b40Pb8j48OOJFVlcUkqne_opOf_O_hG0&loadFrom=DocumentDeeplink&ts=116.38)):

Sure. yeah, my new, my latest poetry collection came out this June 14. It's called "The Wet Hex" and it's my fourth book of poems. And it's from Coffee House Press.

Adapted Podcast ([00:02:12](https://www.rev.com/transcript-editor/Edit?token=fcyJQcr6lTwicONSJn8eBLLIoOmKYXdaaB7FZGqPANQgCHAcA5o9bqFi6h1HE1vSO776K1PRc42RIMnhJ_3B-VbwOiY&loadFrom=DocumentDeeplink&ts=132.3)):

How long have you been writing?

Sun Yung Shin ([00:02:14](https://www.rev.com/transcript-editor/Edit?token=u-RgPDIFeHHCiEWRTbRdNwNy5foaRCBRoj1kACSAMe-5L4XTFR2vjzFo_rf0CkPjQ0jG3GUuGpCUU6wd_q24vwosAwo&loadFrom=DocumentDeeplink&ts=134.99)):

I started writing about 25 years ago.

Adapted Podcast ([00:02:21](https://www.rev.com/transcript-editor/Edit?token=WVNyUPEQF0paSeUc0XWnMkgEAMrhAjDUy4iaDtWYF3qOPcIV8Rks9jvpzZ0_hak65NlepN4j3UNskYDTUTscQ5C62ZU&loadFrom=DocumentDeeplink&ts=141.81)):

And has your work primarily been sort of adoption related or your adoptee identity life experience?

Sun Yung Shin ([00:02:30](https://www.rev.com/transcript-editor/Edit?token=ZTtrh-HPg8ZHKGSZnAm3I3SjuFDwVgsyiapvITphG_5W-eYP2xQj13tnDurx01j4WU2Upzgufu_e00WjTfQevQJhuFI&loadFrom=DocumentDeeplink&ts=150.02)):

Mm, I mean, you, you wouldn't necessarily know it from every book or from every work. Right. But I often say that adoption and my, my life as an adoptee really just affects everything I write about and all of the intersections that are part of, especially the transnational and transracial adoption experience or experiences, they really they really color everything that I, everything that I think about and, and write about and how I approach writing and language and books and literacy. As well as my, you know, teaching practice,

Adapted Podcast ([00:03:21](https://www.rev.com/transcript-editor/Edit?token=WJvAXToRBY5-wrS1aQQKJktU7pq1G59Fn7pf0It_icVdnw9LFuRDS1a5NY9_pkGMqx6d1DzqSP5dxY-tpMxiSG-9hps&loadFrom=DocumentDeeplink&ts=201.69)):

How did this, the wet hex come about?

Sun Yung Shin ([00:03:25](https://www.rev.com/transcript-editor/Edit?token=BiwgIqpjmPYQkH0pc-cOmX_ueL-DWQCQyxKpy_E2t_xVWLcYvHze49X2afh-E-3Am-nK2VUQI5IMumwZq2UrOjAswOg&loadFrom=DocumentDeeplink&ts=205.37)):

"The Wet Hex" originally started as a project about an loosely about mass extinction and also thinking about evolution and where we're going as a species and thinking about homo sapiens as a transitional species, as all trans all, all species, you know, always being in transition in terms of evolution. And so that was where I started. I started just thinking about, is there a way that I can think about race nation, climate kind of equality of species and ecosystems also with aspects of Korean culture and my adoptive father died in 2017. And so some of the poems are addressing different aspects of grief or the, the afterlife or the underworld. So that's kind of where it started

Adapted Podcast ([00:04:40](https://www.rev.com/transcript-editor/Edit?token=qjZvcR65U4L8JrovylORqIHu3ETxqZzlxSdjsmHQEUPxNQqYf0F4ymKch1x-u3La7Y7atWMCA9iQV2arzGKLY4ZyDR4&loadFrom=DocumentDeeplink&ts=280.17)):

And, you know, for adoptees that we're of the same generation you know, it is, I find myself thinking more about mortality and legacy and who do we leave behind? And, you know, those kinds of in family, actually, I'm thinking more about family, more about origins. And I think that's something that is, is, is pretty common that I hear from other adoptees who are, you know, over forties and over. Do you think that was part of, you know, your own aging process was, is kind of where, why you're focused on these topics?

Sun Yung Shin ([00:05:23](https://www.rev.com/transcript-editor/Edit?token=iQKqwdAT65Inu-K4w9LN-nPslooWTLz_TwB6V-IuWQn3kNPlbGfwhVGepONf5RExP5KoYUcTD7kHv86Kbu_d5b4u0UQ&loadFrom=DocumentDeeplink&ts=323.7)):

Oh, definitely. I think that, that plus even though the pandemic started really in the United States in 2020, I was still working on the book at that time. And that's the most obvious, but maybe not obvious result of that is my very long acknowledgements section at the end of the book. I have really, yeah. I mean, this whole pandemic have been thinking about our vulnerability, thinking about our interconnectedness, thinking about public health, thinking about I mean, in terms of adoptee, lifespans and adoptees who don't have access to their biological history, genetic history, medical history, we just there's so much that we don't know. We don't, we are very ungrounded often in terms of thinking about longevity. We don't have that, oh, well, my grandmother lived to a hundred and my mother is really healthy into her eighties or this, that, or the other thing.

Sun Yung Shin ([00:06:26](https://www.rev.com/transcript-editor/Edit?token=mYwz0Kv3y49Wslmv9YjZsLDfe68e6Fg5v_GfiLCr5gK3KPdjd5rsH2hRTIZEFCTz7LiIS0o7LOSw-X0JMtePuryfuMs&loadFrom=DocumentDeeplink&ts=386.55)):

Plus being outside of our original culture and lifestyle things, environmental things. And I think, you know, having been raised Catholic and also coming from a really big extended adopted family and just growing up, going to a lot of funerals and death is just very much a part of Catholic culture. And so it's, it's a part of all of my writing, but for sure aging and like, kind of, I think after, I don't know, maybe around 45 or something, I just started to realize like, oh, I'm moving like culturally or socially in my communities kind of moving into like a, I started calling myself like a baby elder. Because now, yeah, I think it was sort of the, with the, with the rise of gen Z into adulthood, then that was kind of another shift because now we're like a third or fourth generation from, you know, the youngest Americans are gen alpha.

Sun Yung Shin ([00:07:26](https://www.rev.com/transcript-editor/Edit?token=1z8-9s2j9SBYoi7xyKXvqXGQsY1OKONxAPJZu8bhZwbYbZ3tu9pnMmqfmDyKaPjVyRfXSgvTDtoUP1l8SpcF_18vrZs&loadFrom=DocumentDeeplink&ts=446.55)):

Of course all these aren't just arbitrary. Right. But really, it seemed like once the millennials, there was another generation coming up after gen, it was like, oh, well, gen Z there started to be more attention to what actually gen X had to offer or what we were, what our strengths were as a generation and kind of our endurance and also how we were raised with much less supervision and things like that. And now that our generation has, you know, our kids are older and so we are seeing them grow up and become adults. And yeah. So I think that's always part of writing. You're always thinking about what you are gonna leave behind or what you hope to leave behind. I mean, as an English teacher for a long time, always teaching things from across time and space, you know, I often I've taught, you know, for example, Antigone, physophocles for many years and it's over, you know, 2000 years old and yet seems really fresh.

Sun Yung Shin ([00:08:27](https://www.rev.com/transcript-editor/Edit?token=XTpQ4_Fut8oaYQ9b5V9r3VfNlN5gT5DL-YQsIi_ll9quJVovZVN7neliEFDOsjmEeArtF-FbKBinaS4dayyQIS_0agQ&loadFrom=DocumentDeeplink&ts=507.69)):

I mean, part of that can be translations and things like that, but just these basic stories of war and sacrifice and, and family lies and secrets and power and gender and territory those don't change, you know, we're find we're, we're that play, which features a lot in my third book of poetry is really about civil war as well as about family genealogy and secrets coming to light and those being destructive. And, yeah, so I'm just kind of roaming around answering that question, but definitely feel like leaning into the aging process. My own kids are 25 and 21. So, you know, I was a young mom and so being kind of a young mom of adults is also really interesting and just continues to change. So yeah, I definitely think about, I definitely think about generations a lot these days and especially what our young people are dealing with, cuz I teach college.

Sun Yung Shin ([00:09:35](https://www.rev.com/transcript-editor/Edit?token=jG087j65bovaOHd41dHt-KI-VEuXvXPTDjtubWkamwJu3NQwzMviQk_eskErb9seUgmJfgX9KFjXtRSmeEBYdcOdeUg&loadFrom=DocumentDeeplink&ts=575.52)):

And so every year I'm this I'm older, but they're the same age. Right. And so I just see what they are having to confront and their anxieties. And I just really feel for them, I feel for the, the kids in K12, you know, I write children's books too, and we just did a school visit last week or the week before. And they're just so priceless, precious beings, but our country doesn't respect life. It doesn't value children. Doesn't value teachers, doesn't value women, doesn't value queer people, you know, so all of these multiple assaults, I mean I think writers, you know, writers who are trying to write in a way that's really socially connected and metabolizing things from our society. Definitely the poets that I love most are always thinking about all these issues and Korean writers and adoptee writers and Asian American writers. Yeah. We're we are in a lot of collective trauma distress concern as well as there's a lot of amazing things happening that are very hopeful and exciting and providing real alternatives to the dominant systems that we're all kind of struggling under.

Adapted Podcast ([00:10:52](https://www.rev.com/transcript-editor/Edit?token=GCCKwOiuGZFJXcwRzSZMxRblHa4an58pon8I89BnQfzn2hi8ah0wVcNkeTvOZo-MqCmeC2k0nnHAEwuhoVLuL0bQipM&loadFrom=DocumentDeeplink&ts=652.559)):

And many adoptee activists don't want us to be sustainable. Don't want international adoption to sustain. Is that also an interesting kind of twist on this as well? That we are a group of people that maybe extinct extinction would be a good thing mm-hmm

Sun Yung Shin ([00:11:09](https://www.rev.com/transcript-editor/Edit?token=W-QYY0l_GZ-kO8HSmhxugD-IFot_-HuFSxQV6C4_tQ7VyVTZFkgGj8Av2V-UenQmf3SAWPQVpJT7JF6HKsr05eVU1wM&loadFrom=DocumentDeeplink&ts=669.45)):

<Affirmative> yeah. I've been thinking about that for many years. I mean, decades, even about how I was hoping that Korean extinction, you know, Korean adoption, Korean intercountry adoption would become extinct and certainly adoptee activists and birth mother activists and other reproductive rights, family preservation activists have made powerful impacts, but I have a Korean adoptee cousin that I grew up with in the Chicago area and she is, I don't know, maybe five years, five, eight years younger than me. I can't, I'm not exactly sure can't be eight. That would be a lot growing up. But she adopted from South Korea a few years ago. She and her husband adopted like a three year old girl. And so it was really that, that just on a personal level, brought it home. Like it's obviously still ongoing, although the largest wave of Korean adoption, you know, is over and hopefully won't ever return to those levels.

Sun Yung Shin ([00:12:12](https://www.rev.com/transcript-editor/Edit?token=9PGk0efEbpPH-OBks9H3vyra7wh7pRZgfunNFBDFzN6JEO86us4du4PnZduw-G7wrFcZh0Z05b0Ydag3idvaiBoGK9E&loadFrom=DocumentDeeplink&ts=732.77)):

But with the way that, you know, climate change migrations, displacement, I mean, whether it's South Korea or Ukraine or the next place that is experiencing civil unrest and persecution of women and, and forced dislocation, you know? Yeah. It's definitely something I think about a lot and in whatever ways that I can as a, like, not as a, as a, not as a lobbying kind of person who's involved in proposing bills or working on in someone who's not a full-time activist, not a full-time community organizer or anything like that. Like if my main practice is like in the classroom and with language, and then speaking with people, I'm always trying to stay informed, share resources and share the work that other people are doing. And yeah, just trying to understand what is happening, why, where we are, where we came from, what's our vision for the future. What do we, as adoptees have to contribute to various conversations, whether around abortion rights or foster care, social welfare issues, citizenship, all of those things. How

Adapted Podcast ([00:13:33](https://www.rev.com/transcript-editor/Edit?token=oXwUs4h-2K6U58FCV9U6Nuy0InWSa_O8eBCMRJq78MN4rRj7WS--hWB8ui1JtWYI2M3YWxL7BCcwLqPme9KHzn8zrw8&loadFrom=DocumentDeeplink&ts=813.15)):

Has your writing changed since when you were younger to know?

Sun Yung Shin ([00:13:37](https://www.rev.com/transcript-editor/Edit?token=QAFUUoyTgX9LoER8VKd_UCp1AYbx2TCuRAFQEsVkeC4Pp7BmWNz67Lhxa5Ir3qlwipuzSQDCHJYJkiZtaKdZe76dT5o&loadFrom=DocumentDeeplink&ts=817.9)):

Yeah, thanks for that question. I actually don't know that it has changed that much. I think that I have the same obsessions that I have kind of from book to book, although I have different I'll have different focus like the last poetry book, I really focused on my sense of the politics of hospitality and guest hood. You know, I was really interested in this word guest and host and guest host relations. And I mean, I do think that I'm trying to write more yeah. Ecologically or thinking more about kind of eco what's called eco poets or thinking more about climate and yeah. Survival of various species. So that's, I'd say that's kind of a focus change, but a lot of the same things that I was doing in my, I mean, in, for as far as poetry, you know, I, I still work with source documents. I still really am interested in, in documents, documentation. I'm still really interested in sort of sampling or collaging and working directly with, you know, whether it's propaganda or other, other writers words kind of up cycling. So that's something that stayed constant in my work so far, still very interested in myth and fairytale

Adapted Podcast ([00:15:14](https://www.rev.com/transcript-editor/Edit?token=fJwRUEA-akmLcLHD-BjNmnutGRzm_2Ow-uvhujs70VlUmMqC_53tK5r7iuuPMrthUcYmv7X7Ux3Hsp_g_FGhWJ_NScg&loadFrom=DocumentDeeplink&ts=914.09)):

In your latest book. There's lots of references to Korea, DMZ borders, orphans. Is this a very personal collection for you? Mm,

Sun Yung Shin ([00:15:27](https://www.rev.com/transcript-editor/Edit?token=JNN19zFixg_TucZJW9OLtWu276OcfSOgtmK3Vf_jmTSoKMH3lJoiuXPwnSL1p_yeKdoWGj83X9xI8EFaUl4xiMxtxYo&loadFrom=DocumentDeeplink&ts=927.7)):

Yeah. I mean, it feels personal. It feels, I don't think it's any more personal necessarily. I've been back to South Korea five times and I've been to the DMZ twice and you know, so all of my books are wrestling with different things that I experienced both there and here as part of the diaspora, worldwide diaspora. And as you know, us Korean relations continue to evolve as Asian regional politics continue to evolve. But yeah, there definitely, definitely feels very personal. It continues to be, you know, I was just listening to a really great podcast interview from books in Boba with the novelist Korean novelist, Joseph hah, talking about his debut novel nuclear family, which looks really amazing. And then I just bought it. And just thinking about the ongoing sorrow and grief of, you know, our people being partitioned and separated and how, you know, 70 years after the active end of the civil war, even though still ongoing, technically that we're still divided, that people are still suffering from those separations and that those people who live through the war dying or have died or are elderly, certainly.

Sun Yung Shin ([00:16:49](https://www.rev.com/transcript-editor/Edit?token=WiqAIUaqSuzJ8l62rBcGAYvtJs_U6CHVHS_xydCnOr9G0HXWInJETQcHG_nDxMo1f7z1WhS_pikDFxrSYP9_o7MJn9s&loadFrom=DocumentDeeplink&ts=1009.09)):

Yeah, it's really, it's, there's such a source of sorrow and then being an adoptee and, you know, if you want to reconnect with the Homeland takes a lot of effort there, it's kind of a lot big opportunity. Like the opportunity costs, you know, there's a lot of things that I've spent in terms of trying to get back to Korea and, you know learning about our histories that I could have spent on other things like other kinds of personal growth, like therapy, or, I mean, I have gone to a lot of therapy, but, you know, it's, it's really this lifelong. And then in terms of trying to pass on what I can to my children so that they don't feel totally unmoored, even though they don't have any other Korean relatives from my, my family. Yeah. So, yeah, that's a beautiful question. It does feel really personal, even though there's not a lot of personal details about my, you know, day to day life or my day to day childhood.

Sun Yung Shin ([00:17:51](https://www.rev.com/transcript-editor/Edit?token=Z7O17VTc_Oc-KjZZDNntkWxnek4ISQouf86Rmf9zga0GZRpG-etEMY2CmGz8S02IxRqEgfJWp2uf-xJtm-k3Yw6IUMw&loadFrom=DocumentDeeplink&ts=1071.4)):

Cause I, I think mostly those are not that they're not that interesting or important. And, and I try to, my experience of, of being a Korean adoptee is so collective. So we have so many of the same experiences, especially in terms of white supremacy and, you know, the different belief systems around kinship formation and the different kinds of belief systems around adoption and assimilation. And Americanisms so in that way, like the, the specific details of my life for me in, in the poets don't feel that important, although I'm also not like trying to hide any, anything in particular, I feel pretty open bookish.

Adapted Podcast ([00:18:35](https://www.rev.com/transcript-editor/Edit?token=Ujxa-2FIinjRJjOq7ZZRJbjtj3zpsTozKtvWhjkfl895DiQbWi4ui63QCqFp6kZ9juJiqcmo_tC-UeexJxR_4ZU4Xs4&loadFrom=DocumentDeeplink&ts=1115.701)):

Do you wanna go ahead and, and, and read an excerpt?

Sun Yung Shin ([00:18:40](https://www.rev.com/transcript-editor/Edit?token=6PjG8Z_1r5yi80vcAaE0dtIoj-iEAr_VtHc8AbBQMHxRqJR1gijiL_B_hDf4CkQNww068OtEvCAc9tEqPTZU1Oz16u4&loadFrom=DocumentDeeplink&ts=1120.369)):

Sure. Yeah. Thank you. I'll read just three stanzas from a poem that I wrote kind of for my good friend, Sue Wong, who's a Korean American immigrant non adopted came to the United States when she was eight with her family and her debut book "Bodega" by Milkweed Editions came out a few years ago and she had a bunch of people read with her and ask everyone to write a poem called bodega. So the, I probably the original title is bodega, but I retitled it "Behind This Door is a Siberian Tiger."

New Speaker ([00:19:16](https://www.rev.com/transcript-editor/Edit?token=1AFg0kOe5N3p-y50wnzCi2F7q0RUuEgckxivwcpH_kVEoVYeQlhDLjPlISS4piIgfJZarBLnmtyAdrmPWdEf3qMNfSo&loadFrom=DocumentDeeplink&ts=1156.72)):

A child born in the year of the tiger is destined to split apples, collect matchbooks, and speak the language of fire in the field. A poet can make the sun jealous. To use magic, to become small. To stow away in hollow logs. To polish her claw so smooth. They reflect last month's moonlight. Let us talk about light. How does your mother pronounce it? How does your father bury it? How does your brother borrow against it? Betting everything God promised.

Adapted Podcast ([00:19:51](https://www.rev.com/transcript-editor/Edit?token=kbKorSwyXOSIAfbOPbjVsfGSRXB9I0ydXD5O3shj4565CW0KbQSfSshcV1IqjBYwuegESJ7hNGCQrYWfLQxDAdHHLjU&loadFrom=DocumentDeeplink&ts=1191.17)):

What are you talking about there?

Sun Yung Shin ([00:19:53](https://www.rev.com/transcript-editor/Edit?token=r9gpsJZSKxqYvz7mmFRnnY2ByEarmvhasqtx5UuNR0Jm3Xbuv7mBt7yuRvl2CKEp1foFKqcaq6DbvWqgmhxum2iQMQs&loadFrom=DocumentDeeplink&ts=1193.49)):

Yeah, there I'm, I'm talking a little bit about, and it's oblique, but the way that the DMZ has become a, in some ways, a pristine nature preserve and kind of the most untouched strip of land in the last 70 years and how before Japanese occupation and annexation imperialism, that tigers were all over the peninsula, but they're extinct from the peninsula. The, the Siberian tiger, the Umer tiger is no longer to be found in the wild of course. And also then it's the year of the tiger. And I was born in, in 1974 and in, in or around may. And so that was also a year of the tiger the year of the wood tiger. And so that that's, you know, a little bit of a tiger obsession. And so that's partly what that, what that's about. It's also a slight reference to the story the lady or the tiger, which many of us in the United States growing up in the eighties and nineties, you know, read in grade school or middle school or something.

Sun Yung Shin ([00:21:08](https://www.rev.com/transcript-editor/Edit?token=ROsyBOPLLjHSNSqWoRfSSTE4VKe7tNmyq45Pin4KWqc3IevJwqwo08pXpm6-2OiHoHazsHOpaH5tBFidfgnNIUbYYL8&loadFrom=DocumentDeeplink&ts=1268.97)):

So that then that's about choices and not knowing, you know, whether there's going to be danger or, you know, treasure behind a certain door. And that another kind of central motif of this book is the lottery. And, and so that's about orphanhood and adoption and, and being sent to a family of strangers and also about, you know, the, the corruption in Korean adoption and children being replaced by other children, you know, oh, family, you're getting this child, but then that child dies or is taken back by their Korean family. And so another child, you know, In the Matter of Cha Jung Hee by Deann Borshay Liem, where the adoption agency told her, tell them your name is Cha Jung Hee. So that's, you know, <laugh> very elusive that may, may or may not come through to any particular reader, but yeah, it's really also just kind of a love letter to our survival, you know, and what we've done to survive and kind of a sort of equivalence with tigers or any animal that's been whose survival has been endangered by human activity.

Sun Yung Shin ([00:22:20](https://www.rev.com/transcript-editor/Edit?token=zG4T8HPDwwLj0D0vojByiQL-y1dGTj2dKo1VBMKIUXwXZKXZnSQmS9mFie-D-WRQ1qV3OhD_IH4yeUbn5llqE3RrHWk&loadFrom=DocumentDeeplink&ts=1340.29)):

So I just think about the dangers to adoptees and the violences against us, you know, kind of all adoptees in different ways. Depending, you know, obviously there's a huge variety in experiences, but I think that kind of fundamental, you know, the fundamental aspect of, of abandonment or relinquishment placement, and then being sent to also a, you know, if we're sent to the United States sent to a racist country that doesn't want us here and, you know, is writing this also during the last administration. And always thinking about xenophobia and belonging and, you know, not that I'm like, oh, please accept us. We belong here, blah, blah, blah. Like, it's not our land, we're an occupied land. I'm part of the settler occupier population, even though, you know, we didn't come here by consent. So those are some things that I, I thought about with that poem and, you know, kind of every poem, like what, what are the emotional, yeah, what's the emotional weather of being like a Korean girl?

Adapted Podcast ([00:23:42](https://www.rev.com/transcript-editor/Edit?token=oQbUaNJFupJh9r7d9Jr716igTzCbgrNh_4RAgn2c9cxwtWv7x2_2mer-QJpVbgZ-8V0kHlTWUHmr0PSeSqz2DRsEF4s&loadFrom=DocumentDeeplink&ts=1422.73)):

Am I like too far off here, but when I read some of the, the poems, you know, there seemed to be a lot of violence they seem kind of, is that, am I, am I somewhere in the right area?

Sun Yung Shin ([00:23:57](https://www.rev.com/transcript-editor/Edit?token=K1eBKjZcFdBexlF8KUfhiq4spPXxClhpBiskxfxE8vpJJWiP4PHdjlKiuwPytIVPzHyAJJfczY9RxV5trbKuiSXrIVU&loadFrom=DocumentDeeplink&ts=1437.42)):

No, I would definitely agree with that. And I think, you know, all of my books have a lot of, all of my poetry has a lot of violence and then my anthologies are, and my children's books are kind of also in different responses to violences or encroachments or ways that we are defined against our will or the way that we are used as paws in different kinds of ideological battles. Yeah. And then on a personal level, like my, you know, my adoptive father was just a really angry person. It's probably where partially where I get a, you know, get a lot of my anger too. Although it's like, if you're a woman and you're not angry, I don't, you're probably like, you know I was gonna say like brain dead, or maybe, you know, it's like, if that's kind of redundant to me to say like angry woman or angry Asian woman, or, you know, not an <laugh> like, obviously we're all different people shame.

Sun Yung Shin ([00:25:04](https://www.rev.com/transcript-editor/Edit?token=46k8tmHlMe18ZIq0SBDQUKbMW77hybAPOWljmDPCUa5lqd6LyamXy7apXZzmfBbDku-tbraxXZzoQFniE6IuatkBCPs&loadFrom=DocumentDeeplink&ts=1504.96)):

So shame too. Yeah. I there's, there's just so much violence in, in our world. There's so much violence against girls and women. There's so much violence against us everywhere. We' not safe anywhere. And so I'm constantly thinking about that. I'm, I'm always thinking about also like the missing girls who didn't even get to be born because of sex selective abortions, you know, for because of favor because boys being favored. And so thinking about gender imbalances in different places where boys are more valued. So yeah, I'm really angry. I'm really sad. I'm really as loud as I can be about the things that are happening to us or people who look like us or people who don't look like us. I mean, we just, we there's a lot of violence in the world and that's kinda my lens. I mean, even though I feel like, yeah, there's also just so many miracles in the world.

Sun Yung Shin ([00:26:06](https://www.rev.com/transcript-editor/Edit?token=UlX_pLl_k-bbFEb-vm74kX5faJvNaYTIYPyYra_-hX-r2f6idDBkUzBSgJgxguarzINf5qKrmaB1JGkhRLU-s1LFQrk&loadFrom=DocumentDeeplink&ts=1566.45)):

There's so many beautiful people. There's, there's so much beauty and love and care. Also. I just kind of, am an idealist and think that well as, as writers or people working in, in the public domain in some way, that's our job to criticize society, to ask us all to be better, to point out violence that, you know, seems like our society takes for granted or has accepted. So yeah, I want, you know, I just feel like that's always the literature I've been drawn to. And that's what naturally I write about when I'm, especially when I'm writing poetry,

Adapted Podcast ([00:26:47](https://www.rev.com/transcript-editor/Edit?token=3TFnbNfiwHNe7MnPiNFqt0f4VSRXo5VelU1lP34UZ_hbsmLbCp-qW1vZieuaQe8xlab-EblvW2Ch5FqpV8IVyJrtYZ0&loadFrom=DocumentDeeplink&ts=1607.38)):

You edited a book. A Good Time...

Sun Yung Shin ([00:26:52](https://www.rev.com/transcript-editor/Edit?token=f7jSf_p806tkgYHKPC2yeJhVbfF2aQkET0lGBsOzfQRuErBmUQ_Pugat35NJEDEvDKPkn1sogcjH1UZoexgHta-EiGg&loadFrom=DocumentDeeplink&ts=1612.92)):

A Good Time For The Truth: Race In Minnesota.

Adapted Podcast ([00:26:55](https://www.rev.com/transcript-editor/Edit?token=ybf-LeF48VCx79yEgqTvV9pQZwmTm5iJm_ey6zzznoxj_oQ7yeAhICPcYkqJlUifVUPjpjsJQwSUF-NAaUjD19_uhsM&loadFrom=DocumentDeeplink&ts=1615.68)):

I mean, what, I guess that it's a good segue. What was it like growing up in, you know, one of the, a very white state?

Sun Yung Shin ([00:27:03](https://www.rev.com/transcript-editor/Edit?token=-vA4J-CUYlwuQ8jMvUN11fuAcoGqmZHbn7Sv7vpMk56Rv80_mWyr5DElOEL8bssn_EXoGH0ugoXYO6erq9qFDY0ZZUE&loadFrom=DocumentDeeplink&ts=1623.38)):

Yeah. I actually grew up in Illinois. Okay. so I didn't grow up in Minnesota and I think that fuels a lot of my work in Minnesota because when I got here, I, I went to Boston university for my first year of college and then I transferred to McAllister college in St. Paul. And when I got to St. Paul, I, I just went into immediate culture shock. Like I remember even just driving around the first day that my then boyfriend and boyfriend and I arrived in St. Paul where I'd never been in Minnesota before. And I just remembered thinking, oh, there's a lot of churches and liquor stores here. Like what is interesting, strange place. And then also as soon as I, yeah, as soon as we, we got here, I was just like, oh, there's so many white people, this is such a white place.

Sun Yung Shin ([00:27:55](https://www.rev.com/transcript-editor/Edit?token=QkUr0CIn5hEiMKFSrZ1tV7_BQ27P09GvOygm-tmENlI3H7ekoXbymoZ7EMyhQO1GBUTsRp9JVn7kgS7BLW_4Jnnfv4U&loadFrom=DocumentDeeplink&ts=1675.31)):

And then just quickly as, you know, kind of settling in, it's like, oh, well, everyone on the news is white. Everyone on public radio is white. Everyone in the legislature here is white. Everyone of authority, all the presidents of all the schools are white. You know, most of the professors are white on and on. And so, you know, that was 1990, the fall of 1992, when I got here and in the nineties, it was probably about 90% white as a state. And now it's like 84% white as a state, but the twin cities are, you know, significantly browner than they were, or certainly, you know, 50 years ago. But yeah, so that, and the fact, not just the fact that there were so many white people, because I, you know, was raised by a white family and but in a more diverse environment and at a more diverse and yeah, and closer to a more diverse city, but that it was taboo to talk about race period.

Sun Yung Shin ([00:29:02](https://www.rev.com/transcript-editor/Edit?token=iekZZldciRZU7Hl3vTslOOgAmYqwuGwM7SF3ZuqPsNyYBXNFL5FOqx10WGwKjQAuNmhYqWz916ABzYuqWZee3-X9XDM&loadFrom=DocumentDeeplink&ts=1742.07)):

And so that's, that was my experience from day one. And I, you know, before I came, I'd already been someone who like identified as a person of color was upset about racism was, was thinking through feminism. You know, that started, I mean, in grade school really, I mean, not feminism, but like thinking about race and place and you know, what what it meant to be a Korean adoptee in this country, what it meant to be non-white specifically what it meant to be an immigrant specifically. So those things were even more kind of stark in Minnesota because there were yeah, the overriding, the dominant culture was really like, we don't talk about race. It's not okay. That's, you know, it was also kind of coming outta that multicultural, like, you know, multiculturalism colorblindness, like, everything's great. If we just get along, we can all appreciate our diversity, et cetera, et cetera, which we're still kind of in that moment, you know, in some ways, but

Adapted Podcast ([00:30:12](https://www.rev.com/transcript-editor/Edit?token=1RkmnkpaefkvYn2jo1u3jHVEWLncJBe32KoVGAP_gI2wv92AZnrgIrL8HrhRCEc11cmDSyvZQxiQwdBkieBwsV5T9mA&loadFrom=DocumentDeeplink&ts=1812.29)):

So, and you've chosen to stay here. Mm-Hmm <affirmative> now you've been here, what, 20 years? 20

Sun Yung Shin ([00:30:17](https://www.rev.com/transcript-editor/Edit?token=7P-pgaq3WDcoF66cILas0XRZjy63F3QBFa9kxBindQPbIOt-usPBF4t42PHL4OljvvKNfD7eXt6Heq8D1LvggyFG0YQ&loadFrom=DocumentDeeplink&ts=1817.87)):

Years. Almost 30 years. 20, yeah. Almost 30 years. 30 years this fall, I guess. Yeah. And that's a source of some confusion <laugh> cause I'm also not like a super outdoor, it's not like, like, oh, I love cross country skiing. And so it has like, you know, like it's not because of, I hate winter. I still hate winter, but yeah. I mean, I, I love, I love my community that I've been blessed to, you know, be a part of over the years. I've really, I think the writers of color here, there's so many more now than when I started. And I have always felt like, you know, we've been a tight community who supported each other. I've always appreciated pan Asian pan Asian American coalition building because, you know, they're just, weren't like giant blocks of Chinese Americans, giant blocks of Korean Americans.

Sun Yung Shin ([00:31:14](https://www.rev.com/transcript-editor/Edit?token=-Gr5jyXomb87uo_a9Lc1oiUkj1ax9IzOef4N1KvKTSR00UZbsgeDxhlWJKwfXG8NeqNHR2EosJ-urdXGUP5YSi09TFM&loadFrom=DocumentDeeplink&ts=1874.74)):

Like of course we still have our certain ethnic ethnicity, specific cultures, neighborhood, you know, things like that. But I always got involved with different kinds of volunteer organizing, or I was on different boards or neighborhood boards. And so I really felt like not to, not to over romanticize it, but like that the cultures of people of color, especially in the arts was, was really supportive of each other. And every, and people I knew anyway were in our trying to kind of lift all boats and build together as opposed to being like competitive or, you know, really ladder climby. And I mean, and with poetry, there's no money in the market itself for the most part. And so people do it because they love it and they can't do anything else or because like they can't not do it. And so it's just, it's just, just poetry specifically as kind of a labor of love and as an oral art that brings people together and that is really accessible.

Sun Yung Shin ([00:32:23](https://www.rev.com/transcript-editor/Edit?token=r-LPCjN8Bpu0PO5veii1ppvzlVLVALEN_UkE0fxx0FzlgH9b8HWsrwGvDbx1HQPpvaDxYtaOJye3NLCPY0e98ctGjU4&loadFrom=DocumentDeeplink&ts=1943.39)):

Like, you don't need anything fancy to write poetry. You don't even need a pen, you right. It can be just oral. And so that's one of the things that's kept me here is that the sense of community in the arts? And the sense the creativity. I really think we have kind of some of the best community in the country. I mean, compared to, yeah. What I hear from other people in other bigger cities or on the coasts, like where it's harder to live, cuz it's more expensive and then there's not the same community cuz there's just so many more people. So there there's just more maybe more specialization, you know, in this. So that's just my perspective. Like everyone else would say, you know, something different I'm sure. But,

Adapted Podcast ([00:33:10](https://www.rev.com/transcript-editor/Edit?token=L-82PXZzaOeqYoCWo3SsVQJ-0AivYOoOm_Sk7hyjLEOPSIfUTKu18p0oLItnV5qT52qbd7Y041_es5l_ZUgg80NO4Uk&loadFrom=DocumentDeeplink&ts=1990.67)):

And then many of the writers of color you know, a lot of what they're they focus on is the immigrant experience migration stories connecting back trauma through what their families have gone through. Is that something that you find that adoptee writers are able to build solidarity with other immigrant writers? Mm-Hmm

Sun Yung Shin ([00:33:38](https://www.rev.com/transcript-editor/Edit?token=SIwPP94ijm6TDgXMk4myMmH5OJ288LExEaouqgfr4P99qp7DE0S4Wcv926G2VRsOP33G7LhiOOBjzoH6ZnDTxt-QFDw&loadFrom=DocumentDeeplink&ts=2018.73)):

<Affirmative> yeah, that's a great question. I feel like, yes. And more now than ever. I feel like adoptee writers have a lot in common with, you know, 1.5 generation kids who you know, are growing up American more or less or BI bicultural, tri cultural, whatever. But I, in my experience like my friends who have grown up with their immigrant parents here, they don't necessarily, you know, they have different cultural experiences just baked into their, you know, lives and things. But they don't necessarily have their parents didn't necessarily tell them a lot about their lives or what they've been through or what their grandparents have been through or like country history. You know, and a lot of 1.5 ers aren't necessarily fluent in their parents' language because their parents, you know, wanted to give them ad the advantages of, you know, being really fluent in English

Adapted Podcast ([00:34:42](https://www.rev.com/transcript-editor/Edit?token=aCKCxdYCNPGwuRUG_aUaFTYD0KMotX5CB1sifn0KR6JYMhPMHwp7JFkGlQJ9w2fi87JXo6jp8n-41XoQPShlO-Tx99o&loadFrom=DocumentDeeplink&ts=2082.04)):

And, or sounding like a native speaker.

Sun Yung Shin ([00:34:44](https://www.rev.com/transcript-editor/Edit?token=p1Tw4MER5v7YM7KdsUZo-03Pap_ynqwpfZ6gwv5ph3DMV0KYr_4OssvI0_oeKJIE0Mt45vq6POXnUH0igDzwVQkK_Ww&loadFrom=DocumentDeeplink&ts=2084.739)):

Yeah, exactly. All those things. And so I've felt like there's a lot in the ven diagram of sort of like concerns. I feel like there's a lot of overlap and my experience with the Asian American writing community is that in general, it's been really accepting of adoptee writers and you know, I've definitely felt different in a lot of, especially I think from the fiction world, the poetry world feels a little bit different because there's less narrative usually or can, you know, there's like, I don't really write narrative poetry. And sometimes, I mean, I don't wanna know it was kind of a dumb thing to say, but I, I do feel like a little bit more separation in the fiction and memoir world, but not really. I mean, I feel like so just, and just being a person of color wandering through, you know, day to day who's so much more in common than not.

Sun Yung Shin ([00:35:50](https://www.rev.com/transcript-editor/Edit?token=IAuRSQMLL_kxaUk0H_emqQ-45xNTe2CNwDLzuq3b8HaFYhQQCaO3BlpdYjNKvtwclQKg8ZpZ8kAYzxLHNbEnbKooqkQ&loadFrom=DocumentDeeplink&ts=2150.739)):

And I feel like, you know, we're up against the same, so many of the same gate keeping issues. It doesn't make sense to me to, to kind of build a lot of divisions, but also it, it, I really respect the differences. I would never say like, oh, we have the same experience. I think it can be lonely. You know, I've definitely heard from other adoptees who feel like maybe they grew up in it. Maybe they grew up near a bunch of Asians, but weren't, didn't feel accepted by them or felt kind of on the outside. So I think it really also depends on where you grow up and stuff like that and where you land as an adult. So that's what I would say about it. I think. Yeah. Those differences are for sure. Real,

Adapted Podcast ([00:36:41](https://www.rev.com/transcript-editor/Edit?token=ZfKBFgFTqeoD-5DH-RcjhHlAPFta44bMAYRzjIND2jo2RGnoQp_BlejVq-QfpEkoFFyQNlLCGPmX5iCGY5YOmif6rtc&loadFrom=DocumentDeeplink&ts=2201.469)):

What about other Korean American writers? Mm-Hmm <affirmative> do you feel you're seen?

Sun Yung Shin ([00:36:49](https://www.rev.com/transcript-editor/Edit?token=jjneF8yqDDkAlVpcXkkYiVZdow644SKMj6IpdOv4yXzDMcgRwdWx0UNuGE6pOmOjf5wT4imHsOVsI0ygN8e4A2IEj_I&loadFrom=DocumentDeeplink&ts=2209.06)):

I do. I don't know. Yeah, I think so. I mean, again, I think with fiction and memoir, there's just these broader palettes to explore story and setting in, you know, a much more fully fleshed out way. So I feel like it's maybe more genre.

Adapted Podcast ([00:37:12](https://www.rev.com/transcript-editor/Edit?token=7XziLan58oU9aVkFTB8iyo8kxGFYh9G1yLDsso6mOr-JWPZjfgd0qTAr9rIxCkEWG6cvDCVetQsuyH9FPzFONTksS2A&loadFrom=DocumentDeeplink&ts=2232.82)):

Can you explain that to people who may not have, you know, that kind of expertise in literary worlds? Like why would narrative be, be more of a challenge? Is it because our experiences that we draw from are from white spaces? Mm.

Sun Yung Shin ([00:37:30](https://www.rev.com/transcript-editor/Edit?token=JkVjpdscoYpzKfEo6bY4ogRmW8LMQm-o3yTUwNaYN5HPsT1_ZBv25OlF_cXLrdnZKLzSVSFquFPHrGj5vWo53BCgwXo&loadFrom=DocumentDeeplink&ts=2250.75)):

I think that even from what I've heard from other, you know, like Korean American writers or writers of color, especially like my age and older you know, was very hard to find like a, a mentor with your cultural background. It was very hard to find peers or mentors. Not only not from your background, but who wouldn't kind of Gaslight everything that you're doing. And that still happens today, obviously. I ha I hear from a lot of younger writers in my classes or in whatever that they're having the same experiences that older writers have had. So back to the genre question, I mean, I think because in say a novel, you, you can have like an adoptee character interact with a, an non adoptee Korean American character, or you could have several adoptee characters, several different types of Asian American characters, or just characters from, with different identities and different backgrounds.

Sun Yung Shin ([00:38:38](https://www.rev.com/transcript-editor/Edit?token=Uv1Dwe0T55MBRofEBYVmdGYHMjG4y7GYE2JDxNmf9UPJTV4ObbYtfB3Uf2av4iN6TSjlQt6Zda43fkdZQqp-q7-jQEo&loadFrom=DocumentDeeplink&ts=2318.66)):

And then you can have that, you know, kind of like it's a pool table of interactions. And then you can, you can show what you wanna show in terms of emotional impact and yeah, a, a story's arc, a character's arc in their over a certain amount of time. And because the kind of poetry that I write, maybe, you know, maybe has characters, maybe doesn't have characters is not trying to build a world like a coherent world that actors are moving through over time. It's more about just different kind of existential situations. It's more about emotional experiences. It's more about images and textures and things that are kind of yeah. Might seem more transient or it's more about the language itself, you know, maybe it's more it's yeah. That it's, it's less you have to make a little bit more effort with poetry depending on the poetry.

Sun Yung Shin ([00:39:38](https://www.rev.com/transcript-editor/Edit?token=QJLhGhM9usvx9K3e3fFkAB6xQVhDi9RY7no1nDD8K1BPlq2E-f38S0fgxRhmMs71WLFSpaRpdpK_flUr2fv7fnM6qzg&loadFrom=DocumentDeeplink&ts=2378.4)):

Just like you might have to make a little bit more effort to it's it can be more expressionistic or impressionistic. It can be more fractured or yeah. Maybe deliberately like disorienting, which fiction can too, like, I don't even believe that there's that many differences between the genres, but in terms of the professionalization, there are, yeah, the professional spheres are, you know, there's quite a few differences, but yeah, if, if many of the, I'll just say if many of the Asian American novels of the past hundred years or whatever, have dealt with immigrant issues and like generational different differences between parents and children, especially with coming of age stories, like, yeah, I'm locked, you know, we're locked out of that experience because many of us, most of us don't have access to our Korean families. And regardless we didn't come over with them, we didn't, we weren't kept by them or we were taken away whatever.

Sun Yung Shin ([00:40:41](https://www.rev.com/transcript-editor/Edit?token=JGx8lRRuM5zzMGOF3T0psu6wPbjxGkNhEEjjjiNn4WU8BX1YzEY3aXZM_7fK7kr6V9Fnl6sFlboE3ADCmVykb3EYSNI&loadFrom=DocumentDeeplink&ts=2441.969)):

And yeah, I definitely did feel left out cuz I still haven't really seen a novel that shows my experience by an adoptee, you know? And so I am trying to write a novel I'm working on a young adult novel that I'm trying to, but it's speculative. So it's, it's actually about cloning, but there's also adoption in it, but it's not like a, it doesn't follow kind of like my life as an adoptee. But I think adoption memoirs have been really, yeah, real, those have been really amazing. And we've had a lot of, we, you know, we've had several, several good ones

Adapted Podcast ([00:41:28](https://www.rev.com/transcript-editor/Edit?token=7zCh9B5rZI96qTz9KZGUG81lSJLOGZP3VISjLdlNXARTp3H_-77iYrfePDc6qFEz5NUliYWWQE4wdokbfEU_PNOWw_A&loadFrom=DocumentDeeplink&ts=2488.34)):

And our, you know, the adoptee experience I feel like is just really primed for, you know, all this creativity and imagination that, you know, we live with ghosts, there's ghosts cosing through us. Do you find that that is something that you also are just aware of? Just the, that just the ghosts in, in our existence.

Sun Yung Shin ([00:41:54](https://www.rev.com/transcript-editor/Edit?token=Ke-aHd74a3FXvaWyn-qtJFVJhCJSo5l7xjUz370_CPQMS4F4R-c-jneMwiRCYQo5BuoZpt6k5oL9tWCGEd_QmQlRde8&loadFrom=DocumentDeeplink&ts=2514.77)):

Yeah. That's, I'm so glad you brought that up and that's exactly right. You know, we're really I mean, Koreans are haunted to begin with by all the trauma of the 20th century and ongoing militarization. And then adoptees, I definitely would say, yeah, it's a really haunted experience. It's an experience of, you know, ambiguous loss as coined by Dr. Pauline Boss from the University of Minnesota. And so I think, you know, ambiguous loss is a type of haunting where there's not no closure, there's no body, right. Specifically whether dead or alive, there's no body and there's no sometimes access to story or narrative. Like if you have a missing in action relative, or, you know, a relative who's been kidnapped and there's been no body, there's no story. You don't know what happened to them, whether they're alive or not, you know, where they are, what happened to them.

Sun Yung Shin ([00:42:57](https://www.rev.com/transcript-editor/Edit?token=9Pd9rmT-pZfVb2tpkd28I4bnHXyT1TMrPUqssOKfeDlY7KJHa8VLRncyDMhVUXGAs_omfoEim6U1zSHFnFcaCRYHz-4&loadFrom=DocumentDeeplink&ts=2577.98)):

Yeah. And because our relationships are like everything in our, you know, species, that's just like the biggest torment is to not have not have access to the relationships that are so fundamental to our wellbeing, to our, our sense of home, our sense of place, our sense of self. Yeah. And I think it kind of goes both ways from what I can tell from like birth mothers and birth families, you know, we're often secrets adoptees are, and that, that affects, you know our birth parents for the rest of their lives. It affects our birth siblings, whether they know about us or not, you know, it's just like secrets just affect everything around the person who's holding the secret, even if no one knows about the secret. Right. so there's something about that. It's like a dual ghost situation. Like we are haunted by ghosts, but we are, we're like a living ghost that our families or our, you know, maybe one or two parents or grandparents or whomever was around, you know, we're haunting their lives too in different ways, you know, and, and we're kind of a, yeah, we're sort of like haunting the body politic of, of South Korea as well as like exiled surplus children as expelled citizens, as people who've been stripped of their political belonging, civic, belonging.

Sun Yung Shin ([00:44:34](https://www.rev.com/transcript-editor/Edit?token=u4m5Bz23eBRxlrC3tcGA45gEj86rTOfGhiXU-2pwxg2hVm6GrDUUK7DtrkO5dA0oDJs-UICQvVm7L2IQeqxTBb0CqpQ&loadFrom=DocumentDeeplink&ts=2674.739)):

So I think that's a really, it's a very apt way of thinking about it. And I wanna recommend this book called this book by Avery Gordon. Who's a white American scholar anthropologist, and I can't remember the title of something with haunting or, and then also like grace chose first book haunting the diaspora and then her newest book tastes like war as two books. As three texts that I always return to in terms of thinking about haunting and she's also an anthropologist grace Cho. So I think that's not a coincidence the way she thinks so rigorously through, she's not an adoptee, but her mother is Korean and her father is a white American.

Adapted Podcast ([00:45:24](https://www.rev.com/transcript-editor/Edit?token=9nhfB1efZ6JAa0HjHjkLQtSHsx1IOhAsSKPxCLvDZ8jN8WSznhNRJJ-GtiEi0KI7PRQryekTvnujKrJ8JrpE345AKeo&loadFrom=DocumentDeeplink&ts=2724.05)):

Yeah. I was just thinking like, when you've been away from like, let's say away from the states and you come back, someone told me they were recently told they're a credit ghost cuz they don't have a lot of credit history. Mm-Hmm <affirmative> and it's almost like we show up to the doctor's office. We're like a health ghost. Right. We don't have a bank of knowledge of, you know, our ancestors, our ancestry

Sun Yung Shin ([00:45:51](https://www.rev.com/transcript-editor/Edit?token=L4-WvisVfdma5MWl9oFASX-QN6KTM626sGnzeKszMU6yPGGE_y-jT4Tp9QscIJrjAmERWHFVfrjKmjaLS6MJxxDG6bU&loadFrom=DocumentDeeplink&ts=2751.39)):

Kim Park Nelson, Dr. Kim Park Nelson. She, she, I remember sh her book, which is called "Invisible Asians," but she was thinking about or she has co like coined the term Colony of One. I think she either coined that or was gonna use it by another scholar. And so that has always stuck with me. That's been years since her book came out. And so that idea of the colony of one, because we were so isolated, most of us were so isolated growing up from other, either from other adoptees or from Korean community Korean story. And so that's like, oh, wow. Yeah. That just really hits like how lonely, what a lonely existential experience it is. And so I'm often if like I'm giving a talk or something, I often try to talk about how adoption is an existential condition and it's not just about, oh, right. Like now you have a family, a home clothes, food everything's I mean, and sometimes you don't have a family home food clothes, like people get re-homed, people are abused, people are abandoned again, you know, adoptions are disrupted. So yes. Anyway, the medical ghosting, absolutely. I've been really interested in like medical humanities and doing what I can to be part I've been part of some like health professional discussions.

Adapted Podcast ([00:47:22](https://www.rev.com/transcript-editor/Edit?token=R4z3rd_CzaGamyZynVplWhQbLpvGH_3GYjXvNcfNmWhVq1pt-QgvUAcLHLEPLoYXhT9zD1wfbcUrNjJPVNMBsDSoVXo&loadFrom=DocumentDeeplink&ts=2842.98)):

Do you wanna read just one more passage. Sure.

Sun Yung Shin ([00:47:27](https://www.rev.com/transcript-editor/Edit?token=B80AF9DPpqTizu3akFAZM4hGh7isaY_R59qJRu4tNpcU-Wq6wMEv5K2dMaCZFlkgXfUFCQibdgtdYqlmHR5eqpO4TTw&loadFrom=DocumentDeeplink&ts=2847.12)):

Maybe this one's really an adoptee ish poem and it's short. So it's called our country laundered us. And this is kind of riffing off the idea of, you know, child laundering, who, and that was coined by a white adoptive fathers scholarship work. Of course his name's excuse me, David Smolan. Oh, wow. The middle-aged brain really comes through once in a while. Dr. David Smolan he's an adoptive father. Okay. So I think he's a law law professor. Our country laundered us right into the paper, the forest, the bread crumbs, the pebbles, the stepmother, the father, the dead mother, the broom, the cage, the sugar, the flies, the tongue, the branch woman, the lingering laundering, the bars and the branch, the zebra, the camel, the sheep, and the manger, the God and his angel, the devil, the birth, the accident, the white light, the heat curse, the burning, the midnight sacrifice flight. Finally clean.

Adapted Podcast ([00:48:40](https://www.rev.com/transcript-editor/Edit?token=yx9XBgqsaQGJbSl3dkwA0__SW8R3QMpZ657LthmZ-ApYp0Zdcm3bcHozcfGVZ76LPyxmP5FQ7lhQsVOlRpgydIt4UUo&loadFrom=DocumentDeeplink&ts=2920.489)):

I, your writing is so lyrical and colorful just the imagery.

Sun Yung Shin ([00:48:46](https://www.rev.com/transcript-editor/Edit?token=L3R1Y0S8JL1V0JA6w82qkyFSwCwy28v8c2yGEyUHkonYbOe61Rk4Dl011HCO-PkfTYBoaK9t6CF_MCnDR4S5PjlSTEg&loadFrom=DocumentDeeplink&ts=2926.56)):

Oh, thank you. I mean, a lot of that, like that poem is really a Hansel & Gretel poem. Right. It's really like a Jesus Mary and Joseph poem. Like a lot of those images are, are just images from my childhood that, you know, keep coming to the surface because they're like archetypal. Right. And of this, I keep like this archetypal family keeps coming up in my work. Because it's really, I mean, it's like kind of all about like abandoned children at, at its heart in some ways of this, you know? Yeah.

Adapted Podcast ([00:49:21](https://www.rev.com/transcript-editor/Edit?token=GS9nZYV0R2fHmQnR6Qn9jYL2dPnO6DJyw-HUwVIwWvyGZDTUXazpDl8_hySNjKLMLI28D89pz559iZ6HnPuLQG2-bFg&loadFrom=DocumentDeeplink&ts=2961.29)):

Does your adoptive family come out in the work too?

Sun Yung Shin ([00:49:25](https://www.rev.com/transcript-editor/Edit?token=WaQO4sAHYPwBqx7jKWGHgJhNyQHD4iJgvsXPsLlCnm7cKb_aSPky3XObsWX4l63ogMN7cGmufookbWIl3JIYE0uNSdY&loadFrom=DocumentDeeplink&ts=2965.54)):

I mean, I feel like they do. I never name them, but they're really present they, yeah. I think that they do, you know, I have an older brother who's also adopted, but he's a domestic white adoptee from a couple like the town next to where we grew up kind of thing. And he was adopted, I think while he was still just dating, which you know, is I think an unethical practice, but that is a side conversation maybe, or maybe not. But yeah, so growing up with another adoptee but who was having a different experience, a different racialized experience really brought out a lot of different things about kinship, I think. And so I'm always kind of thinking through those things and he has kids now. And so that's like the sec next thinking about their experience as white children of an adoptee.

Sun Yung Shin ([00:50:27](https://www.rev.com/transcript-editor/Edit?token=MVWqbcrXCEx0pHmxeJdGHBhX5gigub_Amh8a2dKQjf-sdDeqQobqigiLBL9mrTwJZYYIMwScf0plhYfQCBVAnJ077yU&loadFrom=DocumentDeeplink&ts=3027.5)):

And my experience has mixed race kids of actually two adoptees. Their dad is also was an in family adoption. He just recently found his birth father and grandmother in Mexico, their Mexican through Ancestry.com. And so, yeah, I think I'm always thinking kind of about through that nuclear family. And I have kind of like a dollhouse in my mind sort of like a theater. And so my it's really my fam it's like over my family's, like my real family that I grew up with is definitely part of that construction, as well as just the construction of the nuclear family kind of in America.

Sun Yung Shin ([00:51:26](https://www.rev.com/transcript-editor/Edit?token=T3DteEEeFQ7HmJGaHmlOvZSgFogX-T-_QF1R4vFcKxeuagY-BHXSmNdzFOe9lbSPSSqJ9kVm4TOFel0JCtudzZx1WQE&loadFrom=DocumentDeeplink&ts=3086.55)):

My dad, we kind of re we, I would say we reconciled as he got older and ended up being closer to his death, but I didn't talk to him for 10 years. We were estranged after I graduated from college because he became very invested in like anti-immigrant rhetoric and emails and racist, just crap. And we just couldn't get through it. I could, we couldn't come. I, you know, I wasn't gonna let it go and we couldn't get on the same page around it. But he kind of mellowed out later. And also as he got sicker and sicker, and also, I just had a forgiveness burst at some point that just kind of came out of nowhere. And, and he and my parents divorced when, when I went to college and so they were separated. And yeah, my mom is, is still doing well.

Sun Yung Shin ([00:52:21](https://www.rev.com/transcript-editor/Edit?token=h34vVK-IJnwuqqCwVpBKQK3cQI56A0XBNW29SYgjUKcPEQt3cehe8TgPI_8lBVz-ntxZnUM5AhAH5o8vBks8IFrnmuI&loadFrom=DocumentDeeplink&ts=3141.83)):

She's 78. She lives in rural Illinois. And we're, I, I would say, I mean, I wouldn't, I wouldn't say from my side, it's, it's close, but I think that we have a good relationship and I think it's, close-ish, you know, but she's not like my confidant that I like, she doesn't read my books cuz she's not a reader. She, you know, but I share things about my life with her and she, you know, knows my kids and all of that stuff. So I would say we have a good relationship, but you know, as an adoptee I've always felt pretty detached from them. I also have good relationship with my brother. Actually our dad's death, I think brought us closer together. And he's really a great guy and yeah, I, I mean, I'm glad I grew up with a brother and I'm glad that I have a sibling it's even though we remember things super differently about our childhoods and fought a lot. I think that it's helped me build, I don't know. I think it was a resilience building <laugh> endurance event. Yeah.

Adapted Podcast ([00:53:28](https://www.rev.com/transcript-editor/Edit?token=efoSXUwZu3nJpNJL4puBC5-izlZJAtlHvJmBIYbO0VdRYJMx1Qc92jA2DCGOHfs3e5kt_QJpf_Tb_Kj5QArMMKpqP1M&loadFrom=DocumentDeeplink&ts=3208.719)):

I mean, do I mean, do you, do you think it's any coincidence that your life criscross adoption so much?

Sun Yung Shin ([00:53:34](https://www.rev.com/transcript-editor/Edit?token=X6IHyeZXdFObUKxNPXKTGov1USXRCa8B7sLRUKGy9WdmnuAFdbptJVQBPWCXMQQ-wQtxp7DoagKL5ouTu2050WjWV14&loadFrom=DocumentDeeplink&ts=3214.95)):

Yeah, no, I'm, it's definitely like very locked in. Because I keep like all of my partners since that marriage, I mean, we're we're we got divorced all my life partners as an adult have all been like either foster P care people, people fosters former fosters, former like adoption candidates or adopted or children of adoptees. And these aren't things that I go looking for. But it's also like if I, I mean, I can't really be close to anyone who doesn't understand my experience as an adoptee. They don't have to be a Korean adoptee. They don't have to, you know but they have to under certainly accept. And it's just the, that, that's just the way it's happened. And so it's like, even though that wasn't part of my plan or something that I was even thinking about, and even with my kid's dad you know, it's like,

Adapted Podcast ([00:54:35](https://www.rev.com/transcript-editor/Edit?token=368HMWMOvM-3_5AgShIy_oUUu0QFM46shvhzwTfSdMg1wdynFDp7eAddLUtbF2xNXzxarOh-14skGb_pB2Ww9FMVHlo&loadFrom=DocumentDeeplink&ts=3275.87)):

You were drawn to people.

Sun Yung Shin ([00:54:37](https://www.rev.com/transcript-editor/Edit?token=St06RH_I43-EInTkcgzcr-jmFsKMLuGGLf5WtnM6aNRHdkPeO1zL6qlHpEFJoGQGe-NWuvxE3Fk9SlbI2naeX3kxMlw&loadFrom=DocumentDeeplink&ts=3277.16)):

Yeah. Like wounds <laugh>, you know, like I'm not saying it's the super healthiest thing. But I'm definitely drawn to people who have yeah. Experienced some kind of loss in that way.

Adapted Podcast ([00:55:00](https://www.rev.com/transcript-editor/Edit?token=sTC92QmzAvOiGnS1kDHo4MOVliMlIlLf7zR1dqR9RXVo4XQEXFsK2scBGGUO502L5IXiMBxXw7U424GyY09dtruL6EI&loadFrom=DocumentDeeplink&ts=3300.63)):

Young, this is my last question. Unless you had anything more you wanted to talk about, but you know, you touched on the point that a lot of us may have been raised by racist in racist families or you know, parents that maybe didn't even realize they were racist. Do you think that that's really had an impact on the way you parented your own children? I mean, they're adults now, but did you sort of made it more cognizant to be anti-racist in your parenting?

Sun Yung Shin ([00:55:31](https://www.rev.com/transcript-editor/Edit?token=oqOWcLFtwFqjDkcQ0_INilc0FT7rXPAA7Pd7VfKj9LFnR36u7_g77J5HpN9PWBzk9OCpn1yy0gEp9tGKbu2_FCsgcuE&loadFrom=DocumentDeeplink&ts=3331.969)):

Yeah, definitely. And I mean, I should say actually they're just like big kids. Like they are like, my daughter's in college and my son lives on his own and works, you know, but like, they're still, like,

Adapted Podcast ([00:55:41](https://www.rev.com/transcript-editor/Edit?token=7XoPwo0WkjwZ1dBjOPMFULFXFVXjkYaHeJfaOW7VKUdkT6QaXywTGIEdlbPhVCKH8yB2Onqe2D68vHOm4CUSSSxo_ko&loadFrom=DocumentDeeplink&ts=3341.969)):

They're

Sun Yung Shin ([00:55:41](https://www.rev.com/transcript-editor/Edit?token=L8mNbe-ODn6AmzKtUUUxL2JwkPIXgjpf6NvadHwJRzNqG01Zr6N-w6tgGABF-7_IrTmMJpqiJPF3VvQ6UMPatl0oXfg&loadFrom=DocumentDeeplink&ts=3341.969)):

Still here, kids. They're still kind, they're still pretty kid ish. And also as like older gen Zers, like their childhood lasts longer. Like it just does, it's just, we're a different society, but yeah, that's a definitely I mean, I think my parents were really good about RA like much better than in my, from my Minnesota friends, because like I said, like in, in my experience, growing up in Illinois, near Chicago, like it was not taboo to talk about race. People were like openly racist and, or people had friend, you know, people had relationships with across race because even though Chicago itself is a very segregated city, there's just way more people of color. There's way more opportunity to either work with or be living near or eating the food of, or whatever other people. And so my parents never tried to, to like tell me that I was white.

Sun Yung Shin ([00:56:42](https://www.rev.com/transcript-editor/Edit?token=7vk9x3RIDDXGob9SJd73xY2S6VKYX-D2YhRT9dOtKFU0UolBWiaSUJtSgm7wInYDpZ_RGK7W6Re_90JqiB0isKaL-gI&loadFrom=DocumentDeeplink&ts=3402.739)):

Like some of my Minnesota friends, especially like around my age. They always were very clear, like you're Korean, but you have us citizenship, you know, the term people of color wasn't part of their consciousness, you know, it was like, but there, wasn't an attempt to try to force me into a certain type of whiteness. And they weren't ideological about it and they're not, they're not evangelical Christians there wasn't like a saviorism aspect in the same way as I see with some other families or some other people have been through. And so I was really race conscious because like I had a black principal growing up in my grade school. I was also really aware that, you know, things that my mom would say like that were racist, but not like aggress <affirmative>, but not like aggressive or like yeah. Like things like, so, you know, in our town, our, our suburb Brookfield, Illinois is kind of close to it's like 20 minutes from downtown.

Sun Yung Shin ([00:57:48](https://www.rev.com/transcript-editor/Edit?token=ohBunUrIiLo5n7cIKZRtAvZniszBZkMlm_W5yoVjcFeF_NTfhe1zhF5YMgIBMLq6RELJtx9XKkrNsiBbC9-l3r-OOMM&loadFrom=DocumentDeeplink&ts=3468.34)):

And it's a lot of like Polish, Irish some Latinx families kind of working class, like yeah, a lot of Italian and Polish kind of families from back in the day. And anyway, there was also a train tracks, like freight train tracks near our house. And on either side was like where black people were allowed to live by our, you know, racist society. And so things like language, you know, my mom would say, be careful when you walk through the colored part of town, you know, and that was her way of trying to protect me, even though, as far as I know, she'd never, you know, it was like media indoctrination. She did not have like personal experiences of, you know, being the victim of violence by the black people in our community or anything like that. Like it was racist for sure.

Sun Yung Shin ([00:58:41](https://www.rev.com/transcript-editor/Edit?token=8k0xPRBSlsXlsbKd60B56GoD4i0S0X1ZOyvT6o97H68xhefgjxIr0ttWTGPd06iEBbvqOyYhr5xSZm1YO5gxw5yRVac&loadFrom=DocumentDeeplink&ts=3521.67)):

And then had on my dad's side of the family, like who all are from south side of Chicago and still live in, most of them still live in Chicago, you know, N word would come up in just like regular conversation. And so I was always really hyper aware, right. Like we grow up and we're like, sometimes we can kind of just forget and we're just a kid and whatever. And then there's other times when we realize, oh, we're hyper visible. Like when we go out with our family and people are looking at us or whatever, whatever. So yeah, I've always been really aware of racial difference and I've always thought it that the, the ways that we were separated didn't make any sense to me. And so I knew that when I became a parent, I wanted that to be a big part. Like I wanted my kids to go to, to a diverse school. I wanted them to live in a diverse neighborhood. I wanted the people around them, their adults, around them to be, you know a lot of people of color, a lot of Asian Americans. So they'd have role models and it wouldn't be weird and they wouldn't be isolated.

Adapted Podcast ([00:59:53](https://www.rev.com/transcript-editor/Edit?token=OsCUnGrmHC6lR88zOmHhn-tvhbyqKBHq-UN-C8bXdfiICK9WYUlwhbUKrN_2693V0WVJRA21x_d1mfExEsu3fWXE3_A&loadFrom=DocumentDeeplink&ts=3593.42)):

Sure. Was it hard to pass on this? A Korean identity?

Sun Yung Shin ([00:59:59](https://www.rev.com/transcript-editor/Edit?token=0en32haPNvuc7lQETYnc13Hq-2nYGAEP4sW2t78CyffZp-C7kmM6U_RB4qpWStoz0kmLgllUZK2oRnxAGVi8ENXEOrQ&loadFrom=DocumentDeeplink&ts=3599.73)):

I, you know, I got to ask my kids how they feel about that. Like I took them to Korea in 2018 and it took me a long time to get a around to it. But I was still, you know, it's like, every time you go, I mean, it's still, it's this intense for an adopt.

Adapted Podcast ([01:00:15](https://www.rev.com/transcript-editor/Edit?token=seuIs3gJAdz1kPEG3kC2f5E5yr9LIAKryfiL22SSKl4_cm-xmu60lDGkmnF1HWUfrtAeWo43hJoKHQAF0ffUepkq3VU&loadFrom=DocumentDeeplink&ts=3615.88)):

It's not an easy trip. Yeah.

Sun Yung Shin ([01:00:17](https://www.rev.com/transcript-editor/Edit?token=0eeEQCNWM8H1iNEV1f83xvw_OmXqguGAdr2xxFi1txv_LWyPtA_O0F30m3HJ_a5osBCTrka08J9uIci_gdw-eYY2-8E&loadFrom=DocumentDeeplink&ts=3617.28)):

It's an easy trip, you know, there's a lot to negotiate and it's just like different every time. And even though I got to the point where it was like, it didn't feel traumatic to go there. It's still just, there's just a lot to deal with. So I did what I, I feel, I always feel like, oh, I should have done more. Like I should have sent them to Korean language class or something. But I also think they would, you know, I probably brought that up and they were not into it. So I do feel like, oh, I could have done more. I wish I'd done more. But I also realistically felt like when I think of it, it's like, you know, we kind of did our best. Our kids are really aware of, of adoption issues. They're aware as I could have done about, you know, we, we did have Korean food and Korean stuff around and it's like now, but we didn't have like streaming.

Sun Yung Shin ([01:01:14](https://www.rev.com/transcript-editor/Edit?token=Go0QT_agO5O5VpCOzMLNPOAxEbbFD-HsiZ5Ydwuyk9V5sBq-BFTJhcQnW7Wnj5FyL5Vlrw0zIw7LCd79e6ypbt5Adi4&loadFrom=DocumentDeeplink&ts=3674.74)):

There was, there was no, you know, like there was not Korean TV on Netflix and all of this other stuff, so that this flourishing of right. How you and Korean culture. So it's much easier now in some ways we can watch parasite together at home, you know, or whatever. So yeah, I feel like it was challenging also not being with a Korean American partner, although it like so many, it's just really can be really individual. I do feel, you know, I do mourn in the loss of like, oh, I don't have Korean grandparents for them. I don't have Korean cousins for them. I don't, you know, so, and I do feel like that's affected their sense of, you know, they do feel a little bit more unmoored than people who have like a big extended, you know, family, whether it's like, oh, they have a Somali family or they have a, you know and so it does feel like, oh, I have to, I try to give them as much grounding as possible. And also let them know that like, if they feel a little unmoored, like I get that. And I'm sorry about that. And I wish it wasn't that way. And it's okay. You know, it's okay to feel that, or it's okay to be mad at me for that, or it's whatever they feel about it is. Okay. And it's gonna keep changing through life, you know,

Speaker 4 ([01:02:48](https://www.rev.com/transcript-editor/Edit?token=Np9lDttoWuC3uWjNAu_Yn0TDWizMBRyRubeJk0U37pYXykrjEXcuaYOvD_qXlYxAhtvQgURjRNXI_0BYQ5nEevFpPW4&loadFrom=DocumentDeeplink&ts=3768.23)):

Can I ask what your doc, what you know about your origin

Sun Yung Shin ([01:02:51](https://www.rev.com/transcript-editor/Edit?token=QQ0B_nil0rTBa_ACo2QyJcEOwKslpcyjFrJWof6x3pkxXD77VlYDEzBN6WoWnhMnIgQTiQOMfzW8yJtF58IxBFX6G3Y&loadFrom=DocumentDeeplink&ts=3771.5)):

Story? Yeah. Yeah. So my paperwork says that I was found at I've got two there's, two different documents. One says I was found at halt in Seoul. And one that says, I was found at a particular police station in Seoul and then processed and probably stayed at like a, you know, Holtz baby center, whatever for a few days. And then I went, according to my paperwork, went to a foster family for another half a year or like that I was about nine months. I seemed to be about nine months when I was found. And then I went to foster into foster care and then was adopted, I came over at the age of about 13 months, but there was a delay, like several months delay because of having a cold or something. So there's like a gap- there's something that's a little fishy.

Sun Yung Shin ([01:04:00](https://www.rev.com/transcript-editor/Edit?token=1L3jQQAHbC10d4I4viHPaZ1TI7bwBwX2TYFkJ1cHDmbUkNBlpsfGyldaDx6aBxtj12TOHv59AjM-4Ucl8FLM_tteA4A&loadFrom=DocumentDeeplink&ts=3840.2)):

Like, I don't know. I mean the whole thing is fishy. Right. But yeah. And my foster family was like four adults and a dog. And I, I did a search like through halt. I got a few more documents. I also went to the halt agency with a translator and asked to see the rest of my file. And they were like, well, okay, here's what we can give you. So there's more that I can't, I don't have access to, I don't think it's necessarily parental information. It might be like my foster family's information. Cuz that's, I'm not allowed to know that either. And then I was brought over by a Christian missionary escort from Texas. And I actually found her through Facebook, but she's like quite elderly. And so I was just kind chatting with her children. And didn't, I don't think I ever got to talk to her, but I didn't really need to, but yeah, so that's pretty much what I know. Like, do you feel like your search has

Adapted Podcast ([01:05:17](https://www.rev.com/transcript-editor/Edit?token=v4WX8t7NCWZP2c2vCGnDnClgA-mNOq5kdxqNIGYff7bUbxbiY1qvb8b38iFTsjAApxhdonHtZcb3yuresgyUgmQ6OV0&loadFrom=DocumentDeeplink&ts=3917.43)):

Concluded?

Sun Yung Shin ([01:05:18](https://www.rev.com/transcript-editor/Edit?token=vQvVrEYGHrjehG4oZ-ijYEoXqcLb1hzZJrSw35iSx5maw9AURCWlYL4DK21UuS--R3gN_sA85zA4hIeUY7HVP59Smrc&loadFrom=DocumentDeeplink&ts=3918.27)):

Like it has, I mean, I've taken the two DNA tests. I haven't found any close relatives, you know, like third to fifth cousin, there's all these people like right in like California, Korea, Vietnam, China. So unless there's some kind of DNA that pops up or like if someone in my family is searching for me and they go to halt, like I did put a thing in my file that says like, here's my legal name now? Yeah. I, I don't know that there's more that I didn't do a TV show and I didn't do any ads, but like there was just so little, I don't have a, you know, birth date or I do have a found date. So that could be a thing. Like if there was someone looking for me and they remember where they left me in approximately the day, you know, it was like January 1975 at like 9:00 PM. That would be a way, but yeah, I don't think there's that much more that I could do, which is, you know, I think about a lot for sure.

Adapted Podcast ([01:06:25](https://www.rev.com/transcript-editor/Edit?token=HqiF_FytC2g5_kr_iWgpdHDe7AnqjJieaF_k2u08RMTNx13E2Ioq_pH6-lLm17pGpfSPxIP3i8ylRNlylK6VkNFQnaE&loadFrom=DocumentDeeplink&ts=3985.05)):

So, well, Sun Yung thank you so much. If people want to, well, first of all, how can they buy your book.

Sun Yung Shin ([01:06:32](https://www.rev.com/transcript-editor/Edit?token=3drOaGCsXs94Nd3SZlVqkwUBtgIFUfwo_0YLHNRAyfXwTxdb1BqVB99FvYKMJWBrzJo_tF9uZXrZAYMpz9KNZRcIWpg&loadFrom=DocumentDeeplink&ts=3992.73)):

Yeah, they can. I mean, I, if, if they're ordering online, I really recommend Bookshop.org

Adapted Podcast ([01:06:41](https://www.rev.com/transcript-editor/Edit?token=ojtA5P8jk7pS_aaC_EXK1P6kNBrdyypLS7o6MZoOAaLxHNzmOtvXNGHTzANCgKNEtHfjmHDWxR6W4_NfeJIlyUw5CCA&loadFrom=DocumentDeeplink&ts=4001.66)):

Bookshop.Org

Sun Yung Shin ([01:06:41](https://www.rev.com/transcript-editor/Edit?token=f2jq8ez2JrglGTUp0AU0ItSSzitT6LGCjWfnrMhFnKL_iudt86AnJDdyC5rEqDrTTyDhUN4P_uMoRbOVIW8Jd_VQ4Fs&loadFrom=DocumentDeeplink&ts=4001.73)):

Bookshop.org? Anyway, they, they support independent bookstores, but also if they're in the, in Minnesota, they can, it's being carried at Moon Palace books in Minneapolis, Next Chapter Books Birch in St. Paul, Birch Bark books in Minneapolis. And you know, I would Subtext books in St. Paul's been great about carrying my work and majors in Quinn. So really anywhere books are sold, you can also get it directly from Coffee house, but you know, the local bookstores are really wonderful. Yeah.

Adapted Podcast ([01:07:17](https://www.rev.com/transcript-editor/Edit?token=ogT_oY_q--0opo4riCJKlTrEAkcKVRI5Pm7PHuW3q8xRb2uzJ89Upw9ZnlMx0AjoM2YhWR8kDLH1WTA2U8EElV8jRfY&loadFrom=DocumentDeeplink&ts=4037.64)):

Yeah. And what are the other, what are your, what are your other imprints? Oh

Sun Yung Shin ([01:07:20](https://www.rev.com/transcript-editor/Edit?token=hizWnYWuStOfY3vGXEySUpOTQ-WKFM-w0ZI-n4tM1A4TTM1Yno_9_2oB5O4IQ3c0xk5LePGR_zjfPmPcAJZSOUpsWBU&loadFrom=DocumentDeeplink&ts=4040.48)):

Yeah. So Outsiders Within: Writing on Transracial Adoption, our second edition came out last year from University of Minnesota press. And that's the book that I co-edited with Jane Jeong Trenka and Julia Chinyere Oparah. And that has 50 some contributors, mostly adoptees of color. And some scholars who are also adoptees and some scholars who aren't adoptees, but are real, you know, allies of adoption centered research. And then the food book that came out last year, also what we hunger for refugee and immigrant stories about food and family. That's a Minnesota historical society press book, and you can get that anywhere as well as a good time for the truth race in Minnesota, which came out in 16, still widely available, and sadly still, you know, necessary as violence against people of color continues. And then two children's books, Cooper's lesson, which is bilingual, Korean and English.

Sun Yung Shin ([01:08:29](https://www.rev.com/transcript-editor/Edit?token=AMdEDuKoCM7L73uoPGQS11tGQMCT5L2vLlc_8anPbYIR1R6CsROYkGdcV9Ste2cWI1xAozuRfCyUuHmhrVzHeVc3yzQ&loadFrom=DocumentDeeplink&ts=4109.47)):

It's from Lee and Low books in Chicago, and then have a new co-written children's picture book coming out in October. Co-Written with Diane Wilson. Who's a Dakota author who lives in Minnesota, John Coy. Who's a children's book author who lives in Minnesota and Shannon Gibney, who is a mixed, biracial Black adoptee novelist, and anthology editor. And, you know, very good friend. We have a book that's coming out in October. It's called where we come from. And it's kind of a weaving of all of our ancestry stories as well as kind of a big picture like human evolution book.

Adapted Podcast ([01:09:11](https://www.rev.com/transcript-editor/Edit?token=Oxqpbl0UOV_Am1V40rsmKiQGDeI71S3BnXgWZF2uszVck69T_4_Mu_ZaRmrzZV_3XOSpSJ4dXYS7tBQN5Rhi6ly2RUs&loadFrom=DocumentDeeplink&ts=4151.72)):

Well, thank you so much. More to come.

Sun Yung Shin ([01:09:14](https://www.rev.com/transcript-editor/Edit?token=bNrq1pQIINwYcKcQZs4kcDCUltTL1cAGWv46aVdqc0zN8wW_B-tc4-PCfIe7hQ1Mr10O5Qo5yqIzDaxIpvhPX3UrYfI&loadFrom=DocumentDeeplink&ts=4154.46)):

Thank you so much, Kaomi. I really, really appreciate your time.

Adapted Podcast ([01:09:26](https://www.rev.com/transcript-editor/Edit?token=FCsW17uXKYONOeVkQ_g3PqY4J2Kz_BUhCy8J22kh0t8ttTVbxEALSHVMHZpGCa-E3z77tN2OwVihYLkT6EZE4wy9ZWQ&loadFrom=DocumentDeeplink&ts=4166.06)):

Thank you, Sun Yung. I also wanna thank our new and sustaining patron supporters and all the listeners who keep coming back for more each season, this podcast will be on summer break, but feel free to comb through the more than a hundred episodes in the archives. It's also a good time to explore other adopt podcasts or even unplug and take a break yourselves until next time.