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TOPIC

The Influence and Application of AI Translators on the Publishing Industry and the Import and Export of Copyrights

Written by Kai Song (Editor-in-chief at Hanbit Media)



AI technology is advancing rapidly and transforming the way we work. These technological developments are affecting many areas of our lives, and the publishing industry is no exception.

The use of Neural Machine Translation (NMT), such as Google Translate, which emerged in 2017, as well as Naver's Papago, DeepL, and Microsoft Translator, is growing dramatically, and the publishing industry is joining this technological trend. Its use is expanding from simple business emails to book introductions, copyright marketing materials, subtitles for book trailers, speech-to-text technology, and more. This means that a fundamental shift in working tools and business structures is taking place. This article examines the influence of AI on the publishing industry from an editor's perspective.



Yoon-Seo, an 8-year editor at a publishing house near Hongdae University in Seoul, the capital of Korea, starts her day early in the morning. She dives into her research, scouring various resources to find books that will appeal to young readers. Sitting at her computer with a cup of coffee in hand, she first browses Amazon to check out the latest

trends in children's books. Among the books published in various languages, English and French titles are particularly popular among Korean children these days. While she can read and write English to some extent, she knows very little French. But, this language barrier is not a big problem, thanks to the evolution of AI translators and the availability of experts (professional translators) when needed.

Checking her email, she finds the latest rights guide and book recommendations from a local French agency. Yoon-Seo carefully reviews the list and thinks about which books would be suitable for Korean children. Before 2017, it was difficult to understand and curate foreign content, but the recent improvements in AI translators have changed the way she works.

After lunch, Yoon-Seo searches local news sites. She collects information such as new books for children and interviews with famous writers, which become important references for future import and export decisions. The language barrier sometimes hampers progress, but Yoon-Seo finds a way around it in various ways. Her English is getting better, and she has started learning French from the basics with the help of AI. She constantly seeks to present a broader world to children.

Throughout the afternoon, she organizes information and makes plans for tomorrow, then leaves the office when it is time to go home. Yoon-Seo is proud of her work in helping children experience the wider world.

Low cost, high performance

AI translators boast extraordinary efficiency. They are incredibly fast and cheap, even when compared to human translators. With some popular free services, you can translate mass amounts of text in a few seconds to minutes. The efficiency is even greater when it comes to the fast production of publications and the research phase of rights import and export. It became convenient to find foreign sources, get a general idea of the content, read reader reviews, and make decisions. The time spent on review has been dramatically cut down.

| Translator | Release Year | Characteristics |
|----------------------|--------------|---|
| Google Translate | 2006 | <ul style="list-style-type: none">- Supports more than 133 languages- Able to translate texts, images, and voices- Improved accuracy with NMT applied in November 2016 |
| DeepL DeepL Pro | 2017 | <ul style="list-style-type: none">- Supports more than 800 language pairs- Provides high-quality, accurate translation understanding of the context based on neural network- Provides glossary for more than 60 language pairs (DeepL Pro) |
| Papago | 2017 | <ul style="list-style-type: none">- Supports 16 languages- Able to translate texts, images, voices, and conversations- Able to translate real-time conversations- Developed by Naver, has strengths in translating Asian languages |
| Microsoft Translator | 2003 | <ul style="list-style-type: none">- Supports 129 languages- Able to translate texts, voices, conversations, and documents- Provides offline translations- Improved accuracy with NMT applied in 2017 |

Source: Information from each translator's official website

The advantages are not limited to the fast speed and efficiency. When properly used, translators can help small and medium-sized publishers knock on doors in global markets that they would otherwise have given up on due to lack of resources. It opens the door to reviewing and producing publications in multiple languages. Small publishers used to have limited opportunities to export their works, producing once or twice a year and pitching them to agencies, but now they can organize and distribute a list of titles every month. Compared to the traditional process of translating abstracts, this significantly saves time and money, while breaking down language barriers to reach more international publishers.

Neural Machine Translation (NMT) opens a new horizon

Machine translation has a long history, starting with code-breaking in the 1950s, moving through the 2nd generation of statistical machine translation, the 3rd generation of neural network-based translation, and now the 4th generation of transformer models. However, it is only since 2017 when AI translation was introduced, that its potential to break down language barriers between countries and facilitate exchange and communication has flourished. Neural Machine Translation (NMT) is a form of translation technology based on AI and deep learning that processes the entire sentence as a unit to understand the context and provide a more natural translation.

By understanding the meaning of the entire sentence instead of translating words or phrases individually, it is able to produce more accurate and fluent translations.

This is a significant improvement upon the 2nd generation of Statistical Machine Translation (SMT) methods, and the difference in performance is especially noticeable when translating long sentences or complex phrases. It has a high level of naturalness and accuracy in translating between different languages as it learns from huge amounts of linguistic data. Advances in this technology not only improve translation quality, but also speed up translation and expand the possibility of translating different language pairs. Its use is growing in the fields of global communication, multilingual content creation, international business, and education. It is also opening up new possibilities in the publishing industry, contributing to the translation of books and marketing materials into different languages and enhancing communication with international readers.

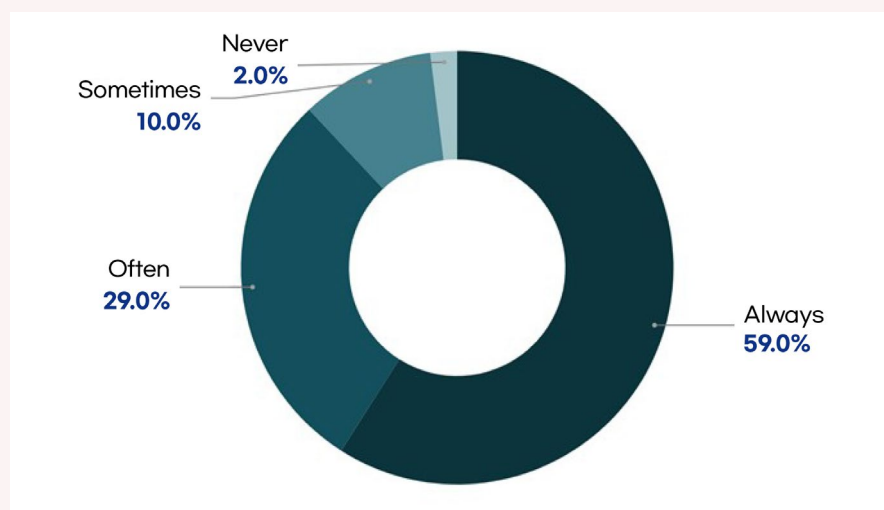
| Generation | Release Year | Characteristics | Strengths | Weaknesses |
|--|--------------|---|---|---|
| 1st generation Rule-based machine translation (RBMT) | Late 1950s | Uses predefined linguistic rules | Consistent translation based on clear rules | Lack of flexibility, poor adaptation to new languages/ expressions, high maintenance cost |
| 2nd generation Statistical machine translation (SMT) | Mid 1990s | Uses massive parallel corpus- based statistical models | Data-based flexibility, high adaptation to various languages | Quality depends on data, poor understanding of context |

| Generation | Release Year | Characteristics | Strengths | Weaknesses |
|--|--------------|--|--|--|
| 3rd generation Neural machine translation (NMT) | Early 2010s | Processes the entire sentence based on deep neural network | Excellent in understanding context, capable of natural translation | Needs massive learning data and computing resources, difficult to find the cause of an error |
| 4th generation Transformer | 2017 | Uses transformer deep-learning model for parallel processing and understanding context | Highly accurate and natural translation, excellent in understanding the relationship between words in a sentence | Needs advanced computing resources, could be difficult to find the cause of an error (hallucination) |

Balanced coexistence

Q. How much do you use AI translators (Google Translator, Papago, DeepL, ChatGPT, etc.) when doing market research for the import of copyrights?

(Based on replies from 113 editors. Survey conducted in March, 2024)



Experts in the publishing industry generally agree that the widespread use of AI translators is bringing positive changes to the market. However, due to the lack of accuracy and contextual understanding, a human expert's review is essential when drafting copyright contracts and making important communications. To address these issues, Machine Translation Post-Editing (MTPE) is becoming more common.

The advent of AI translators is an inflection point in the publishing copyright import/export market, as they have enabled greater accessibility, reduced costs, and saved time. These benefits will shine brightly when properly balanced with professional translation.

SPECIAL PROJECT

[Book × Plant]

Korea is Now All About Plants!

Written by Shin Hye-Woo (Botanist)

By their very nature, books are vessels of knowledge encompassing all fields. Endless topics can be written about depending on the material and message. In the [Book × ___] series, experts recommend Korean books in their respective fields that you've been curious about but had trouble discovering more about. Now, let's jump into the infinite world of books through the collaboration of books with various fields.

Childhood dreams inspired by the beauty of plants

My first dream in life was to be a botanist. I was only 6 years old - a kindergartener. It was thanks to my mother, who loved to grow plants, and my father, who loved nature so much that he took me on trips whenever he could. The fact that I grew up in the

countryside and was always around plants was also one of the reasons why I wanted to be a botanist. However, my brother, who grew up in the same conditions, was not interested in plants, so maybe it wasn't such a great destiny. Yet there was one thing that was truly destined - books. My mother bought me a copy of *Flora for Kids* (Yerimdang) when I was 6 years old, as I spent every spare moment observing or drawing plants. It was hardbound, big like a picture book, and weighed a lot because it was an encyclopedia, with lots of pictures and text. I took it with me on trips and looked at it every day. I still have it to this day, torn and tattered. Because I looked at it so much, I eventually memorized most of the plants in the book, and even now, as a botanist, I can flip through it in my head and find plants at any time.

Until the beginning of the 1990s, there were very few flora books for children in Korea. The book I received as a gift was a very rare publication, the first book for children by a writer who mostly wrote flora for adults. The photos and text were larger than those for adults, and there were some cartoon characters, but it really wasn't all that different from the adult version. Compared to the wide variety of children's flora in the market today, it's a little harder and more formal. As I looked at it every day, I wondered one day: what does the person who wrote this book do? When I asked adults, they told me he was probably a botanist. From then on, my dream was to become a botanist. My dream was to be able to keep observing my favorite plants, and this book showed me a way to make that a reality.



Flora for Kids

I started college as a major in natural sciences. I took a broad introductory course in the natural sciences and then chose a real major in my sophomore year. I chose biology as a sophomore because I wanted to study wild plants, and I definitely didn't want to go into agriculture, forestry, or horticulture. I wanted to study plant taxonomy, and that was something you could do at the master's level, so I went to a biology department that had a plant taxonomy class, and I started going to labs instead. This was a very strange choice for my friends who were in the same program as me as a freshman. Most of them chose biomedical engineering, which could lead to medical school, or computer science or science education, which were popular - but I chose biology, which was not popular at all. Furthermore, it is typical for undergraduates to spend a week or two in a lab in their senior year to work on their senior thesis, but I went to the plant taxonomy lab every morning as if I were a graduate student. My

friends were even more puzzled that I chose a plant taxonomy lab rather than a genetics or molecular biology lab, which were popular within the biology department. They didn't understand why I was willing to do the hard work of walking in and out of musty specimen rooms, collecting plants, and pressing specimens in the mountains in my hiking boots.

Although I always told myself that I had no regrets because I chose to do what I loved in the best way I could, in reality, I had a lot of doubts. It's true that I didn't have anyone's support until I finished my PhD. My parents respected my choice, but they didn't really know what exactly I was doing. I felt anxious and challenged. Plants? Who cares about plants? How can you get a job and make money studying them? Shouldn't you be studying agriculture or horticulture? Where can you use the plants? Why are you studying wildlife? These were the things I was often told. Studying plants for more than 10 years, I was a non-mainstream person in Korean society and academia. I could relate to the few people I met in the lab or at conferences, but they were also worried about their future. In fact, I saw many seniors doing completely unrelated work after their PhD.

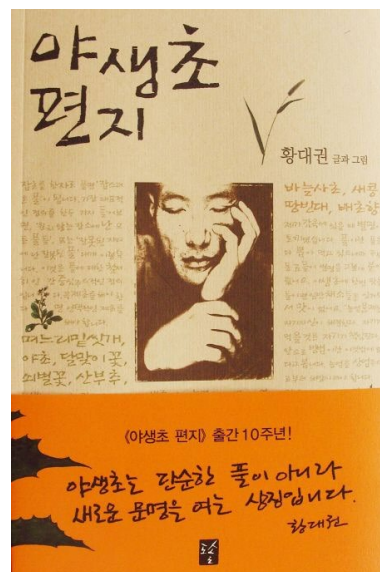
Plant lovers

At the end of the PhD program, I could feel a little bit of a change happening in Korea. Before, loving plants was considered a hobby for older people, and it was even seen as a little bit old-

fashioned to grow plants or take pictures of them. But, then that changed, and people started to say that they like plants, too. It was kind of like a trend, kind of like coming out, but for me, it was a very welcomed thing. New words were coined, like plant butlers, pet plants, and plant-eriors, and new botanical gardens opened up, both public and private. I was worried that the trend would fade away like a flash in the pan, but it seems like Koreans' love of plants is here to stay, because at first, I thought it happened out of nowhere, but when I stopped to think about it, it was a natural phenomenon. After the Korean War, Korea developed rapidly, focusing on economic growth and urban construction. And now, we have entered an era of thinking, longing, and appreciating nature.

I thought about what books were hugely popular in the past, when people had little interest in plants - and one popped up right away. *A Wildflower's Letter* (Dosol), published over 20 years ago. The book is an essay written by a writer who was unjustly imprisoned in Korea's then-turbulent society, observing the plants he saw in prison. The plants he encountered were mostly weeds growing in the corners of the prison, which he initially plucked to cure his chronic bronchitis, but later found comfort and enlightenment by observing and growing them. The book is especially heartwarming because it is accompanied by the writer's relaxing drawings of plants. As a student I would only read floras, but reading this book, I could feel empathy with the writer. Of course, the floras were very interesting to me, but I

was happy to read the writer's feelings and thoughts that weren't in the floras, and I was glad that someone else felt the same love for plants as I did. However, I think there were more people who related to the simple daily life and hopes of the writer, who was unjustly imprisoned at the time. Of course, there must have been some people who were more interested in plants like me. Anyway, it is a book many Koreans have read, and even if they haven't read it, most of them know the title. I think it is a very special book, even now, because the writer and the situation he was put into are so unusual, and he tells the story through plants.



A Wildflower's Letter

Unlike back then, many books on plants are now being published in Korea. Many are imported and translated, and books related to plants are being published in various fields: gardening, growing pot plants, general books on botany, flower arranging, plant drawing, children's books, plants and humanities, plants

and art, and so on. I am particularly pleased about the general books written by scholars who study plants like me. In the past, academic books and floras written by botanists were published steadily, but very few general books were published. You might think that scholars were too busy with their academic activities to publish them, but it was probably due to the social atmosphere that was not interested in plants. You might also be concerned that books written by scholars are difficult to read because the content may be somewhat difficult or hard. However, when I look at new books these days, I'm delighted to see that there are a lot of friendly and interesting botanists out there, and that botany can be approachable and friendly. It is good that books written by botanists have specialized knowledge in their field of study, but also convey a unique perspective and enthusiasm that can only come from someone who has been around plants for a long time.

I recently enjoyed reading *Universe Called Plants* (Sigongsa), a book by a botanist who specialized in systems biology. Systems biology is a discipline that looks at elements at the genetic, molecular, and cellular levels to find relationships between them and analyze their interactions from an integrated perspective. The writer studied the effects of protein structure on plant growth as a graduate student and is currently working in the UK on how plant cells recognize pathogen signals. I studied the taxonomy, phylogeny, and conservation of plants as a graduate student and am now expanding my research into plant ecology

at a lab in the US. I found it interesting to read something by a writer who is similar and yet different from me - in terms of age, being a female scientist, studying abroad, and working in a lab. On the one hand, I learned a lot about how another botanist from a different field than mine wrote about science in a way that anyone can understand, gave examples, and applied her field of research in her daily life. I realized that even though we call the field botany, the details of our research are very different. I wish more scientists would write about their research. For that reason, I'm grateful that a book like this was published.



Universe Called Plants

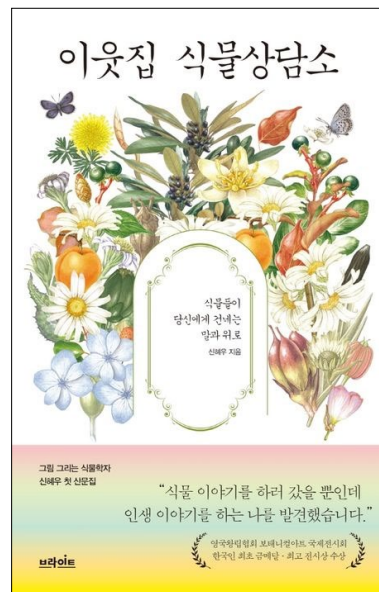
Consolation from plants: Plant Counseling Center

I naturally became curious about the public's sudden interest in plants - why they are interested in them, how much they know about them, and what they are experiencing. I had been in the

lab for a long time, never worked in a company, and most of the people I knew were botany majors. Lab life is usually mixed with daily life, from morning to evening, sometimes without any concept of time. After such a life, I suddenly became curious about the outside world. Then, in 2018, I spent a year in the US lab where I am currently working, and I was impressed by the activities of the senior researcher, who was the most prolific researcher in the lab and was also very passionate about public education. I realized that I would like to do something similar in Korea when I have the chance.

When I returned to Korea in 2019, I opened a free counseling center where people could talk about plants. I met with various people once or twice a month and counseled them. Although it was a counseling center, there was no special place or anything professional about it. I just wanted to know what people were thinking and feeling about plants, and help them if I could. People shared their thoughts and experiences about their plants, not just about growing them. Unlike what I expected as a botany major, where I would just pass on knowledge, I had an amazing experience. And I didn't want those amazing moments and stories to disappear, so I decided to write them down, and published the book *Neighborhood Plant Counseling Center* (Bright), a collection of stories from two and a half years. Most of the course - running the counseling center and publishing the book - took place during COVID-19. It was a period of precious memories - a time when we needed to comfort each other and

especially think deeply about the environment. Now, after the pandemic, I'm back at my lab in the US. I'm still getting news about plants from Korea. I wonder how far the Korean love of plants will grow. I'm glad I studied botany because there are more people who can share their love of plants every day.



Neighborhood Plant Counseling Center

EXPORT CASE

Korean Literature in the American Market

Written by Lizzie Buehler (Translator)

I began translating Yun Ko-eun for a literary translation workshop in 2015, as an undergraduate at Princeton University. Little did I know at the time that ten years later, I would still be translating Yun's work. *The Disaster Tourist* (Minumsa), her first novel to be published in English, came out with Counterpoint Press in 2020. Her short story collection *Table for One* (Munji Publishing)—Yun's debut publication, which was released in Korea in 2008—will come out in English with Columbia University Press in April of this year. I'm now working on a third book translation of Yun's forthcoming novel *Art on Fire* (EunHaeng NaMu Publishing), and I hope to continue working with her for years to come.



Korean (left) and English (right) covers of *The Disaster Tourist*

The publication timeline for my translations was affected by the COVID-19 pandemic. Although I translated *Table for One* before *The Disaster Tourist*, its publication date was delayed by several years. This resulted in *The Disaster Tourist* being Yun’s English-language debut. Ultimately, I think that this was a good thing. *The Disaster Tourist*’s American publisher, Counterpoint Press, is a trade press, able to attract a broad audience—including readers who might be wary of translated literature or fear that it’s “too academic” for them. Unfortunately, due to the pandemic, we weren’t able to promote the novel with in-person events and readings, but in spite of this, *The Disaster Tourist* received quite a bit of attention. *The Atlantic* published a review of the book, and it won the CWA Dagger for Crime Fiction in Translation and was longlisted for the Dublin Literary Award. Since *The Disaster Tourist* was published in English, it has also been translated into French, Chinese, Turkish, Polish, and Japanese. It’s exciting to see how the translation of a text into one language can encourage

translation into other languages, expanding a writer's readership internationally. I may be translating Korean books into English, primarily for an American audience, but I don't think my work as a translator is limited to Korea and the United States. This was made evident last summer, when my Latvian roommate went home to Riga on vacation and texted me a photo of *The Disaster Tourist* on display in the English section of a local bookstore.



The Disaster Tourist on display as a featured book at the Brooklyn Public Library in fall 2023,
The Disaster Tourist on display in the English section of a bookstore in Latvia

Now that Yun Ko-eun has an English readership, it's the perfect time for *Table for One* to be published. Short story collections—especially those published by an academic rather than a trade publisher—can have a more difficult time attracting readers than novels, but since readers already know and love Yun's work, they won't be as wary as they otherwise might. Translated literature—and particularly Korean literature—in the American market is also in a very different place from where it was ten years ago.

The typical American reader is now much more interested in international literature, and academic publishers like Columbia University Press have done a wonderful job promoting literature in translation not only to scholars, but also to casual readers who are curious about literature beyond the often-myopic bubble of the American literary market.

I think that much of *The Disaster Tourist's* success with non-Korean readers has come from the fact that the book deals with contemporary issues that we are all facing, regardless of where we live. Climate change, the weariness of being a cog in the global capitalist machine, gender inequality: these issues look different depending on where you are in the world, but no one is untouched by them. Yun writes about them in a Korean context, but she also shows how they are global problems. *Table for One* is similar, and despite the fact that it was written over fifteen years ago, the stories it contains still feel timely and relevant. I'm excited to see how readers continue to respond to Yun's wackiness and creativity.

BOOK TRIP

[Into the Book ㉑]

The World Grows in the Wait

Seoul Station and Palaces: Walking Tour of
Seoul's Traditional Landmarks

Written by Kim Kyu-Sung



One Hundred Shadows

“There are a lot of people waiting for something in the (Seoul Station) square. The homeless uncles, lady ‘Guichani,’ people from churches, and even the officers from the police district are waiting for something.”



Many foreign visitors inside Gyeongbokgung Palace

The essence of waiting is to attune yourself to the other person's time. Waiting for the person's arrival, the heart, or happiness is all centered on the other person. Park Young-Ran's novel, *The Seoul Kid* (Woorischool), captures how two brothers grow through their waiting for Iron Man through the eyes of a boy. Two brothers, aged 10 and 18, await the "Iron Man" who left them behind. When the older brother gets tired of waiting and sets out to find him himself, the younger brother begins to wait for him, too. As the child learns to wait by thinking about his brother's part-time job at a convenience store, talking to the older girl next-door, and spending time with a homeless woman in Seoul Station Square, the square opens up to the child with a gentle warmth though it may not be large.

The House of Myself (Woorischool), a story about a 17-year-old girl protecting her grandmother's heritage in a two-story house,

and *Welcome to the Midnight Store* (Changbi), a story about an 18-year-old boy keeping watch over a convenience store in the middle of the night, Park Young-Ran's stories of hope for children who are often left out of the spotlight, invite readers to visit the beautiful sights of Seoul.

The symbol of waiting:

Seoul Station and Culture Station Seoul 284

Where in Korea symbolizes waiting? Many people would say the airport, but Seoul Station Square is a place of waiting where the romance of train travel, meeting, and parting coexist. Countless people meet, part ways, say goodbye, and feel grieved. This is reflected in the square of Seoul Station.

Seoul Station was built as a wooden building on July 8, 1900, and was renamed Gyeongseong Station in 1923. After about 3 years of construction, it was completed in 1925 as a station (now Culture Station Seoul 284) with mixed Renaissance and Baroque style. In 1947, it was renamed Seoul Station and has long been a symbol of the capital city. However, as more space was needed with the opening of KTX, the function of the station was given over to the new Seoul Station next door, and in 2004 it was transformed into Culture Station Seoul 284. So, why not visit Seoul Station's new and old stations, where the old and the new coexist, and feel the anticipation of the future and the nostalgia of the past?

Currently, Culture Station Seoul 284 hosts thematic exhibitions by

season. The “Railway Culture Exhibit,” a collaborative exhibition, will be held in April, and there will also be a tour program for the interior and exterior spaces according to the schedule. The station is closed when there are no exhibitions or events.



The new Seoul Station (left) and the old station “Culture Station Seoul 284” (right)

In the book *The Seoul Kid*, the older brother always lets his younger brother go with him “as far as the square.” Deep down, the younger brother knows he won’t be able to follow, but he wants his older brother to come back soon, so he says childishly, “Next time, I will come with you!” The way the younger brother doesn’t want to see the suddenly enlarged square after his brother disappears overlaps with the people waiting longingly for someone in the Seoul Station, making the audience hope that they will all meet the other person at the end.

The neighborhood of Deoksugung Palace, where cultural hotspots are located

“I once went to Deoksugung Palace with my older brother.
From Seoul Station to the place,
we walked along the alley behind.”

The path from Seoul Station Square through Sungnyemun to Deoksugung Palace is easy enough for anyone to try, just as the protagonist of *The Seoul Kid* walked along with his brother. After a 30-minute walk, you will arrive at City Hall Station, which is full of urban cultural attractions, including the Seoul Museum of Art, which is mentioned in the book, as well as Deoksugung Palace and the National Museum of Modern and Contemporary Art’s Deoksugung Palace Hall.

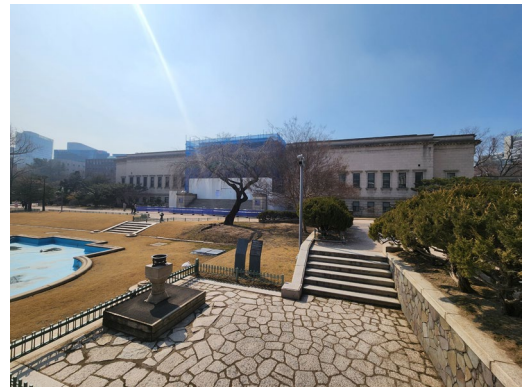


Seoul Museum of Art (left) and the stone wall street of Deoksugung Palace (right)

If you come out of exit 1 of City Hall Station, you will immediately see the main gate of Deoksugung Palace, and Deoksugung-gil on the left is the famous Deoksugung Stone Wall Street. Every

Korean knows the legend that lovers who walk down this street together until the end will eventually break up, and it is even mentioned in the hit song “Gwanghwamoon Lovesong” by Lee Moon-Sae, a representative singer of Korea, with the poignant lyrics, “There are still lovers along the Deoksugung stone wall street, walking together affectionately.”

The Seoul Museum of Art, located at the end of the stone wall street, is a newly constructed building that preserves only the front of the former Supreme Court building, built in the 1920s. There are six exhibition rooms from the 1st to the 3rd floor of the main building, with one being used for permanent exhibitions. The other 5 rooms host various special exhibitions related to contemporary art.



Deoksugung Palace's Seokjojeon (left) and the National Museum of Modern and Contemporary Art's Deoksugung Palace Hall, former the west hall of Seokjojeon (right)

Originally used as a royal palace by King Gojong of the Daehan Empire (Korean Empire) in 1897, Deoksugung Palace was called “Gyeongungung” at the time. The buildings that remain today include Seokjojeon, Hamnyungjeon, and Joonghwajeon.

Seokjojeon (石造殿) is a Western-style stone building built by King Gojong to be used as a bedroom and reception hall. It is currently in operation as the Daehan Empire History Museum. Built in 1938, the west hall of Seokjojeon used to be the royal family's art gallery, and is now the National Museum of Modern and Contemporary Art's Deoksugung Palace Hall, which is currently closed, but will begin exhibitions in May.

Two palaces representing the Joseon Dynasty: Gyeongbokgung and Changdeokgung



Gwanghwamun (left) and Gyeonghoeru (right)

Although the protagonist is only 10 years old, he is a grown-up child who can walk alone from his home near Seoul Station to Namdaemun Market, Gwanghwamun, and Changdeokgung. When his older brother, who went looking for Iron Man, doesn't return for more than a month, and when the size of his world gradually grows out of proportion to his age, his world expands despite the absence and neglect.

From City Hall Station, where Deoksugung Palace is located, simply walk along the eight-lane road heading north, and you

will soon come across the statue of King Sejong the Great and Gwanghwamun. Since Gyeongbokgung Palace is a must-see tourist destination for foreigners visiting Korea, you can easily see crowds of people walking from Gwanghwamun Plaza toward the palace. In particular, many tourists, both foreigners and locals, dress up in hanbok to enjoy Korean culture, as it is free to enter the palace wearing hanbok, with many rental shops nearby.

In particular, the paths leading to Geunjeongjeon and Gyeonghoeru are always crowded with people. Geunjeongjeon was the throne hall of Gyeongbokgung Palace, where state events such as greeting officials, receiving envoys, and court banquets were held. Gyeonghoeru is a pavilion built on a pond, where the king enjoyed large banquets with officials.



Donhwamun Gate (left) and inside view of Nakseonjae Hall (right)

Turning east from Gwanghwamun, walk past Anguk Station and Insadong, and you will find Donhwamun Gate, which is the entrance to Changdeokgung Palace. Changdeokgung is the only one of the Joseon Dynasty's 5 great palaces to be listed as a UNESCO World Heritage Site (1997). While most of

Gyeongbokgung Palace's quarters were newly built in the 19th century, many of its buildings, including Injeongjeon Hall, remain in their original form, adding high value to them. Along with Gyeongbokgul Palace, this palace was part of the "two-palace compound system" (兩闕體制) and was a popular space for many kings, as it remained the main palace for more than double the period than Gyeongbokgung Palace. In particular, Nakseonjae is the most recently inhabited palace quarter, as the imperial family of the Daehan Empire lived there until 1989.

While *The Seoul Kid* is a heartbreaking coming-of-age story of a marginalized child, the spaces in Seoul featured in the book are places that both Seoul residents and visitors to the city will want to visit at least once. Plus, since the book itself showed that the streets are "kid-friendly," why not take a walking tour of the city this spring?

ONE-LINER QUOTES

Why We Read Fiction

Pharmacist's Pick

Written by Park Hool-Ryung (Pharmacist, writer)

Park Hool-Ryung is a pharmacist and writer who runs "A Bookstore That Is Yet Dependent." With the goal of "Book & Fun," which means that the fun of reading books shouldn't be missed, the writer grows with readers and customers. (Instagram: @a_dok_bang)

Most countries in the world today are deeply concerned about their aging populations. It is ironic that while we are living in an era of prosperity, benefiting from industrialization and advanced technology, the number of young people who will take the lead in the country is shrinking. This is also true for Korea, a country with a rapidly aging population. This often leads to conflicts between the young and the old, as they have different goals. This uncomfortable reality makes me wonder what it would be like if

it were fiction. The world of fiction either nakedly shows reality or distorts it. This is why we read fiction.



Your Later Years

Park Hyoung-Su, Hyundai Munhak Publishing



Time is not on the side of the young,
as much as it isn't on the side of the old.
It will eventually betray all living beings.

In the book *Your Later Years* (Hyundai Munhak Publishing), Jang Gil-Do retires from his job as team leader of the National Pension Service's Retirement Pension TF Team. On the surface, he appears to have worked for a healthy state organization, but the team was actually tasked with secretly eliminating pensioners as the country's explosive aging population ran out of money to fund pensions. Jang Gil-Do has spent his entire life loyal to the state. But after retirement, he is forced to turn against the state, because he found out that his wife, who has been ill in the hospital for a long time, had been paying into the retirement pension and has eventually become a pensioner. This means that his former organization is coming to terminate his wife. The retirement pension that was supposed to help individuals have a better retirement was actually preventing them from even being able to enter retirement. The state in the novel chose to put off reforming the complex retirement pension system and instead

opted for a secretive and easy way out. The idea that fiction both reveals and distorts reality is maximized at this point. Did they not foresee the current state of aging 50 years ago? I'm sure they had planned for the future quite seriously back then. But, things don't always go as planned. If so, who is to blame for the failure of social forecasting, and where should we start to correct it? What would I do if I were Jang Gil-Do?

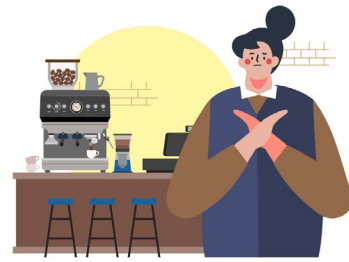
The subway moved at the speed of an old man eating. But nobody complains. After all, only those with plenty of time to spare ride the subway. Jang Gil-Do looked around. Each of them had a look on their face that either said, "I'm experienced and know everything," or "I'm embarrassed to be old." The former was hardly convincing, and the latter was all too obvious. To compensate for their free rides, young people's subway fares have long since exceeded the cost of a small meal. Thanks to the cheap labor of the elderly, it's no wonder that young people who can't even get a decent job are unable to use the subway.

- p72~73

"Do you think you have any chance? Do you think you can win? No. If you think about it, you are just as hopeless. Time is not on the side of the young as much as it is not on the side of the old. It will eventually betray all living beings. Fight, and by the time you look up, you will be too old to fight." - p134



Yuna's Spring
Lee In-Ae, & (and)



I'm not pity.
That's rude.

Recently, in Korea, there has been a growing interest in the lives of people with disabilities. The lack of public transportation facilities that can be used by people with disabilities “on a daily basis” has been brought to the surface. In fact, just trying to use public transportation with a baby carriage is enough to show this, but no one except the disabled person or their family seemed to care. Frustrated, people with disabilities decided to take the subway during the morning rush hour. While it was in the name of “protest,” they had a right to ride the subway at that time of day. Thinking about it, I don't remember seeing anyone in a wheelchair on the subway or bus on my way to work. Did they really have nothing important to do in the morning, or were they just complying with social pressure to make life easier for everyone else?

In the book *Yuna's Spring (&)*, the protagonist, Sun-Ae, is a woman with a cut-off career. After giving birth to a child and suffering from depression, she falls into a religious cult. She even takes her child to the cult, which leads to a divorce with no division of property and no parental rights. Thinking she will

end up dead, Sun-Ae is desperate to get a job anywhere, and out of dozens of applications, she finally lands a job at a company. However, oddly enough, her first assignment is to take care of Yuna. Who is this Yuna? Well, Yuna, as it turns out, was a developmentally disabled woman who was hired by the company as a temporary contractor, working in the in-house cafe. Yuna was able to communicate pretty well and make a few different types of coffee. Although she struggles with learning new things, she eventually picks up the pace. In fact, Sun-Ae didn't have to do much.

The special thing about this novel is that the main character, Sun-Ae, is portrayed as a truly "ordinary person," with the same concerns and behaviors that most of us have when we see a person with a disability. She feels overwhelmed by the need to be nice and to care for her, and she even frowns on Yuna when she constantly sends her meaningless texts like "I love you," "yes," and "why" after work. Sun-Ae doesn't have a particularly strong sense of humanity, though she is the protagonist. That's why Sun-Ae's slow, gradual, and unhurried connection with Yuna gives us a lot to think about. What do adults with developmental disabilities really need, what is the environment surrounding them like, how do they spend their days, and how do people without families age? Lee In-Ae's characteristic repo-like novel makes it even more realistic.

Everything was a mess. I stepped back into society to prove my usefulness after being abandoned by my family, but I felt like I was drowning in mud from the first minute. It was a hell with no end in sight. What slowly rose out of the murky mess was the face of no one else but Yuna. - p56

I'm not pity. That's rude. - p96

“Ms, don't give her hope if you are not going to take care of her for life. She has already had enough of the people who gave her false hope and went away – her parents.” - p202

KNOWLEDGE

Recent Status of Korean Webnovels

Written by Lee Yung-Hee (Cultural researcher)



Recent status of
the webnovel
industry



Technological
development and
webnovels



Size of the webnovel
industry

The size and the current status of the market

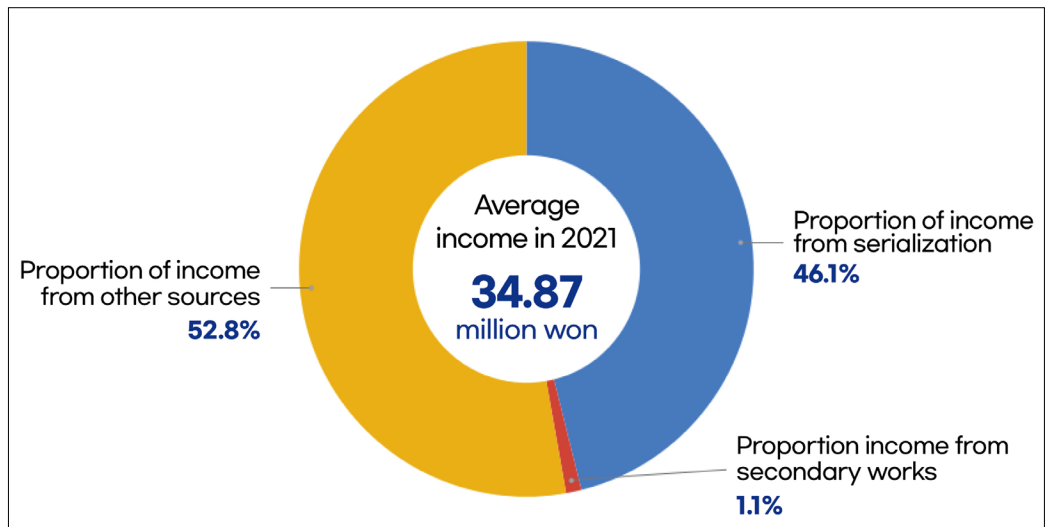
The webnovel industry, which was officially recognized in 2013 with the NAVER Webnovel Contest, has nearly doubled every year since then - expanding to a market worth 1 trillion won by 2024.

It has firmly established itself as one of the pillars of the Korean content market alongside webtoons. Media mixing is actively taking place through the content value chain centered on Kakao and Naver, and this potential has attracted many creators to take on the challenge of writing webnovels full of dreams.

According to the “2022 Status Survey of the Webnovel Industry” published by the Publication Industry Promotion Agency of Korea (KPIPA) in 2023, the number of webnovel users in Korea was estimated at 5.87 million, and the estimated revenue of the entire webnovel industry was worth 1.39 trillion won. This is an increase of more than 400 billion won from the 600 billion won estimated in 2021. Based on these numbers alone, the future of the webnovel industry seems very rosy. The market is growing, and the possibilities seem endless. However, when you look at the creators behind the scenes, the market is rather grim.

The survey also asked 500 webnovel writers with an average of more than 8 years of experience, at least 4 completed works, and 2 ongoing serialized works, about their creative environment, and discovered that they spend an average of 6 to 12 months on a single work, working an average of 4.3 days per week and an average of 5.5 hours per day. Their total annual income averaged 34.87 million won in 2021, of which less than half (46.1%) came from webnovel serialization, and most said they earned their living from other sources unrelated to webnovels. In particular, the proportion of income from secondary works was insignificant at 1.1%.

Annual income and proportion by type



Regarding the average price per work, 27.8% of the works were paid between 100,000 won and less than 1 million won, followed by 19.8% of works paid between 1 million won and 3 million won. The average amount per webnovel was less than 5 million won in 72.6% of cases, which is quite low considering the length of time it takes to complete a webnovel and the cost of creative writing activities. Only 4.0% of webnovels were paid more than 50 million won per work, indicating that the distribution of the average payment per webnovel is highly skewed toward the lower end. In addition, 34.4% of the writers reported that they had experienced unfair contracts in which they were forced to sign biased agreements in favor of the platform or CP (production company), regarding secondary copyrights and overseas publishing rights, and 30% of the writers reported that they received insufficient or no information on sales or settlement details, and experienced delays or restraints in revenue distribution.

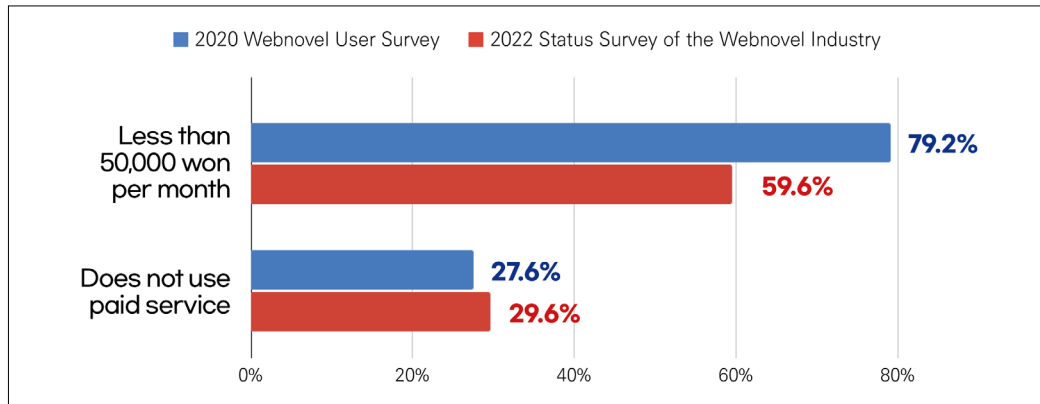
In the end, the data shows that while the webnovel market is growing, it is only a few media-mixed works, such as webtoons and dramas, that are driving huge profits, and more than half of the writers are not even able to make a living from webnovel writing alone.

Shadow of the market

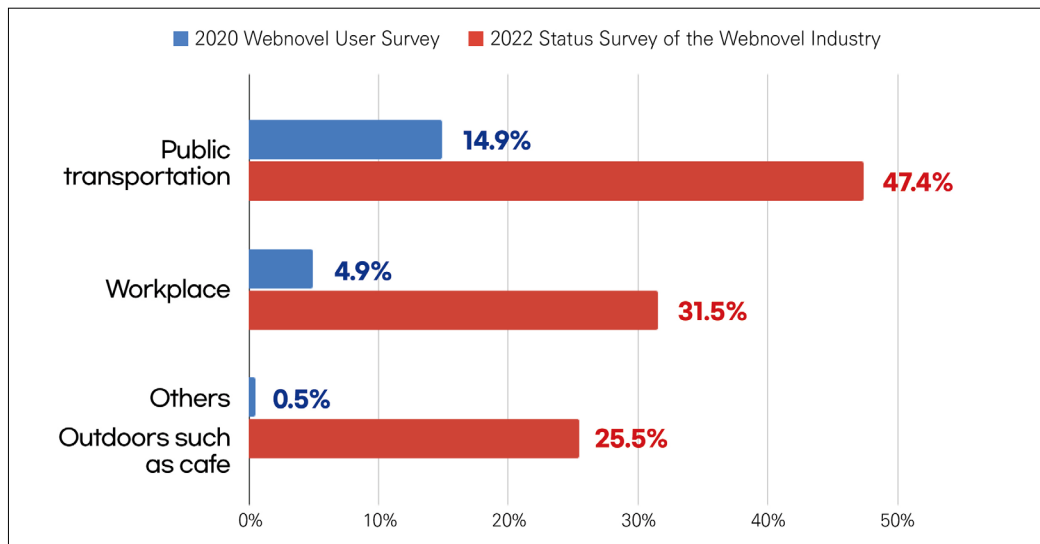
In fact, there are many voices within the webnovel industry calling out the difficulties in the market that are unrelated to the expansion of the market size. A common statement within CPs is that “the overall volume of revenue from the webnovel market has declined.” Currently, the overall profit size of webnovels launched is decreasing regardless of platform and genre. There are a number of webnovel publishers that are downsizing, reducing their workforce, or going bankrupt. There are two common issues that the industry complains about: 1) poor effects of promotion, and 2) no difference in the size of revenue between new and mid-career writers.

There are several reasons for this phenomenon - the first is that face-to-face work has become normalized again after COVID-19, when working from home used to be common. If we look at the “2020 Webnovel User Survey” published by the Korea Creative Content Agency in 2020 and the previous survey reports together, several indicators can be found.

Average amount paid per month



Places used to read webnovels on weekdays



Compared to 2020, when the COVID-19 pandemic began, the number of readers paying less than 50,000 won for webnovels has dropped. However, the number of readers that say they have never paid for a webnovel has increased. The fact that more people read webnovels outside, such as on public transportation, at work, or in cafes, might suggest that webnovel consumption is taking place in a variety of places, but it also suggests that

the proportion of face-to-face work that involves meeting and interacting with people outside of the home work environment has increased, leaving less time to read webnovels.

Considering the increase in Google's in-app payment charges, the decrease in payment amount comes as a shock to individual webnovel writers. Moreover, the increasingly competitive paid promotion policies of platforms indicate that it will be even more difficult to generate paid readership given the finite amount of time that webnovel readers spend on a specific platform and retain traffic.

Prospect of the market

Still, the growing size of the webnovel industry implies that webnovels are expanding in popularity, not only among existing webnovel readers but also among general readers.

Dramas based on webnovel IPs, such as *Reborn Rich* (Teraphosa) and *Marry My Husband* (A Tempo Media), have performed well, and webtoons based on webnovel IPs are also doing well in the Korean and global markets. The so-called successful writers are earning more than 10 billion won, raising the ceiling of expected revenue for works in the market, and as there are more ways to utilize webnovel IP in other forms other than video media, such as metaverse idols and games, it is worth looking forward to this prospect.

* *K-Book Trends Vol. 57* – Go to the article about *Reborn Rich*

www.kbook-eng.or.kr/sub/trend.php?ptype=view&idx=1169&page=1&code=trend&category=61

Also, it is expected that technological advancements such as the development of AI and augmented reality devices may change the system of one-person creation centered on smartphones. In particular, it will be interesting to see how the webnovel market, which has been characterized by its narrative based on the size of a smartphone's screen, will change when devices centered on metaverses, such as Vision Pro are gradually invented.

The number of universities related to webnovels is increasing, and there are more publishers providing special lectures, courses in general humanities, or private academies. In the industry, rather than a direct contract between a writer and a CP, there is an increasing number of intermediary contracts in which the management at the academy or studio level represents the writer or runs a writers' organization and proposes a contract to the CP. It remains to be seen whether these creative organizations will lead to collective action by webnovel writers in the future, or whether they will change the shape of the industry.

Genre literature, the predecessor of webnovels, has been experiencing ups and downs since the days of martial arts novels. At the core of this rise and fall is the reliance of genre literature IP on a narrow distribution network and market. However, the webnovel market, which has expanded infinitely across platforms and media, is unlikely to collapse even in a temporary recession. Now is the time to pay attention to market conditions and technological advancements, and plan strategies for the next webnovel market. If you are interested in the webnovel market,

you will have to follow the movement of the webnovel market more carefully.

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2020 Webnovel User Survey, Korea Creative Content Agency, 2020

KOREAN PUBLISHERS

Jakkajungsin Publishing Co.

With faith and affection for books

Jakkajungsin Publishing, a publishing house that has been fiercely and steadfastly upholding the spirit of writers, celebrates its 37th anniversary this year. Times have changed, and so have readers, too, but Jakkajungsin Publishing's deep faith and love for books have kept it true to its original mission. Starting with literature and expanding to humanities, liberal arts, non-fiction, business, and children's books, the company has pioneered its own path, communicating with readers while never forgetting the meaning and importance of books. The determination to make books that uplift the soul and awaken the spirit of readers, as well as books that can give strength and courage to readers living in difficult times, showed the passion it had at the beginning. Following is an interview with Jakkajungsin

Publishing, which has been meeting readers with quality, mature books that have been built up over the years.



Logo of Jakkajungsin Publishing Co.

It's a pleasure to have you with us on *K-Book Trends*. Please introduce Jakkajungsin Publishing to our international readers and provide the meaning of the company's name.

Established in 1987, Jakkajungsin Publishing took its first steps with the desire to “discover works with a strong writer’s spirit” and the determination to “publish works that do not compromise the writer’s spirit.” Starting with literature, Jakkajungsin Publishing has steadily expanded its horizons to include humanities, liberal arts, and non-fiction. In 1988, The publishing house opened “Gyeongyeong Jungsin (meaning ‘management spirit’),” a brand specializing in business books, and in 2003, “Eorini Jakkajungsin (child writer’s spirit),” a brand specializing in children’s books.

Jakkajungsin Publishing goes into its 37th year this year, and we are curious to know what has kept the company publishing for so long.

The publishing industry was and is having a challenging time, but what has kept us going for so long is basically our faith and love for the value of books. Sometimes, we led the changes of the times, sometimes we dared to go against the trend, and in doing so, we have made our own way through the twists and turns of the world.

You have been promoting “works with fierce writer’s spirit” and “publishing without compromising the writer’s spirit.” What do you mean by “writer’s spirit,” and how do you try to convey it in your books?

The meaning of our mission of writer’s spirit can be interpreted in many ways, but we believe it lies in the phrases “works with fierce writer’s spirit” and “publishing without compromising the writer’s spirit.” We think that the word “fierce” refers to the passion to maximize one’s potential, and the word “without compromising” refers to the grit to stand up for what one believes to be right without being swayed by trends. Jakkajungsin Publishing strives to discover and publish books with such passion and grit, while not losing sight of the meaning and importance of our name in the course of publishing.

As a result of such efforts, books such as *My Beautiful Neighbors*

by Park Wan-Suh, filled with satire, humor, and wit, *Life of Pi*, the top bestseller among the Man Booker Prize winners, and *Moby Dick*, the first complete translation in Korea, have been loved by many readers to this day. Also, our literary series have been recognized for their innovative concepts and high-quality composition, including “Fiction, Hyang,” a series of mid-length novels by representative Korean writers, and “Fiction, Connection,” a series of novels by modern and contemporary female writers that span a hundred years of time and space.



My Beautiful Neighbors, Life of Pi, and Moby Dick

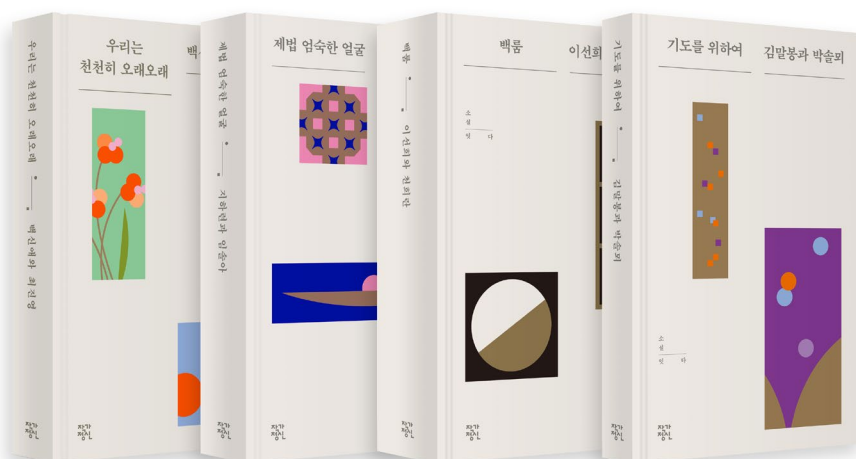
In addition, we have been committed to meeting the diverse intellectual appetites of our readers with a broad spectrum of genres, from biographies of people who have shaped society and culture, to heartwarming and thought-provoking essays from home and abroad, to art and science, to history and liberal art titles that cross over into imaginative narratives. Also, we have a wide range of series, including the *Tolstoy Full Collection*, translated and collected from the original Russian, and the

Hachette Classics, featuring the best translations and the best illustrations.

While both the “Fiction, Connection” and “Fiction, Hyang” series are about fiction, what are the specific differences between them?

“Fiction, Hyang,” a series of mid-length novels introduced in 1998 with the slogan “The scent of fiction, the home of fiction,” was designed to revitalize the then-depressed literary publishing industry, and has since generated significant resonance as a trend leading to the lightweight and the popularization of novels. “Fiction, Hyang” is the second generation of the series, following the first generation of “Fiction, Scent,” with the new slogan “The home of fiction, the influence of fiction, and the direction of fiction.” In 2020, a total of 8 books were published, starting with Kim Sa-Gwa’s *Zero* (original title - ‘0 영 ZERO 零’), and Lee Seung-U’s *A Room With a Bathtub* was also introduced to readers as the first book of “Fiction, Scent – Remind,” a series of selected masterpieces from the first generation “Fiction, Scent.” Through “Fiction, Hyang,” we aim to continue presenting novels by representative writers of our literary circle as well as newly emerging young writers.

“Fiction, Connection” is a series of major works by modern female writers, and their rewritings are in the form of short stories and essays by contemporary female writers. A century after the debut of the first modern female writer, Kim Myung-Soon, the series was designed to examine the roots, present, and future of Korean literature. We seek to take a fresh look at the major works of representative modern female writers who have not received the attention they deserve, such as Kang Kyung-Ae, Na Hye-Suk, Baek Shin-Ae, Ji Ha-Ryeon, and Lee Sun-Hee, through the lens of today’s beloved contemporary female writers. Through the solidarity of these women across a hundred years, we will be able to reflect on how their thoughts and minds are different and alike, and whether the foundations of our world can be changed.



The “Fiction, Connection” series

Korea has recently been trying to create a more senior-friendly reading culture and environment. Looking at Jakkajungsin Publishing's publication list, it seems that you have published many large print books. Since large print books have not yet taken off in Korea in terms of market and revenue, we would like to know whether you have any particular reason or purpose for re-publishing your books in large print.

A large print book is a book with letters more than twice as large as a standard book, and once produced, it is distributed to bookstores and libraries across the country. We thought it would be a great opportunity to make books more widely available to vulnerable readers, such as the elderly and those with low vision. We focused on public interest rather than profitability, and we are grateful that many writers empathized with the purpose of the large print book and were willing to participate.

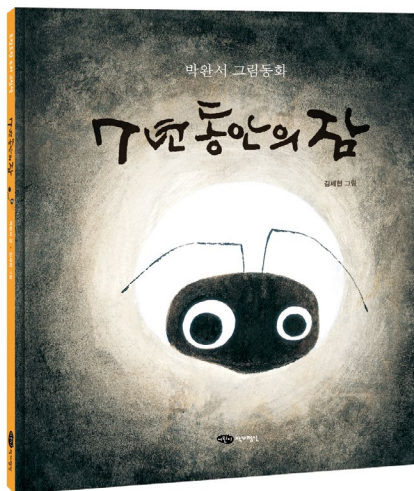
In addition to Jakkajungsin Publishing, you also have another brand, "Eorini Jakkajungsin (meaning 'child writer's spirit')." Please tell us about the brand and introduce some of its representative works.

"Eorini Jakkajungsin" is a children's book brand that has been publishing books in a variety of fields, including literature and liberal arts, to reach audiences from infants and children to adults.

It features a variety of series for upper and lower grades, including easy-to-read literature and "classics" that combine

beautiful illustrations with carefully selected masterpieces. Moreover, starting with Park Wan-Suh's *7 Years of Sleep*, which has been nominated for the International Board on Books for Young People (IBBY) Honor List and the International Youth Library in Munich's White Ravens, we have been publishing picture books for all ages, from toddlers to adults, so that everyone can communicate through picture books, such as the original picture book series "Doran Doran Picture Books," imaginative picture books from around the world "Jaejal Jaejal World Picture Books," and the series "See the World Upside Down."

We aim to make good books with the eyes and heart of a child, growing up with children.



7 Years of Sleep

What made you decide to split your brand into different genres and target audiences? What benefits do you see in terms of actual book sales or building relationships with readers?

It started with Jakkajungsin Publishing's challenges of "choice" and "focus." We wanted to "choose" the books we thought Jakkajungsin Publishing should be publishing, and "focus" on introducing them in greater depth and breadth. As a result, we were able to systematize editing, planning, promotion, and marketing, and our members were able to perform more effectively within an independent and creative work environment. Also, by expanding our brand, we were able to grow the size of the company and increase sales and profits.

Eorini Jakkajungsin celebrated its 20th-anniversary last year, and its "Classics" series, in particular, has become a favorite among general readers as well as art majors for its delicate reproductions of world classics by some of the best illustrators of the day. It has also been interacting with readers of all ages by introducing popular characters, such as the "Moomin" series. Splitting the brand like this has a number of advantages: while we stay as a humanities-focused publisher, we can, at the same time, expand and diversify the scope of the readership.

Jakkajungsin Publishing sometimes opens events for readers on Social Media, and recently, you organized a book club called “Jakkajungsin Book Club.” Please tell us about the book club as well as the events for readers.

The Jakkajungsin Book Club, whose motto is “Truly committed to reading books by Jakkajungsin Publishing,” has already reached its 12th season. The book club is a group of supporters who read one or two new books by Jakkajungsin Publishing a month, leave book reviews, and help promote the books, usually for six months. It has been 6 years now, and over that time, Jakkajungsin Publishing has gained loyal readers who read everything we publish, and even those who didn’t know us before have become interested in our books. As such, we were able to form a closer bond with our readers.

In terms of events for readers, we tend to offer new and diverse events depending on the characteristics of the book, such as organizing a book review group before the book is released. Other events include signing events with writers, book merchandise giveaways, sentence transcription events, and quiz events to encourage all people who love books and literature to enjoy fun and interesting events.

* Jakkajungsin Publishing’s Official website – <http://www.jakka.co.kr>

* Jakkajungsin Publishing’s blog – blog.naver.com/jakkapub

* Jakkajungsin Publishing’s Instagram – [instagram.com/jakkajungsin](https://www.instagram.com/jakkajungsin)

Please introduce some of the books you have published to our international readers that best represent the characteristics of Jakkajungsin Publishing.

First, we would like to introduce *Bandaging* by Yoon Yi-Hyung, which is part of the “Fiction, Hyang” series. It’s a bestseller that has been loved by many readers, with one of its sentences, “My dear daughter, be yourself,” being chosen as “Sentence of the Year” on an online bookstore. The book explores the meaning of true solidarity between women, and delicately touches on the complex and innermost feelings that arise in a relationship called friendship.

Also, the book *Going Through Winter*, by Cho Hae-Jin, is a tribute to all the mothers and daughters in the world who inevitably have to say goodbye to each other, featuring stories of people who, in the midst of loss, reach out to another person in pain. It is a work that sheds a warm light of hope through the lens of someone who cares about the pain and wounds of others.

Jung Ji-Don’s *A Compilation of Works That I Think of Vaguely as Poems on LA/Driving, Recorded on a Small Digital Recorder While Driving from San Diego to Los Angeles at Dusk*, is a series of 4 short stories set in Paris and Seoul. From Walter Benjamin’s walks to Captain America’s runs, the rich references and witty insights into “mobility” will keep you intrigued.



*Bandaging, Going Through Winter, and
A Compilation of Works That I Think of Vaguely as Poems on LA/Driving, Recorded on
a Small Digital Recorder While Driving from San Diego to Los Angeles at Dusk*

We truly look forward to the next steps of Jakkajungsin Publishing, which features a broad spectrum of works written with a fierce writer’s spirit. Can you tell us about your plans for new books or future goals?

Our short-term goal is to continue to publish Korean literary works, including “Fiction, Hyang” and “Fiction, Connection,” which are scheduled to be completed in 20 volumes and 9 volumes, respectively.

We will continue to uphold the hopes and determination we had at the beginning, producing books that lift the soul and awaken the spirit, as well as books that give strength and courage to readers living in difficult times.

KOREAN AUTHORS

Writer Yun Jung-Eun

A Writer that Delivers “Happiness That Will Eventually Come”

In 2023, one news thrilled Korean literature fans at home and abroad. It was that *Marigold Mind Laundry* (Book Romance), a bestseller in Korea recognized as a “healing fantasy novel,” has signed a high advance contract with a major international publisher. For Korean fans, it was a moment of excitement to feel the power of K-literature again, and for international fans, it was a moment of anticipation to read K-literature in their own language. The book’s writer, Yun Jung-Eun, said in an interview that she hopes readers will find their comfort and happiness through reading her books. From that short answer, it was clear that even people who live across borders and speak different languages are connected by a thin but strong thread somewhere in their hearts. Following is an interview with writer Yun, who

shares the joy of life with those close to her and spreads that happiness afar through her stories.



It is a pleasure to have you with us on *K-Book Trends*. Please say hello to our subscribers with a brief introduction of yourself.

Hello, everyone. It's a pleasure for me to be able to meet you all through this webzine, which is thanks to all the readers of *Marigold Mind Laundry* and *Marigold Mind Photo Studio* (Book Romance). It's even better as it's spring, the season of hope.

We heard that *Marigold Mind Laundry* has sold over 300,000 copies in Korea and has been exported to many other countries, including Penguin Random House in the UK. Congratulations! Please tell us more about *Marigold Mind Laundry*.

Thank you for the celebration. It's still unbelievable, and I feel so grateful. I think the export to various countries, including Penguin Random House in the UK, was more of a lucky coincidence than a result of my writing being particularly good. *Marigold Mind Laundry* is a novel that started with the idea of what it would be like to erase, iron, or just keep the stains on your mind, and what it would be like if you could take out your broken heart and launder it clean. The story revolves around Ji-Eun, the main character, who runs a laundry in a town named after the flower "Marigold," with the name meaning "happiness that will finally come," where she laughs and cries with the villagers.

Is there anything in particular that you pay attention to when your books are published in multiple languages internationally? Also, there must be some similarities and differences between Korean and international readers' responses to your works. How have the international readers reacted to your books?

There was nothing in particular that I did for overseas publication, but I had a lot of communication with the translators

in each country during the translation process because I wanted the message I wanted to deliver to international readers as well as Korean readers to be as accurate as possible. For example, the French translator requested a meeting, and we met at a cafe to check whether the age of the characters in the book was international or Korean. It was because the age-related images in the West and the East are different. I thought it was important for the book to be loved in Korea first, and it would be more natural and good for international readers to enjoy Korean sentiments. I'm also curious about the reaction of international readers after the publication, as not all of the countries that I signed with last year have published the book yet. I am looking forward to the overseas publication as well, with hopes that a flowery wind will blow in the hearts of overseas readers as well.



Marigold Mind Laundry and Marigold Mind Photo Studio

The popularity of *Marigold Mind Laundry* brought a sequel, *Marigold Mind Photo Studio*, which is set in a different location, a “photo studio.” Did you have a sequel in mind from the beginning? How did you come up with the idea for the sequel?

At the end of *Marigold Mind Laundry*, Hae-In takes a picture of Ji-Eun and says, “Welcome to the mind photo studio.” I envisioned that if the story revolving around a laundry is beloved, I might want to write about a photo studio. I thought, if the mind was cleaned of stains and wrinkles, wouldn’t we want to see the true shape of the invisible mind? Sometimes, I wonder what color the mind would be or what shape it would be. The mind is shapeless, but it seems to be the hardest part of the body. I have long wondered what the mind would look like, because it can withstand all the pain of life and still feel pleasure and happiness. Both *Marigold Mind Laundry* and *Marigold Mind Photo Studio* are based on propositions that I have been slowly thinking about and unraveling over the course of my life, rather than on a sudden idea or concept.

Both of your works are set in places that we can easily find in our everyday lives. Why did you choose these “everyday places” as places where magical things happen? What message did you hope to share with readers through these two works?

I think the most mundane things are the most beautiful. I mean, how hard, effortful, and precious it is to have the most

mundane, common, and typical things in life? Yet, life doesn't seem to sparkle up close. It's full of sleepy, irritating, depressing, exhausting, demanding, and necessary tasks. And often, we are hungry. But, living with these feelings, feeling joy and pleasure in every moment, and living my life right now, is magic to me. Just as life is happiest when we are attached to our daily routines, I wanted to express this sense of relief in familiar places like the laundry and the photo studio.

If I have a particular message for readers, I think it's to keep it in my heart. As soon as the letters leave my hands as I write, they belong to the readers. Just like how reading a book at different times often leaves a person with different, not necessarily the same, impressions, I hope that my readers will take away different messages from the book, each one unique to their situation.

*Before *Marigold Mind Laundry*, you primarily wrote non-fiction. Why did you move from non-fiction to fiction, and what are some of the similarities and differences you noticed between the two genres?*

I think they are basically different in the way they express within the circle of writing. While novels are more free to use materials under the guise of fiction, essays are a form of self-confessional writing, where you have to tell your own story. You can move forward through self-reflection by revealing your own story, but I think essays are where you tell too much of your story that

you feel like you want to cover your face. I wouldn't say that I switched genres - I have been writing poetry, novels, and essays for a long time, and it's just that essays are the ones that I have mainly published in the form of books. When the language of fiction comes to me, I write fiction, and when the language of essays comes to me, I write essays, and both genres are equally charming and valuable.



Shall We Walk Together, What I Truly Wanted to Hear, and You Can Live as You Want

Just looking at the titles of your essay collections, such as *Shall We Walk Together* (Fandom Books), *What I Truly Wanted to Hear* (Book 21), and *You Can Live as You Want* (Vision B&P), gives off a soothing vibe. As a writer who gives comfort to readers through books, is there a particular “healing method” that you use for yourself every day?

I write, walk together, say what I want to hear, and do what I want to do. (Laughs) I call it contemplation, and I love it so much

that I consider strolling around in a daze a part of my work. I dress lightly, carry a bottle of water, put on my old, familiar, wired earphones, and walk slowly. The sights, smells, colors, and stories I see along the way become subjects for my stories. After a certain incident, I decided to turn the power of compassion inward, to the people closest to me, rather than outward. My way of healing is to say kind things to those closest to me, tell jokes, share delicious food, and laugh as we share warmth. I often don't hear what I want to hear, so I tell myself or those closest to me what I want to hear. I think the people I need to make more eye contact with, and share my heart and love with are the ones who are close to me. And then I write. I write when I'm angry, sad, and depressed, and if that doesn't work, I travel, even if it's just for a day. Sharing good food, walking together, doing things you want to do, and sharing love with those close to you is the best way to heal.

You communicate directly with your readers through Social Media, and you also meet with them at events such as lectures and book talks. Why do you interact so much with your readers?

The most thankful people for a writer are the readers. To have readers who read and like the things you wrote, even consistently, is a great reason to feel gratitude. The reason why I communicate directly on social media is because I can't participate in lectures and book talks as much as I used to, and my answer to people at

the book talks asking where they could meet me - “Come to my Social Media” - was the beginning of it all. Since writing is my priority, I can only participate in a few of the events I’m invited to, and I communicate with readers to apologize for not being able to attend them all and to thank them for their support.

I debuted in 2008 and have been writing until 2024, so I have many memories with impressive readers, which I will always cherish like jewels. I send my deepest gratitude and hugs to all of you who read the works I release, so that I don’t write alone in the corner of my dark room.



You once said, “I dream of living a life of reading and writing until the day I die.” “Reading and writing” sounds easy, but at the same time, it’s difficult. What do you do to keep reading and writing?

This might be a bit of a boring answer, but I try to keep reading and writing to keep reading and writing. I don’t see reading and writing as a task or a job, but I like it so much that I don’t think I make any special effort. Yet, I often take myself to my favorite spaces, which are bookstores or libraries - I naturally get to read books. I also read or write in cafes when I have time, which is something I really enjoy doing, so I go there in a good mood to work or write. I think writing is like breathing to me, maybe it’s just something that’s attached to my body. Sometimes, I write letters instead of talking, sometimes I jot down notes or write a journal when I want to remember something. These short moments become my stories.

If you were to write your next book, what would you like it to be about (genre), and what are your future plans or goals?

I don’t have grandiose goals or plans. When I was younger, I had grand goals, but now that I grew up, the most important thing is to do what I can, what I should, and what I’m given. To be greedy, I would like to be healthy and beautiful, enjoying the happiness of aging with the people I love, while living with heart and sincerity in what I can do today. And, of course, writing

stories can't be omitted. The letters on paper become the pupils of my eyes and reflect my heart. I guess you could say my goal is to read, write, contemplate, walk, laugh, and write stories that reflect my heart.

I think my next book will probably be a novel. I still have a lot of stuff that I haven't unpacked that I want to write about. I would love to live a life where I finish a book a year if I have the strength, or every two years if I don't. That sounds like a lot!
(Laughs)

* *K-Book Trends Vol. 38* – Go to the article about the books recommended by writer Yun Jung-Eun

www.kbook-eng.or.kr/sub/trend.php?ptype=view&idx=632&page=2&code=trend&category=64

LET's TRY

New Tarot Made With Korean Colors and Patterns!

Event

Let's Try introduces various useful, practical books published in Korea every month.

Also, don't miss gift events related to the introduced books!

Simply click on the link below and make an entry to the event! Let's Try!

Traditional Korean Tarot - By BANA

- Written by illustrator BANA, published by Book Recipe



The beauty of Korean tradition meets tarot cards!
 Try looking deeper into your frustrated heart.



Are you frustrated with the unpredictable future - whether it's about your grades, relationships, or business? Do you sometimes sigh in frustration because you don't know your own mind? If so, we have a book for you - *Traditional Korean Tarot* - By BANA. We are all familiar with tarot cards, which originated in Europe around the 14th century and have a long history.

However, it is true that they come with old stereotypes regarding gender and class. The book *Traditional Korean Tarot - By BANA* breaks those stereotypes and interprets them anew. In addition, many historical figures and traditional Korean cultural arts are included in the interpretation, allowing you to understand and learn more about Korean culture.

Traditional Korean Tarot - By BANA offers easy and clear explanations for readers who find it difficult to interpret tarot cards! The card designs are filled with Korean beauty, and you will be immersed in the charm of Korea just by looking at the cards. Bana, who wrote and illustrated this book, is an illustrator who enjoys drawing Korean stories. Before the book's release, she had already reached 500 million won in cumulative sales through several rounds of funding, spreading the charm of "traditional Korean cards" not only in Korea but also overseas. Let's take a look at ourselves and listen to our inner voices with *Traditional Korean Tarot - By BANA*, a book about K-Tarot where a new approach to tarot interpretation and Korean beauty meet!

[Go To Article](#)

www.kbook-eng.or.kr/sub/event.php?ptype=view&idx=1379&code=knowledge&category=67

I READ

Please Look After Mom by Shin Kyung-sook

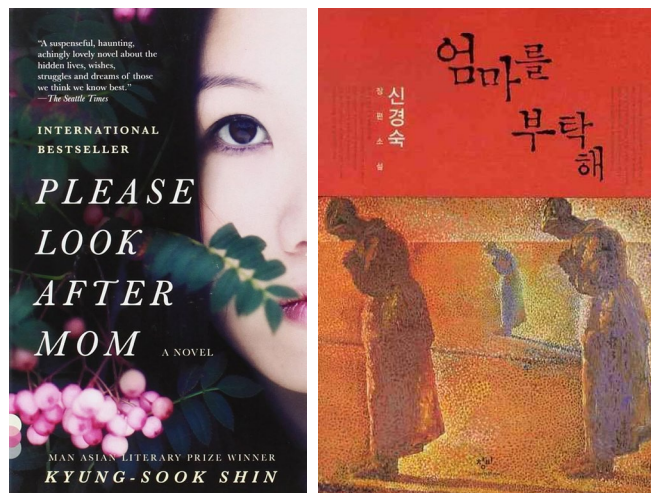
Written by Kim Gomana (Reader of *K-Book Trends*)

This article is a review written by an Egyptian reader of *K-Book Trends* after reading a Korean book. If you want to share your wonderful experience of reading Korean books with other overseas readers, please send us an email!

kbooktrends@gmail.com

The novel *Please Look After Mom* (Changbi) sold one million copies within 10 months of its first edition, which was in 2009. This novel is one of my favorite novels ever. This is a story about the loss of a mother at Seoul subway station after her husband preceded her and left her outside the train. But the question here is, Will her children try to find her? Will she return to her

husband? That woman spent her life sacrificing everything until the day she disappeared, and that mother did her best to help her family and cared more about Her family's life than her life while she was in so much pain. When she got los, everyone got to know her real worth when it was too late.



English and Korean covers of *Please Look After Mom*

Actually, I like that book so much, and it became one of my favorite K-Books. I know this is the reality of the world. The author got a lot of inspiration for this novel from somewhere around her, and this is why it is so well written. This book has a very powerful emotion, and it has a lot of deep meanings. After reading the book, you will know that we do not feel the value of something except when we lose it. It also has a lot of textures that reflect real life. This book will force you to face difficult questions about your own life, and actually, it changed some things in me, and made me focus more on my own relationships in this life, so I recommend it a lot.

I want to introduce Some quotes I liked from *Please Look After Mom*.

How can you only do what you like?

Whether you like it or not, there are things you must do.

You have always regarded your mother as the kitchen and the kitchen as your mother, and you have never wondered whether your mother likes working in the kitchen or no.

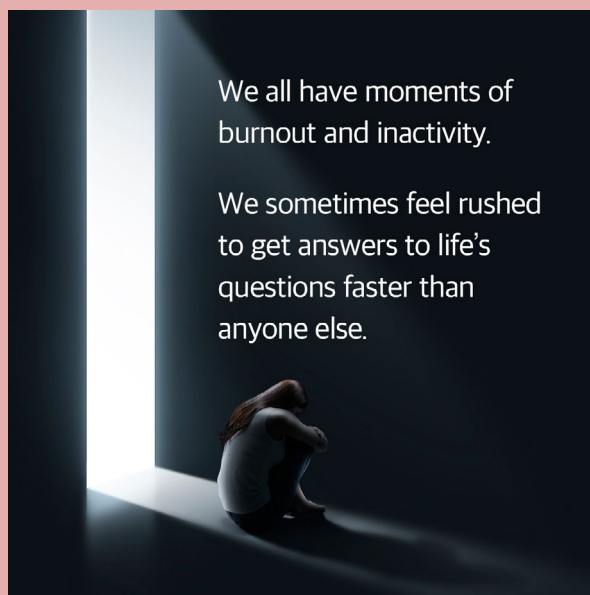
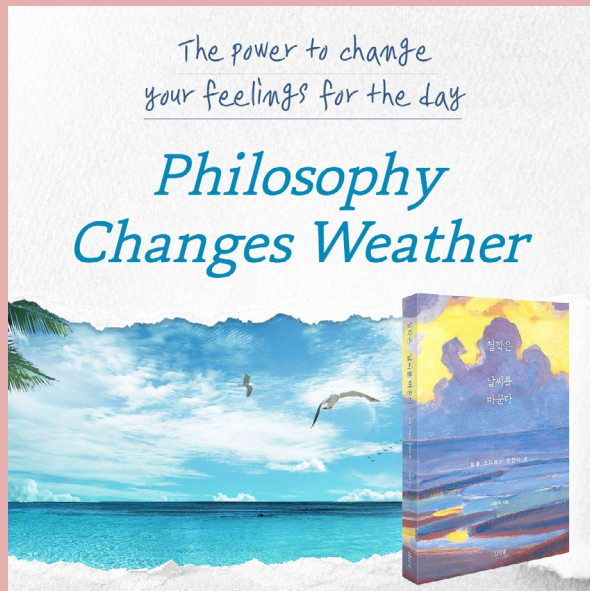
It is the silence of the dead that drives the living crazy.

Only after she disappeared did her presence become tangible in your life, as if you could reach out and touch her.

She sang softly, "If the vast sea had not separated you and me, this painful separation would not have occurred between us."

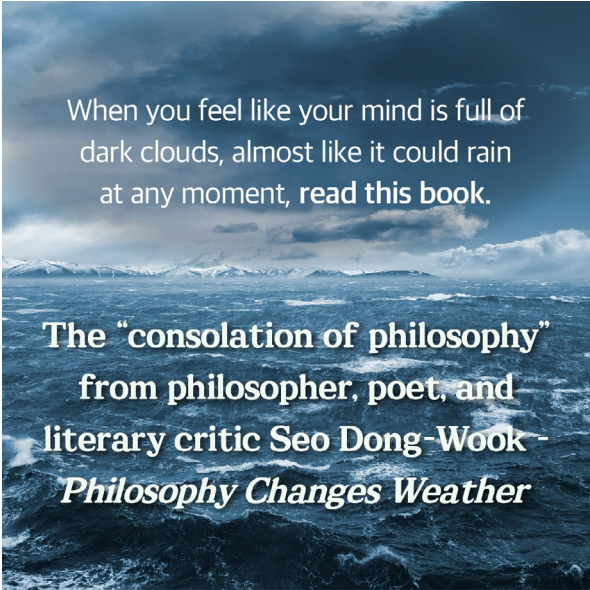
NEW BOOKS

Philosophy Changes Weather



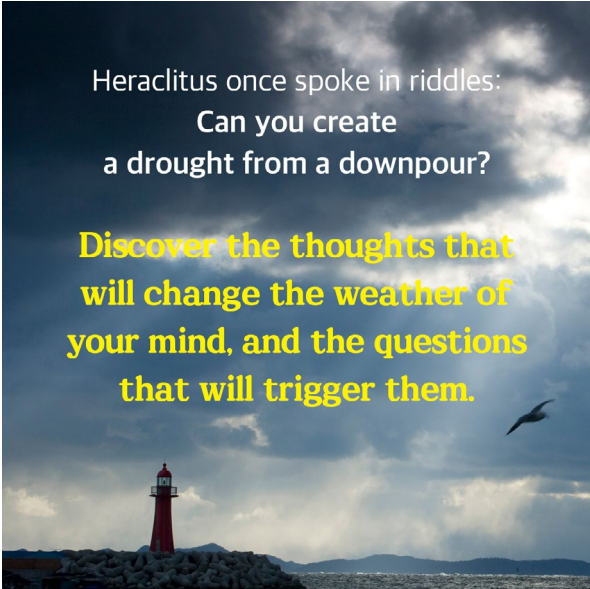
We all have moments of burnout and inactivity.

We sometimes feel rushed to get answers to life's questions faster than anyone else.



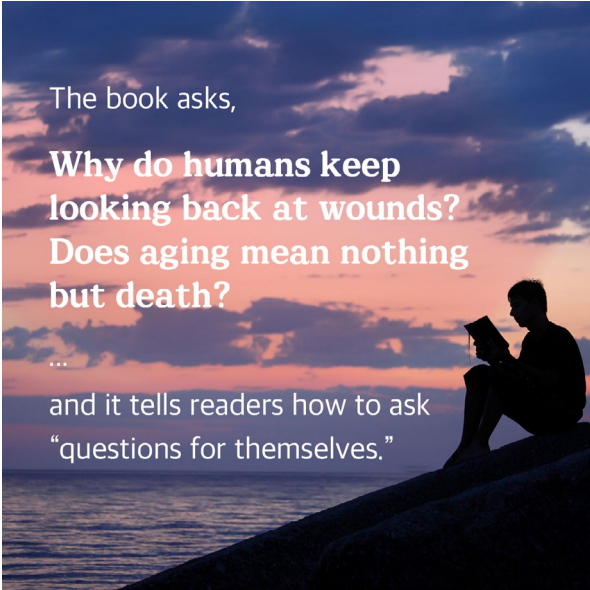
When you feel like your mind is full of dark clouds, almost like it could rain at any moment, **read this book.**

**The “consolation of philosophy”
from philosopher, poet, and
literary critic Seo Dong-Wook -
*Philosophy Changes Weather***



Heraclitus once spoke in riddles:
Can you create
a drought from a downpour?

**Discover the thoughts that
will change the weather of
your mind, and the questions
that will trigger them.**



The book asks,

**Why do humans keep
looking back at wounds?
Does aging mean nothing
but death?**


...

and it tells readers how to ask
“questions for themselves.”

“
Indeed, all changes come from
thought. Thus, the eyes of
thought must be able
to find where the sunshine is
in life and where the pleasant
summer rain will come.
”
- from the prologue

The power of the inner self to think like
a rainbow on a cloudy day, and
the power of thought to change the
weather of our minds and be the starting
point for change.

**A book that will help you navigate
the milestones of a new life
beginning within yourself**



A guide to finding questions
for yourself

Philosophy
Changes
Weather

Seo Dong-Wook,
Gimm-young Publishers



BEST SELLERS

2nd Week, March 2024**Best Seller Trends in the Four Biggest Online Bookstores in Korea**

March in Korea is the month that signals the arrival of spring and the start of a new school year. It is also a time for blooming flowers, new friends, and fun memories. The bestseller list is also filled with exciting new titles. For example, *Gangster Grandmother in Hospital*, the No.2 bestseller in the 2nd week of March, is an essay by Yang Yoo-Jin, a 1M creator named “Bbangthug,” filled with heartfelt stories. Even during its presale period, the book was enthusiastically welcomed by subscribers, taking it to the top of the bestseller list. In the book, she reveals that she is suffering from an incurable disease called lupus, yet she captures her daily life in a playful and lighthearted way, drawing expectations from readers.

The No.8 book, *From Good Sentence Structure to Punctuation!*, is written by Lee Soo-Yeon, a teacher at the “Korean Language & Culture School at Your Fingertips,” which is a part of the

“Online Ganada” program run by the National Institute of Korean Language. This book is a guide to writing good sentences based on the questions she has received while teaching. It will help you clear up any confusion or questions you may have had while writing, as well as teach you expressions that will refine your speech and writing. If you want to express what you want to say concisely and articulately, this book will help you change your bad writing habits. From short sentences on social media to official documents at work, you will feel more confident in your ability to write well-structured texts.


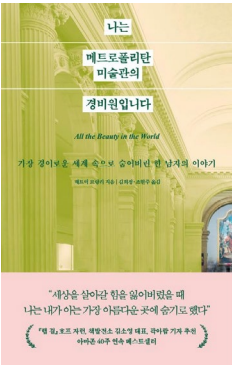
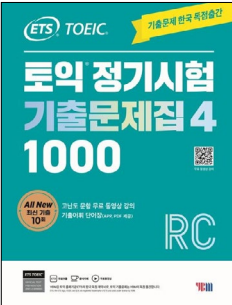
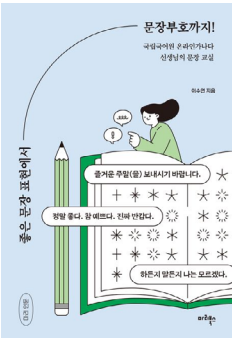
The book *History: Modern Era*, No.1 in the top 5 in the history category, presents a clear-eyed look at the history closest to us: modern and contemporary history. The writer explains that the reason why we need to learn history is to study the past and use it as a lesson to set the right direction for our present and future. Meanwhile, the No.5 book, *Minimal Korean History*, is back with a new cover to celebrate 100,000 copies sold. Explaining 5,000 years of Korea’s history in an easy-to-understand fashion, the book has become a popular introduction to Korean history, with images and graphs to keep readers interested. So, if you are curious about history, which is more interesting than K-dramas, it would be a good idea to try out the two books.

* The rank of bestsellers below was organized after integrating domestic best sellers in the second week of March from the four biggest online bookstores in Korea – Kyobo Bookstore, Aladdin, Yes 24, and Interpark.

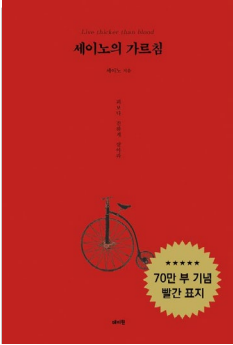
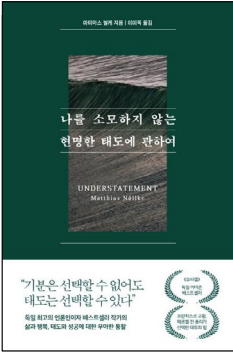
Top 10 bestsellers for the 2nd week of March

| | | |
|----------|--|--|
| <p>1</p> | | <p><u>Same as Ever</u></p> <p>Author Morgan Housel Publisher Seosamdok Genre Business</p> |
| <p>2</p> | | <p><u>Gangster Grandmother in Hospital</u></p> <p>Author Yang Yoo-Jin Publisher Book 21 Genre Non-fiction</p> |
| <p>3</p> | | <p><u>The Not-So-Friendly Friend</u></p> <p>Author Written by Christina Furnival, illustrated by Katie Dwyer Publisher Little Forest Genre Parenting</p> |
| <p>4</p> | | <p><u>Reading Schopenhauer at Forty</u></p> <p>Author Kang Yong-Soo Publisher Uknowbooks Genre Humanities</p> |


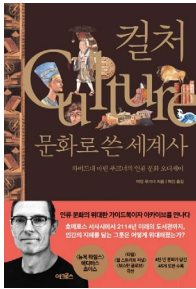
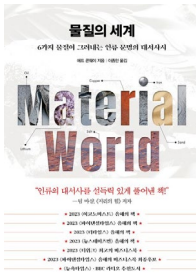
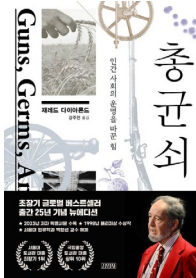
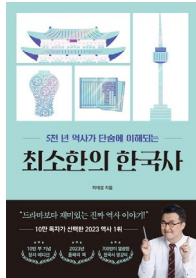
Top 10 bestsellers for the 2nd week of March

| | | |
|----------|---|---|
| <p>5</p> |  | <p><i>Small Things Like These</i></p> <p>Author Claire Keegan Publisher Dasan Books Genre Fiction</p> |
| <p>6</p> |  | <p><i>All the Beauty in the World</i></p> <p>Author Patrick Bringley Publisher Woongjin Thinkbig Genre Non-fiction</p> |
| <p>7</p> |  | <p><i>ETS TOEIC Regular Exam Prep: Vol. 4 RC (Reading)</i></p> <p>Author ETS Publisher YBM Genre Foreign Language</p> |
| <p>8</p> |  | <p><i>From Good Sentence Structure to Punctuation!</i></p> <p>Author Lee Soo-Yeon Publisher Maribooks Publication Genre Humanities</p> |

Top 10 bestsellers for the 2nd week of March

| | | |
|----------|--|---|
| <p>8</p> |  | <p><i>Sayno Love</i></p> <p>Author Sayno Publisher Day One Genre Self-help</p> |
| <p>8</p> |  | <p><i>Understatement</i></p> <p>Author Matthias Nollke Publisher First Penguin Genre Self-help</p> |

Top 5 history books for the 2nd week of March

| | | |
|---|---|---|
| 1 |  | <p><u>History: Modern Era</u></p> <p>Author Hwang Hyeon-Pil Publisher Yeokbayeon</p> |
| 2 |  | <p><u>Culture:</u> <u>The Story of Us, From Cave Art to K-Pop</u></p> <p>Author Martin Puchner Publisher Across</p> |
| 2 |  | <p><u>Material World</u></p> <p>Author Ed Conway Publisher Influential</p> |
| 4 |  | <p><u>Guns, Germs, and Steel</u></p> <p>Author Jared Diamond Publisher Gimm-young Publishing</p> |
| 5 |  | <p><u>Minimal Korean History</u></p> <p>Author Choi Tae-Sung Publisher Front Page</p> |

#K-BOOK

#Sky

KPIPA Introduces K-Books for Global Publishing Markets through K-Book Platform

You Too Are a Wheel Lily

1. Publication Details

Title | You Too Are a Wheel Lily
 Author | Lee Geum Yi
 Publisher | Bamtee
 Publication Date | 2021-08-05
 ISBN | 9791191826005
 No. of pages | 228
 Dimensions | 148 * 210



2. Book Intro

Since its publication in 1999, *You Too Are a Wheel Lily* is a classic masterpiece of children's fairy tales that has sold 700,000 copies, touching the hearts of many children. The value of the story of *You Too Are a Wheel Lily* is still being recognized. This shows that children's concerns are not different from those of that time.

However, the author thought that for new readers to read in the 21st century, the content should be thoroughly reviewed and revised to fit the sense of the times. With the author's meticulous efforts, this book is a complete revision that reflects the changes in the times since the first edition was published, in a way that does not harm the unique domain of the work.

* k-book.or.kr/user/books/books_view?idx=7000

The Flying Whale

1. Publication Details

Title | The Flying Whale
Author | Kim Mihui, Kang Hwagyeong
Publisher | kidari publishing
Publication Date | 2020-06-01
ISBN | 9791157853083
No. of pages | 88
Dimensions | 180 * 225



2. Book Intro

Jangsaengpo Port, also known as the hometown of whales, is a symbolic place deeply connected to whales. Not only do historical records mention whales, but in the 1970s, the majority of the residents had jobs related to whales, such as whaling or running whale restaurants. This connection seemed to weaken once whaling was banned to protect the endangered species. However, citizens of Jangsaengpo are now making efforts to restore their culture and highlight their long relationship with whales, starting with whale museums and whale cultural districts.

The Flying Whale is a story about the sea at Jangsaengpo and the whales. The childhood memories and stories about the hometown—something that we all have—are blended nicely with the main character's inner growth. Sujin comes to understand what her dad had in mind when he constructed the whale streetlamps and lights along the streets of Jangsaengpo, from which readers may learn about how children empathize with their dads and achieve inner growth by themselves. Moreover, the delicate illustrations of children running or walking on the beach invite readers into the world of innocence. It's a story that strives for all people to build a dream streetlamp in their hearts and turn the light on brightly.

* k-book.or.kr/user/books/books_view?idx=5162

How can the sky be hardened?

1. Publication Details

Title | How can the sky be hardened?

Author | Shin Weonmi, Ae Syung

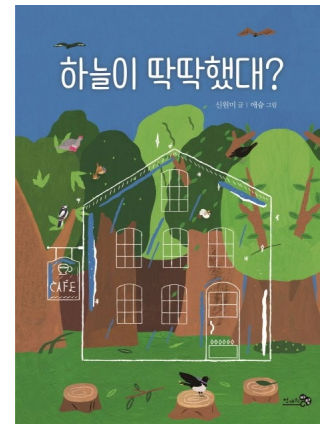
Publisher | A thousand hope

Publication Date | 2019-08-26

ISBN | 9791190077187

No. of pages | 80

Dimensions | 152 * 210



2. Book Intro

The birds were getting injured one by one in the forest because of the “hardened sky.” The “hardened sky,” which is a menace to the birds, was actually a glass house people built in the woods. Because it is transparent the birds cannot see it and therefore they keep colliding against it, wounding themselves. The birds all gather to discuss a way to fight against the “hardened sky.” Will the birds be able to freely fly again in the sky like before?

The reason why the birds keep getting injured

It was actually a “glass house” that the birds of the forest believed to be the hardened sky. People built a “glass house” and named it a “Forest Café.” In order to build the grand “Forest Café” people barge into the forest, cut down trees, dig up the ground, and then start construction work. It’s the birds that have to suffer damage because of their selfishness. This book is special in that the environmental problem is seen from the birds’ point of view. Readers will empathize with the fear and the sense of crisis the birds are experiencing, as well as come to a grasp from the birds’ position the problem of what the animals are subject to as a result of environmental destruction—and thereby be presented with the opportunity to reflect on crucial environmental issues.

The gratifying revenge of the birds against the “hardened sky”

The birds make a resolute vow not to remain powerless victims in the face of the “hardened sky.” Therefore, they all gather to find a way to vanquish it.

A single bird is too small and fragile a creature to confront the enormous “glass house.” But when all the birds of the forest come together, then they have incredible power. In the disappointing moments, when things do not go their way, they do not despair, thanks to their neighbor and fellow birds and continue fighting against their plight. What could be the ingenious and cheerful method that the birds come up with to fight against the “hardened sky”?

The story of birds told in zany writing and with sophisticated illustrations

Many birds that you can see in the forest appear in this book. It’s not only the birds with powerful character but also the blue sky, green bushes, and trees, as well as flowers in their unique and brilliant colors that will captivate the reader’s

attention.

Readers will get great enjoyment out of the well-written story and beautiful pictures of this book.

* k-book.or.kr/user/books/books_view?idx=5882

Blue Sky, Red Earth

1. Publication Details

Title | Blue Sky, Red Earth

Author | Cho Chunho

Publisher | EAST-ASIA Publishing Co.

Publication Date | 2019-03-19

ISBN | 9788962622713

No. of pages | 292

Dimensions | 142 * 205



2. Book Intro

This book explains the essence of the era of climate change from the perspective of a layman. Among scientists, climate change is undeniable, and the reason for climate change is global warming. Human activities have caused global warming, and because of this, the Earth is moving away from the climatic conditions that have made civilization possible and entering an unprecedented state. We've caused humanity to enter the geological age of the Anthropocene. This book presents scientific data, explains how climate change occurred, and asks the following: Can we continue to live on a planet where climate change is a part of daily life? What must we do to adjust to the new era?

* k-book.or.kr/user/books/books_view?idx=4451

Umori Sky Shoes

1. Publication Details

Title | Umori Sky Shoes
Author | Song Kyungah
Publisher | Alma
Publication Date | 2020-04-30
ISBN | 9791159922978
No. of pages | 148
Dimensions | 114 * 189

2. Book Intro

In the isolated mountain village of Umori lives the Mistress from Deuran, a mysterious woman who founded the secluded and secretive hamlet during the Japanese occupation. Each inhabitant of the village had been rescued by the Mistress as they ran from their unspeakable past lives. All of the land in the village belongs to the Mistress but she collects no tithe□on the surface, a perfect little community. Then one year, on a night when the rain falls hard as if the sky had split open, something crashes near the village and sets off a strange chain of events. The village teacher is found drowned, and odd lights floating around the mountain. The Mistress looks up at the alien sky and makes a decision, only letting the little girl Mari, the narrator of the novel, know her past and what is at stake.

What would happen if you took Lovecraft’s interstellar terror and combined it with earthly terror? This novel repurposes two different traditions to come up with a new narrative where early 20th-century Korea mixes with alien horror. In the midst of it all is the Mistress, who turns out to be an “agriculturally inclined vampire” who cultivates humans like humans cultivate the land. While she is technically a bloodsucking leader, she never sucks enough blood to kill, and only uses the power from the blood to protect the community. In this exceptional community, power relations are thrown aside to collectively deal with the invasion of outsiders. A story of two different horror subgenres, but in the end, what really makes it work are these scenes of trust and humanity in the face of crisis.

* k-book.or.kr/user/books/books_view?idx=3861



Sky Garden

1. Publication Details

Title | Sky Garden
Author | Kim Youngmi, Park Jeongwan
Publisher | Danielstone Publishing
Publication Date | 2018-06-29
ISBN | 9788958076865
No. of pages | 36
Dimensions | 210 * 282



2. Book Intro

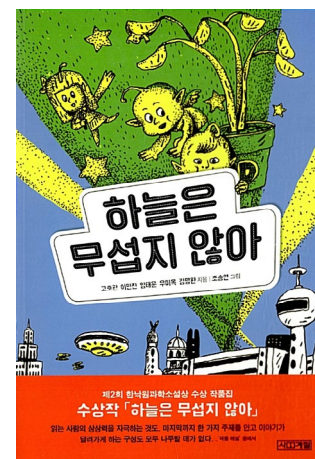
One day, misfortune strikes Sohyeon's family. Everything changes overnight. Strangers come and take all the stuff from her family, and there is no news from her dad her dad after he left the house. Her mom does not talk to Sohyeon or smile; she only lays down in her room. On one snowy day, Sohyeon moves to a small place on a rooftop. She starts to turn the gloomy and empty place into a fresh garden with an old man living alone next door. From damaged china dolls to old baskets and jars with cracks, every useless thing turns into something beautiful that can embrace lives in Sohyeon's new tiny home. As spring comes after the cold winter, hope begins to grow inside of Sohyeon, and her mom also gets better.

* k-book.or.kr/user/books/books_view?idx=769

The sky is not scary at all

1. Publication Details

Title | The sky is not scary at all
Author | Ko Hokwan, Cho Seungyeon (Jonaldo)
Publisher | SAKYEJUL PUBLISHING LTD.
Publication Date | 2016-11-25
ISBN | 9788958288527
No. of pages | 148
Dimensions | 153 * 225



2. Book Intro

This book is the selective collection in the 2nd Han Nak Won Science Novel Award, including the award winner, 'The sky is not scary at all', as well as four other short fairy tales. The future of world presented by these five writers overturns the existing world we have known so far and gives us a new

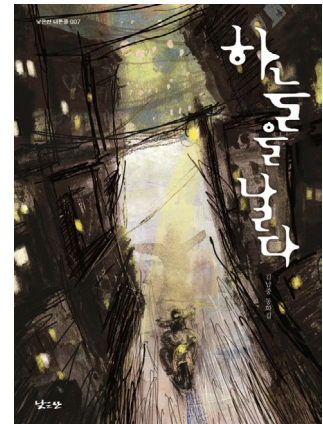
imagination with its contents, such as the Universe War, a cyborg, bullied robot, genetically manipulated plants and animals, and the spaceship of future, etc. These short but strong five SF fairy tales provides children with such a thrilled experience as if they belong to different world going beyond their routine. The illustrator, Cho, Seung Yeon has used one main color for each episode – red, pink, and blue – to vividly describe the personality of these stories.

* k-book.or.kr/user/books/books_view?idx=4774

Fly in the Sky

1. Publication Details

Title | Fly in the Sky
Author | Kim Namjung
Publisher | Little Mountain Publishing Co.
Publication Date | 2007-12-10
ISBN | 9788989646396
No. of pages | 196
Dimensions | 152 * 223



2. Book Intro

The main characters in this book are vulnerable families and their children living in small rural cities or on the outside of cities. These children are not wealthy like their friends, and they're envious of those friends as a result. They know it won't be easy for them to have that kind of lifestyle in the future. This may be frustrating for them, but they still do not complain to their parents; they simply go down their own respective paths.

The main character Hyunjin in *Liar* is overwhelmed with a desire to get a concert ticket to a popular boy group. She buys very expensive clothes with her dad's credit card without telling him, and everything goes out of control. The main character Jina in *Bad Daughter* doesn't like everything that her parents do to save money and feels ashamed of them. She blames herself for feeling that way, and that leaves readers with a bitter taste in their mouths. This book features eight short stories that showcase the real lives of families attempting to survive in this world, where people are pushed to succeed and spend money. These stories also show these families occasionally manage to find a little happiness in their lives. Children who cannot escape from pop culture and spending, one-way love toward a tutor, a boy who dreams about riding a motorcycle away from his suffocating house, a child who turns into a thief after his bicycle was stolen, and vivid scars from the Gwangju democratization movement despite it occurring in 1980 are well described in this book, and some readers may even get chills while reading.

* k-book.or.kr/user/books/books_view?idx=644

Science Flying through the October Sky

1. Publication Details

Title | Science Flying through the October Sky

Author | Kim Taek-jin

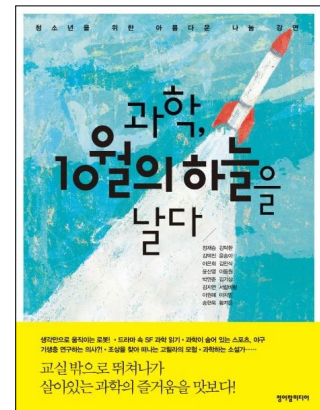
Publisher | Chungaram media

Publication Date | 2012-10-02

ISBN | 9788997162307

No. of pages | 256

Dimensions | 180 * 240



2. Book Intro

“Looking for a scientist who can donate their talent by giving a free lecture”

A project run by scientists to give dreams and hopes to young people

Teenagers in big cities often have the opportunity to see scientists at public lectures, but in rural areas, scientists are people from another world like K-pop boy band BTS. October Sky started when Professor Jeong Jae-seung, who felt sorry for these children, posted a social networking message to recruit scientists to give free lectures.

This event, held at libraries nationwide on the last Saturday of October every year, was launched in 2010, when about 50 scientists spoke before 3,000 youths, and in the second event in 2011, about 90 scientists met 5,000 young people and shared ideas with them about science.

With October Sky, the entire process from planning to preparation, lecture and execution is made solely by donor scientists sharing their talents. Through October Sky, the lecturers can look back on their own young minds on the day they entered the path of science, talent donors can find joy in sharing their talents with others, while young people can feel the wonders of nature and science and nurture their dreams of becoming scientists. This book will be a record of tomorrow’s scientists who will be created through this process.

Lectures by scientists and people talking about science

This book contains some interesting lectures presented at October Sky events while at the same time conveying the vividness of the scene where scientific knowledge is shared and curiosity is sparked. The speakers are not only scientists; entrepreneurs such as Kim Taek-jin and Yoon Song-Yee participated in the exciting introduction of baseball and brain science, and novelist Kim Takhwan told science stories to help the audience imagine the future. In addition, various lecturers such as doctors, teachers, science reporters, and television program directors tell scientific stories on a range of interesting topics.

From ancient natural philosophy to robotics, from brain science to evolutionary theory and biology, this book provides a broad spectrum of thought so that the reader can freely navigate the world of science, crossing time, space and

boundaries. The dreams and hopes of the youths who have experienced science through this book will be higher and greater than the high blue sky of October.

* k-book.or.kr/user/books/books_view?idx=6638

Open the Sky and the Earth. Play with a Clang

1. Publication Details

Title | Open the Sky and the Earth. Play with a Clang

Subtitle | Pungmul Good life as the 21st-century Nongak conductor, Sangsoe.

Author | Jo Chunyeong

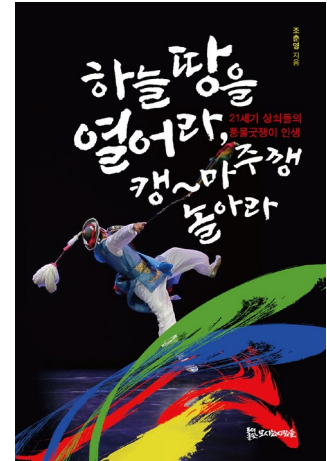
Publisher | ModlBook

Publication Date | 2019-12-31

ISBN | 9791188765607

No. of pages | 456

Dimensions | 152 * 225



2. Book Intro

The author holds a doctorate degree in Pungmul research and is also a conductor for a Pungmul band. The author traveled around the country's Pungmul sites and met various Pungmul conductors with whom we conversed about the change, development, growth, and evolution of the Pungmul culture in the 20th-21st century. In particular, he focuses on the artistic characteristics of Pungmul, its conductors, and their future as a culture and music genre. He also covers their meaning and prospective in Korean society.

This book includes interviews with 10 of the 25 Pungmul conductors this author met across the country, as well as his discourse on "The Dynamics and Variety of the 21st Century's Pungmul Good Sites."

* k-book.or.kr/user/books/books_view?idx=3943

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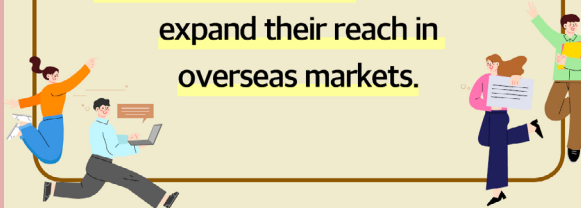
Projects Supported by the KPIPA in the First Half of 2024

Expanding the opportunity for copyright
trades of Korean publishing content

Projects Supported by KPIPA in the First Half of 2024



The Publication Industry Promotion Agency of Korea (KPIPA) has been providing various support by participating in book fairs in Korea and abroad to promote the **excellence of Korean publications** and further **expand their reach in overseas markets.**





#Seoul International Book Fair (SIBF)

SIBF is Korea's largest book festival!
SIBF 2024 will be held to strengthen the international competitiveness of the Korean publishing industry and boost publishing networking at home and abroad!

KPIPA runs programs for participating publishing houses and supports promotional activities for SIBF 2024.

2024 Seoul International Book Fair

Date June 26-30, 2024

Venue COEX, Seoul



#Visiting Korean Book Fair

Korean books met across the world!
KPIPA will run the 2024 Visiting Korean Book Fair to lay out the foundation for Korean publishing content's expansion into overseas markets and stimulate its export

KPIPA hosts B2B book fairs in new overseas markets and promotes the export of Korean publishing content by planning various programs.

2024 Visiting Korean Book Fair in Tokyo

Date May 21-22, 2024

Venue Grand Prince Hotel Shin Takanawa, Tokyo

* Visiting Korean Book Fair will be held in Indonesia and Madrid this year, in July and September, respectively.



#Killer-content Exhibition at International Book Fairs

Korean killer-content is spreading into the world! KPIPA operates “Killer-content Exhibitions” at international book fairs and holds various events customized to each international market’s characteristics.

KPIPA runs book exhibitions and programs with Korean writers at “Killer-content Exhibitions,” designed to support copyright import of international publishers.

Killer-content Exhibition at the 2024 Bologna Children's Book Fair

Date April 8-11, 2024

Venue Bologna Fiere, Italy

