

K-Book Trends

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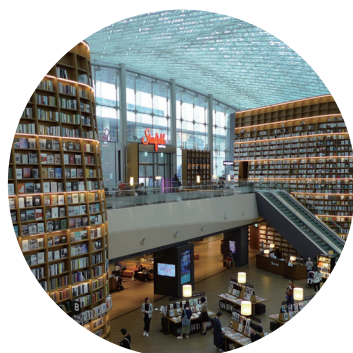
韩书趋势

《韩书趋势》海外有关人士提供时效性高的韩国出版内容。

K-Book Trends

韩书趋势

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TOPIC

Trends

The Present and Future of South Korea's "Screensellers"

Korean publisher 1

"Humanist Books"

Korean publisher 2

"Dolbegae"

Issue

2017 Guadalajara International Book Fair

Export Trends

Interview with You-jeong Jeong

REPORT

Column 1

Kyung-sook Shin's *The Court Dancer*

Column 2

Starfield Library

News

Book Summary

Export Prospects of Korean Books

Publishing industry

South Korea's Printing Industry

Best Seller

South Korea's October Bestsellers

主题

趋势

韩国 "Screen seller" 的现在和未来

韩国出版业 1

Humanist出版社

韩国出版业 2

Dolbegae(石枕)出版社

热点

2017瓜达拉哈拉国际图书展

出口趋势

丁柚井作者采访

报道

专栏 1

申京淑作家的《李真》版权成功出口到美国

专栏 2

星院图书馆

新闻

书籍概要

有望出口的韩国图书

出版行业

韩国的印刷产业现状

畅销书

10月韩国的畅销书趋势

Trends

The Present and Future of South Korea's "Screensellers"

The word "screenseller" can now be heard every now and then in everyday conversations. "Screensellers" are original novels that gain interest after they are made into movies. Even those who do not use the word screenseller on the personal basis, the concept is now well-known among readers and moviegoers. Read on to learn how screensellers came to be in South Korea, diverse screenseller film festivals in the country and books that are likely to become screensellers in South Korea.

Written by Young-jin Huh (Content Project team at Kyobo Book Centre)

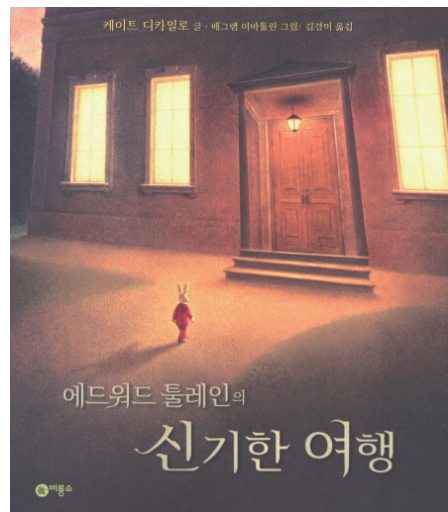
The Emergence of Screensellers in South Korea

It has been less than a decade since the word screenseller emerged in South Korea. The word was first used in 2009¹ as the *Twilight* series, Higashino Keigo's *Into the White Night* and books related to South Korean television drama "Queen Seondeok" saw much popularity. After several news reports on these kinds of screensellers and its concept, the word rooted itself into South Korean society.

1 source: https://www.acrofan.com/ko-kr/detail_legacy.php?param1=ko-kr¶m2=life¶m3=news¶m4=20091207¶m5=00000016

The situation of the publishing industry and marketing-related factors played key roles in screensellers gaining interest from the public. In South Korea, many South Korean authors' books have been recreated for the screen over the years like Beomseon Yi's *Obaltan (The Aimless Bullet)*, In-ho Choi's *Deep Blue Night* and Mun-yol Yi's *Our Twisted Hero*. These movies all achieved some level of success; whether through overall quality or the size of the audiences they drew. The difference between today's screensellers and these movies, however, was the fact that back then it was a natural thing to turn novels into films rather than marketing projects today where the goal is to create synergy for the film and the book itself.

In the 21st century, the publishing industry took a downturn and publishers were forced to make more efforts and investments into getting books on bestseller lists. When original novels were turned into movies, publishers would join hands with film businesses and theaters to expand their marketing territory. It provided an opportunity for publishers to reach more people. The interest of readers was drawn further by swapping the original covers of books with still images from the movies or posters. Also, when the movies or television dramas saw great success, the sales of the book would skyrocket, leaving publishers no reason to say "no" to this new marketing strategy.



△ *The Miraculous Journey of Edward Tulane*
from Korean television drama "My Love from a Star" (LEFT)
△ *Memoir of a Murderer*, currently playing in theaters (RIGHT)

In addition to the word screenseller, there is also the word “mediaseller” which has recently emerged, but has not spread in the public like the former. Mediasellers refer to books featured in stories either in movies or dramas, instead of becoming the story. For instance, in 2014, copies of *The Miraculous Journey of Edward Tulane* sold like hotcakes after the book was featured in extremely-popular South Korean television drama "My Love from a Star". In the drama, the main character, Do Min-jun, was seen reading the book and the drama used the book’s storyline to foreshadow future events in the television show. In this sense, it would not be an exaggeration to call mediasellers screensellers from a broad point of view as this particular book was introduced to viewers in product placement that fit with the drama’s storyline.

Meanwhile, from the perspective of those producing movies or dramas based on bestselling books are likely to draw in the readers of the original work to view the adaptations. It is an attractive business option for production companies in the fact that the movies or dramas are being created based on strong characters and storylines that have been proven to be well-made. *Memoir of a Murderer* is one good example. Recently opened in theaters, this movie was made based on a bestseller written by Young-ha Kim, and was thus able to attract readers of the book to theaters. The book quickly turned into a mediaseller after the writer recently appeared on a popular television show. The movie saw more than 1 million in ticket sales and was heading towards 2 million as of this article's publication. The book has also made it back on bestseller lists, making it an example that cannot be ignored.

Who Comes to Screenseller Film Festivals?

This August, the third <One Summer Night's Screenseller Film Festival> wrapped after seeing much success. As the organizer of this event, it is slightly embarrassing to admit it was a success, but the reaction from the public was very positive.

The screenseller film festival is an event that was launched from 2015 to introduce movies based on novels to the public. Participants can read the books and watch films at the festival. We had not fixed a specific number of films to be shown at the event,

but every year since then, four films have been introduced at the festival. Special guests considered to be the best at understanding the material are selected to discuss the movies, novels and life featured in them at “cinema talk” segments.

Readers or moviegoers who prefer one medium or the other were able to experience both at the event. Those who came said it was a special experience to discuss the tension, turn of events or meaning found in between scenes found in the movies. The event has been hosted by a bookstore for three years and it has succeeded in what it sought out to do.

The screenseller film festival was not an event that was started with a grand plan in mind. The division I am currently a part of is a marketing group for e-books at a large bookstore company. There was a prerequisite all the movies introduced at the festival had to be published in e-book form. The aim was to plan an event where e-books could be introduced to the public and they could, in turn experience content in different forms. Before then, e-book marketing in South Korea was limited to price-focused events, like discounts or cash-back programs. We had wanted to show it was possible for readers to experience more.



△ Poster for 2nd year of <One Summer Night's Screenseller Film Festival>

During the past three years, it is true our efforts to help readers have more opportunities experience e-books in a more sophisticated way have softened somewhat. However, it is a certain fact readers and members of the general public have much interest in how existing stories turn into film and vice versa. And they also want to share their experiences. At the cinema talk events after the movies were shown, participation was extremely high while there were many questions on the movies and original novels. This article mainly discusses screensellers from an industry point of view, but it is worth taking a look at how screensellers garner popularity from the point of view of readers or those familiar with publishing culture.

Another interesting point to shed light on would be the fandoms that are created for screensellers. The experience usually doesn't end for readers who love the original work or those who feel the same about the content on the screen -- they go on to become fans. For instance, there was a fan that saw the film "A Silent Voice" fifty times with the help of the film festival this year. This fan could be seen asking questions at the cinema talk event and it was evident the fan had read the original work many times as well. When the movie was shown at the festival, there was a small problem with the projector, and this fan later expressed their disappointment on their social networking account. There is a growing number of fans like this person, who wish to enjoy works of art in a fuller way. These "true fans" are growing and fandoms are taking root as part of the screenseller phenomenon.

Is South Korea a Leader of Stories?

Kyobo Book Centre, where I am currently employed, has always shown sensitive movement to these flows in the industry or changes in readers. One good example of that sensitivity is the “Kyobo Book Centre Story Competition” in its fifth year this year. An important point of the story competition is that winners are selected based on the changes of readers and industry changes to expand readers’ experiences and their fandoms. The competition has not made immense strides yet but it is worth looking at how the competition is carried out by keeping in mind how the stories can later be used in video form.



△ Original novel *Singleville* (LEFT)
Chinese television drama "Single Villa" (RIGHT)

The event saw some achievements, with stories exported abroad. *Singleville* written by Eun-gyo Choi, the author of *Lucky Romance*, was turned into a television drama in China and it later saw the top viewership among shows in the same time slot. This story of romance, which can be found under the title "Single Villa" on Netflix, featured a script written by Choi herself and the drama's production was led by a Korean team. Currently, diplomatic conflict between South Korea and China has made other advances into China difficult and there have been few others like "Singleville", so it is yet early to call this a trend.

As of now it is difficult to find examples of Korean novels that have been turned into movies. The motif of comic *Priest* by Min-woo Hyung was partially adapted into a Hollywood movie. Currently inside South Korea, webtoons with their bold, strong characters and visible storylines have been seen more film adaptations than novels. Webtoons tend to stimulate readers' imaginations more than novels and they are more accessible than novels as they tend to be read on the Internet.

When we look at just the export side of the situation, there have not been many success cases. Recent South Korean movies like "Helpless", "The Devotion of Suspect X" and "Broken" in addition to television series "Boys over Flowers" have rather been based on Japanese works. It is also true there is a lack in a variety of

storylines or genre sensibility. When wandering bookstores while traveling abroad, it is surprising how many countries have separate sections in stores for Japanese manga. This reflects the popularity Japanese manga has globally. This leads one to think about how Japanese stories are often adapted into films in both South Korea and the United States. Is South Korea truly a strong country when it comes to storytelling?

This may be a textbook statement, but the vitalization of the novel market in South Korea should come first. More sources of more diverse stories should be created and shared and this culture should find root inside the country. There is a need to create an environment where those offshore can look at South Korea's novels and stories, rather than move them to the big screen first. As Han Kang's *Vegetarian* saw much success, many other Korean novels should be published with good translations to show foreign readers the strength of Korean stories. Japan has produced many Nobel literature prize winners and touts authors who are strong candidates for future awards, like Haruki Murakami. Japanese comics like *Naruto* or *One Piece* are loved by fans around the world. When comparing these to South Korean novels, it is evident we still have a way to go.



△ FROM LEFT: Novel *The Whale*, *Concealment*, *The Private Life of Plants*

Personally, I would like to see the imagination of Myung-gwan Chun's *The Whale* or Myung-hoon Bae's *Concealment* on the big screen. Works like *Concealment* would be fitting as a spy-thriller like "Tinker Tailor Soldier Spy". It may also be a good idea to adapt Seung-woo Lee's *The Private Life of Plants* in Europe as the novel has already seen success in France. It would be even better if directors like Lasse Hallstrom were to direct it.

To introduce South Korea's stories to the world, it is important for South Korea story fandoms to grow. The number of actual cases is growing slowly and achievements are steadily being made; the situation is not bad. I have hopes a wide range of South Korea's stories from novels, webtoons to comics will attract the interest of global readers and become screensellers.

Korean Publisher 1

Spreading wide, deep knowledge and culture

Humanist Books

Recently, I set out to conduct an interview with Seo-hyeon Hwang, executive editor at Humanist Books. After setting out from Hongik Univ. Station and finding my way through the narrow paths of Yeonnam-dong, passing by several pretty cafes with outdoor seating, I found myself before a gray, modern building. The word “Humanist” can plainly be seen on one side of the building. After stepping into the coffee shop on the first floor and making my way down a set of stairs I discovered books Humanist has published, all organized neatly.

From the basement to the top, the floors of the building are well connected, like water flowing. From the outside it is clearly a building with sharp angles, but the interior everything fits perfectly. I randomly lift my head in the center of the building and the open ceiling lends a view of the blue sky above.

I think to myself, ‘This is a quite human building’. From the exterior, it may seem cold and hard, but inside everything is connected in a fluid manner and visitors can feel the warmth of people anywhere they go. Then I think, perhaps this is what the study of humanities is about. Many subjects of studies that seem disconnected come together and build relationships, with reasons and emotions within them meshing. One day in September when the sun was still hot, I visited Humanist Books.

Written by Ji-hye Gwon



It has been 16 years since its establishment and in that time Humanist Books has published roughly 1,000 books while spending time with 1,800 authors. The publishing company has met with 10 million readers and

also seen 7.5 million podcast listeners. It has also continuously organized events including lectures on humanities and book concerts to increase contact with readers. Also, in order to expand opportunities for knowledge exchange, the company opened the “Humanist University” and made 39 classes available. The students who went through the company’s courses measure at some 2,000. Humanist Books sees itself as a partner of valuable life and is always thinking of ways to be closer in touch with readers.

There was a time when the study of humanities was deemed a narrow minded area of study. However, Humanist Books has insisted on publishing books based on the study of humanities for the past 16 years, like history, philosophy, nature, science and art. During that process, humanities came into the limelight in South Korea and the insight Humanist Books has been surprising as it viewed the future and the value of humanities from a long-term point of view. The following is a Q&A with the executive editor of Humanist Books, Seo-hyeon Hwang.

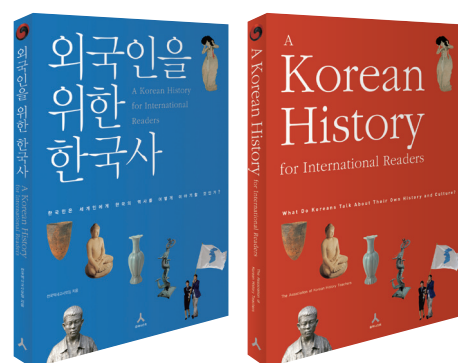
KPIPA: When Humanist Books first started out in 2001, it named itself as a specialized publisher for books on humanities. Could you tell us about the road the company has come so far?

Hwang: 2017 will be the 16th year for Humanist Books. When I look back on the road the company has traveled so far, it fills me with emotions. When the company was first founded, we

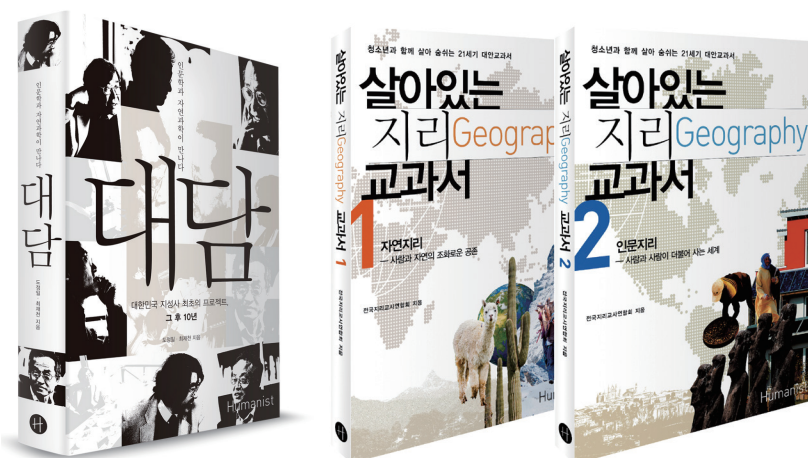
had a vision we would publish 1,000 books on basic knowledge that children, students and adults could read, including history, philosophy, science, nature and art. Also, we told ourselves we would contribute to creating valuable knowledge for a more creative South Korea communicating with the world by finding new authors at home and improving our editing skills.

Our direction as a publisher specializing in humanities was quite clear. Some people said we were reckless, but in our 16th year we look back on our accomplishments: near 2,000 authors and 1,000 books on humanities. I feel we've really made strides in making our vision a reality.

In our first years, we published educational books on humanities for university students and the general public, and later created an alternative textbook for teenage students as well as elementary school children. We also established a subsidiary called "Human Children" in 2006. In 2012, we started publishing books on the Korean language and literature and later focused our efforts in creating more books on humanities and expanded the range of our books to nature and science.



I'd like to introduce a few of our books by year. In 2001 we published a talks series by Jeong-il Do and Jae-cheon Choi while in 2006 we had Yuk-hoon Kim's *The Living Textbook on Contemporary and Modern Korean History*. Later in 2008 there was Mun-ho Park's *Brain, the Emergence of Thought* and *Le Monde World History 1* that was organized by Le Monde Diplomatique. In 2009, the president of Humanist Books published *What Makes an Editor?*. A year later we published *Korean History for Foreigners* written by the national association of history teachers, as well as *The Living Textbook on Geography 1, 2* written by the association of geography teachers. In 2012 we had Ji-young Gong's *Musical Chairs* and in the year after that, we published Si-baek Park's *The Annals of the Joseon Dynasty* series. Among others, we also had Mun-ho Park's *All about Brain Science through Pictures*.



One thing we are proud of is the fact that more than 90 percent of our books have enjoyed longevity and sell well to this day. In addition to this, 20 percent of our books or 200 of them have been recognized for their excellence, like being selected as books of the year.

KPIPA: When looking at books published by Humanist Books, most of them have been written by local authors. Many of them have been jointly authored, as well.

Hwang: In line with our founding vision and mission, we have the highest percentage of local-made books at 86 percent out of all the publishers in South Korea, thanks to our efforts to find more South Korean authors. Over the past 16 years, we have worked with about 1,800 authors. Even from this number alone we can tell we have a high percentage of local authors who work with us. We've also had many experiences with books that have co-authors. It's not an easy task, getting everyone's writing together from the planning stages, but there are many positive sides to it, as you can approach subject matters from various points of view.



This also goes for the books co-authored by national teacher associations for history, Korean language, social studies and geography as well as those written by key authorities on humanities. One of our biggest assets is our pool of authors and it is a boon for us to have so many “power authors”.

KPIPA: We’ve noticed Humanist Books has many books that have gone through extensive periods of cooperation and planning. And all of those books have become steadysellers in South Korea. One would be *The Annals of the Joseon Dynasty* series by Si-baek Park. We doubt any of this was easy for the company.

Hwang: I feel the more time we spend planning a book, the bigger the chance we will have in creating a steadyseller, whether it be 3, 5, 7, or 10 years. Our talks series during our first years would be a good example, as well as *The Living Textbook on Korean History*. Dozens of our staff worked day and night for months to analyze textbooks used in the United States and Europe. Back then we had no idea these books would become strong steadysellers that could sell over a million copies over the course of a decade. This was the same for Si-baek Park’s *The Annals of the Joseon Dynasty*. The series was completed after 10 years, and two years after its completion we worked on a revised version. We now have a goal in mind to complete the English version of this series in three years.



We also spend as much time and effort into revisions as we do new books to maintain our reputation as South Korea's leading steadyseller publisher. Not only do we have Park's *The Annals of the Joseon Dynasty*, we also have the 20th anniversary edition of Jung-kwon Chin's *Aesthetics Odyssey* as well as a 10th anniversary edition of Jeong-il Do and Jae-cheon Choi's *Talks - Humanities Meets Nature and Science. The Living Textbook on Korean History* also has a 10th anniversary edition. By working on revised editions, we help books live in tandem with the changing times and help the books continue maintain their reputations through time.



KPIPA: The company also creates podcasts. We are curious as to how this started and what the reaction has been so far.

Hwang: We first launched our podcasts in the summer of 2013 through Si-baek Park's *The Annals of the Joseon Dynasty*. We were able to open a channel of communication with our readers and so far we've had 7.5 million readers.

Based on that experience, we endeavored on a new challenge in March 2016, which was "Book Chatter With Writers". We've created a space where writers can meet readers by using books we've published.



Our podcasts are created over the course of several days and we spend seven to nine hours discussing one book, like we're reading it very closely. One characteristic of our podcasts is that we have no writers or scenarios. Everything is live. There is much to talk about with the stories from the books alone and we offer a useful, full time for our listeners as authors as well as the publishing company's president comes to talk on the podcast. We wish to act as a connecting platform for book clubs nationwide and people who love books in general.



KPIPA: “Reading entertainment” is becoming popular in the publishing industry. This of course, calls for the role of the publisher. We know you’ve been keeping up relationships with your readers through lectures and book concerts.

Hwang: As I said before, we remind ourselves of our founding motto that Humanist Books will start with books but not stay in one place. We try to think “One Source, Multi-Use”. Through this, we think of the expanded role of books.



After roughly a decade since Humanist Books’ founding, we launched the Humanist University, podcasts and power writer ON for reading entertainment projects. These are all opportunities for knowledge and culture exchanges through books. We did this because we feel it is the role of the publisher to provide readers with opportunities to experience new imaginations and creations. One leading example of this would be the Humanist University, where we provide lectures given by writers who have worked with us. Every year we’ve had nearly 1,000 readers participate.

Even now we have many discussions on books between readers and writers in our basement lecture hall. We feel this is the true form of publishers in the 21st century -- creating areas for knowledge exchange.

KPIPA: Before we wrap up, are there books you'd like to introduce to offshore readers?

Hwang: First of all, I'd like to recommend books on art. One of these would be *The Sounds of the Metropolis* by Hee-kyeong Lee. It is a book on the scenery of modern music across major cities in the 20th century, like Vienna, Berlin and New York City. The book touches on the lives and musical worlds of modern musical composers who created changes in music and sound. We planned this book very thoroughly and I feel it would be of great interest to foreign readers.

Second would be the *Art Museum In Your Hand* series by Young-sook Kim. The publication introduces 100 pieces of art one should see at world-famous art museums like the Louvre, Orsee, National, Prado, Vatican and Uffizi. I have high hopes it can be a good guide for those traveling through Europe to see art.




Next up is a book on social sciences. It is a book called *A Very Special Biology Lesson* by Su-cheol Jang and Jae-seong Lee. Jang is a biologist while Lee is a scholar on the Korean language and the book takes the form of a Q&A between Lee, who knows little of biology, and Jang. It's been considered as a good book for the general public to understand biology and address any questions they might have had.

Aside these, there are books for students I'd like to recommend - So-jung An's *Math From A Backpack, A Trip Taken Out of Math* and Jin-kyung Lee's *Math's Dream*. So's books are like a record on the trips the author has taken to locations like Egypt, Greece, Italy and India. They're easy books on the modern history of mathematics and I believe they can be read with fun by those who have interest.



By browsing the books at Humanist Books, the author of this article was able to enjoy the knowledge of today and the history they tell. People say publishers can be determined by their books and Humanist Books has read the flow of generations well and continues to talk to readers by thinking of the meanings inside those changes. Humanist Books has shown it breathes together with readers and the world through living knowledge. I offer encouragement to the company as it heads towards its 30th anniversary, always thinking ahead.

 Humanist Homepage : www.humanistbooks.com

 Humanist FaceBook : <https://www.facebook.com/hmcv2001>

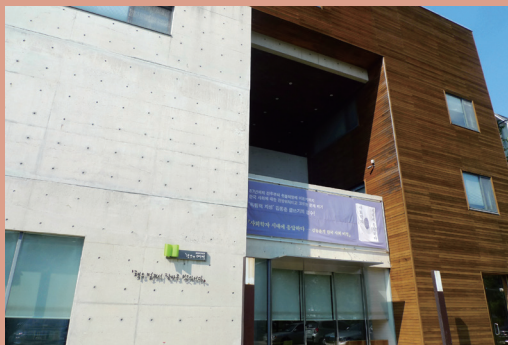
Korean Publisher 2

Recording history step by step for nearly 40 years

Dolbegae

In the summer of 1979, publisher Dolbegae was founded. Since that time it has already been almost 40 years since the company started publishing meaningful books one by one like a stone, firm and steady. Today, it enjoys its leading position as a publisher that creates books on humanities, society and science. A publisher that creates books we all need to live today. A company that publishes honest books based on the trust from readers. These are all titles that well describe Dolbegae.

To meet with Dolbegae's executive editor Su-han Kim, we arrived at the book cafe on the first floor of the company's building in Paju City, called 'Spaces and Margins'. This special location aims to provide space for visitors to let go of their busy lives and find calm and rest, just like spaces you find in pages in a book. Amid the peaceful and quiet atmosphere, we spotted unique bookcases. The bookcase resembles the Mobius strip, in a reference to never-ending knowledge. The bookcase was created specially for the publisher and the books nestled inside helped to boost the hearty atmosphere of the company.

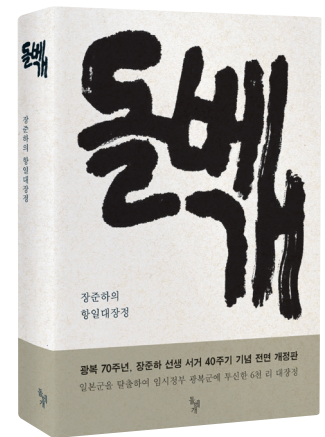


Written by Myung-im Nam

KPIPA: Could you introduce Dolbegae and the work you do?

Kim: Dolbegae was created in 1979 and two years from now we will celebrate our 40th anniversary, which means we've been around the block now. I think readers will likely wonder about our company name 'Dolbegae' which means 'stone pillow'. We took it from the title of a book by Chun-ha Chang, a Korean independence activist against Japanese rule who also served in the Korean Liberation Army. This book is a non-fiction memoir on the independence movement against the Japanese and discusses freedom, peace, independence and democracy.

We believe books are an important medium that should go along with the flow of the times and also throw questions at society. As such, we aim to create honest and meaningful books with Chang's spirit and life as a benchmark. Today, I feel proud our publishing company has a firm position in the industry, recognized for our work publishing books on humanities, society and science.



△ Dolbegae

As the executive editor, I am in charge of setting all the plans and editing direction for books to be published by Dolbegae. I'm also continuously thinking about what direction we should go as a publisher with all our other editors.

KPIPA: It seems Dolbegae is well-trusted by many readers as well as industry experts. Could you tell us about the specific direction and conviction the publisher has?

Kim: Because our company name has the word 'stone' in it, I think that gives others the impression that we're solid and honest. This is actually true, though. We deal with many themes like classic literature, history, people, cultural arts and education, but we always try to keep in mind their relevance to the times. This means we are always thinking about what books are needed now and what books readers want to read. I do believe we've come this far and enjoy the support and trust from our readers because we create books one by one, firmly and faithfully, by always trying to keep our books in line with our purpose.



△ The 'Spaces and Margins' book cafe on the first floor of the Dolbegae building

KPIPA: As you said, when he look at Dolbegae's history and the books you've published, it seems the publisher has addressed all the key points in history, and that has in turn, played an important role in expanding the horizon of books on humanity. Could you talk a bit about the history Dolbegae has walked so far and books you would like to recommend?

Kim: We have many bestsellers and steadysellers like our most-sold Gu Kim's *Baekbeom Ilji*, books by Young-bok Shin and and Si-min Rhyu's *My Korea's Modern History* and *What is Country* and this only goes to show we have a vast range of authors. In the 2000s, the percentage of Korean authors' books we had published stood at 80 percent, reflecting our efforts to bring in good authors on humanities and society in South Korea.

When we look back on the history of Dolbegae, there were three major turning points. In the 1980s we made great efforts to contribute to South Korean society, for activism. As we are nearing 40 years in the business, we have many readers who have been with us for a long time. One of the reasons those readers began to trust us was a book on Tae-il Jeon, a workers' rights activist. The book told his life as a young laborer and his death and it affected Koreans in the 1970s and 1980s greatly. Personally, it is also the book of my life.

In the 1990s we moved our focus to cultural publishing. Culture was beginning to take off in South Korean society, and we felt books on culture were naturally needed. The *Guide on Exploration Travel* series of 15 books published over the course of a decade provides travel courses based on pieces of cultural heritage hidden throughout the country. In 2002, we launched the *Korea's Cultural History*



△ *Korea's Cultural History by Theme* series

by Theme series to really show South Korea's culture. As a result the series was awarded multiple times after our efforts to look at culturally representative things closely were recognized. This too, only served to gain readers' trust.

Recently, we've expanded our ground and are thinking of the joy in reading. We continue thinking about new authors, new books. There is a saying that a rolling stone does not collect moss. We are trying to shed our previous educational and hard image and aiming to publish books that are fresher by finding new authors and planning new books.

KPIPA: I don't think we can leave out the subject of cover art, which decides the image of a book. What do you focus on mostly for the cover art used by Dolbegae books?

Kim: With every book, the completion of the text should be high, but we also focus on the material-ness of the books. This means books are important in what they look like, in addition to the content inside. As a result we try to focus much of our efforts on book design as well.

We don't have a unified design format at Dolbegae, and rather focus on the characteristics of each book. Dolbegae strives for minimalistic designs that match the content of the books that are not overwhelming. Some people might find it bland, but sometimes we feature very bold designs that have generated much positive feedback. Not only do we try to be simplistic in design, but we also aim for this in our book titles as well and I am confident these show Dolbegae's uniqueness.



KPIPA: Dolbegae will be 40 years old soon. What is the company's direction for the future and what kind of books would you like to see published going forward?

Kim: When we hold our planning meetings, we think most about what our society needs most, and what it sees as most important. Recently, our biggest focus is what kind of books readers like to read. In South Korea, the reading population is on a downward trend, so we contemplate deeply on the form and theme of our books that readers will want. Previously published books on history or philosophy are still important, but we are now searching for smaller themes that are closer to readers' lives and plan to publish books in the form of essays and non-fiction.

We are also expanding ways to approach readers. Our marketers currently use social media and portal websites aggressively to market our books. Dolbegae also thinks much on how to introduce books to more readers by utilizing small bookstores and regional bookstores.

 Dolbegae FaceBook : <https://www.facebook.com/dolbegae>

 Dolbegae Twitter : <https://twitter.com/Dolbegae79>

KPIPA: Lastly could you introduce three books from Dolbegae?

Kim: I think this is the hardest question of the day. Our publisher has many books on Korean society and culture, and it's not easy thinking of books that could be easily shared with foreign readers.



First, I'd like to introduce Young-bok Shin's *Reflections from Prison*. It's a collection of letters that were received and sent during Shin's 20-year prison term and overall it is a very broad, human essay. Of course, it is important to have good translation that can fully convey the book's meaning, but I would like to recommend it for its narrative and writing form most people will be able to relate to.

Next would be our *The Classic* series. It is a three-book collection that discusses 101 major works of classical music and the books decipher the music from a humanities point of view. I am sure it can serve as a guide to Western music to foreign readers who love classical music. This book has actually had some offers from Taiwan and China regarding copyright export.

Last is *My Korea's Modern History* by Si-min Rhyu, who is an intellectual representative of South Korea who has personally experienced the changes of South Korean history. In this book, he brings together Korean history with his life and shows readers what modern South Korea has come through. South Korea's novels, essays and picture books have been introduced often to foreign readers. If one was looking to export content on South Korea's history and culture, this would be one that could easily tell the modern history of the country.

Issue

The 2017 Guadalajara International Book Fair

South Korea's Books Head to Mexico

The biggest book fair in Central, South America



A massive range of South Korean books will be introduced at the 2017 Guadalajara International Book Fair taking place for nine days from Nov. 25 in Mexico. This book fair is the largest of its kind in Central and South America and has been considered as a comprehensive cultural festival by many. Every year, roughly

800,000 participants come to the fair, while last year it celebrated its 30th year with even more vibrant festivities. The publishing industry size of Mexico as well as Central and South America is still small compared to advanced countries, but its strong growth and possibilities have made the area attractive for those in the industry.

En Route to Guadalajara, the Center of Mexico's Culture



© <https://twitter.com/FILGuadalajara>

As it did last year, KPIPA plans to join hands with the Korean Board on Books for Young People (KBBY) to operate a picture book exhibit and actively promote the excellence of South Korean picture books. With the theme, “The Joy of Discovery”, the picture book exhibit will be open for five days from Nov. 25 to 29 and in addition to the exhibit, export counseling will also be provided for industry officials to engage in actual business exchanges.

During this time, the “traveling book fair” event will also be held to introduce around 100 South Korean books to those visiting the booth at the book fair. In June, KPIPA produced an export guidebook for book exports aimed at Central and South

America and also held an explanatory session. This was clearly in consideration of the potential the market has in that region and the export guideline was presented to publishing industry officials taking interest.

Preparations are also underway to showcase the excellence of South Korean printing. Sponsored by the Korean Printers Association, a booth on South Korea's printing culture will be available at the fair. While telling the world of South Korea's printing abilities, the history of the country's printing culture will also be shown and participating companies will be encouraged to find export opportunities.



Export Trends

A Storyteller Exploring Mankind's True Nature

Interview with You-jeong Jeong

Arranged by Myung-im Nam



She may be, undoubtedly, the best writer of Korean-style thriller novels. She is also gearing up to spark a new wave abroad with her writing. She is You-jeong Jeong, renowned for novels like *A Night of Seven Years*, *28* and *Origin of Species*. Jeong's novels explore the true nature of mankind hidden deep in the folds of humans and they have captured not only

Korean readers but those abroad, leading to her books becoming translated and published in different countries.

Her most representative work *The Night of Seven Years* tells the story of a man who has lost all from a murder case that happens in a village called Seryeongho. The man decides to take revenge on those who murdered his daughter and his conflict is illustrated in the novel. The novel has sold consistently in South Korea since it was published in 2011. This novel was also adapted into a film and is slated to open in theaters in late 2017. Jeong's latest novel *Origin of Species* deals with 'evil' one step higher. The story of a psychopath serial killer draws in readers with its descriptions of the killer's thinking.

In this interview, 'storyteller' Jeong tells all from her childhood to hints on her next upcoming work.

KPIPA: While we were preparing for your interview, we found a number of words that describe you: star writer, storyteller, female warrior, monster writer. What would you personally like to be introduced as to our readers abroad?

Jeong: I was born and raised in Hampyeong in Jeolla Province. In our regional dialect, it was a "wicked village town" with not a library in sight. The only cultural experience I had was the circus that came to town whenever the five-day market opened. My grandmother loved the circus and she used to take me. Now, this circus was not your conventional one with dancing elephants and trapeze dancers. It was a circus with a traveling medicine peddler

who would sell a cure-all ointment for your stomachaches, your headaches. Of course, the circus' repertoire was far from vast. They would roll cans, walk a tightrope, spin plates on sticks and do some magic. Of those, the most popular was the tented theater where two storytellers would sit and tell old traditional tales.

The most interesting tale was the traditional Korean story of Heungbu and Nolbu. The storytellers would never say Heungbu was poor, despite the fact he is known for his poorness in the story. Instead, they would they would talk endlessly of the happenings that could occur to poor people. On days I came back from the circus, I would gather the village children together and tell them the stories I had heard, pretending to be one of the storytellers. When they would tell me I was better than the storytellers, I was overjoyed. My audience burst out laughing whenever I said anything. Basically, I was the storyteller for all the young children in our town. Now and in the future, for a long time, I'd like to be called a storyteller.



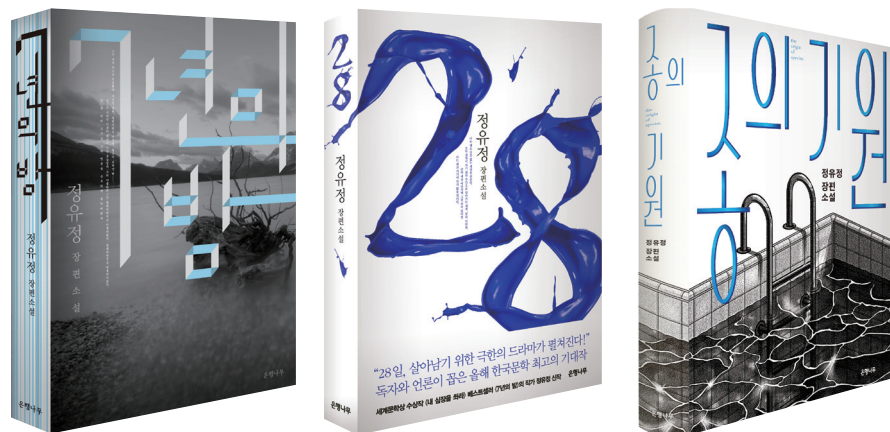
△ *Shoot My Heart*, recipient of the Segye Literature Award in 2009 (LEFT)
Jeong's Himalayas travel essay collection (RIGHT)

KPIPA: When reading your books, the strength in the narratives is quite impressive. It seems the reason behind your success as a bestselling novelist is here. What is the source for your forceful and speedy narratives?

Jeong: There are three. First would be my stamina. It takes me at least two years to write one novel. During that long, long time, I need strength to persevere with a clear head. This is why I exercise roughly two hours a day. If I didn't have the physical stamina, there would be no force in my stories. For instance, in scenes where the main character has to scale a mountain to fight a tiger, if I had little strength I would make the character avoid the tiger and go all the way around the mountain instead. The story would suffer for it.

Second would be my desire. I have to feel like my heart is bursting whenever I think of my stories. I have to be madly in love with my characters. When I lay in bed at night I have to see the faces of my characters on the room ceiling and dream of them when I fall asleep. When I wake, I run to my desk and meet that person. If I don't, that character lacks life. A character without life is a guaranteed ticket to failure. To do this, I have to write the stories I really want to write. This is the reason why I cannot write stories because the readers want them, or I have to follow the flow of the times or because society wants them.

Lastly, balance. One end of the story lies the real world, where at the other end, lays a fantasy world. You have to have the right balance between these two ends to have a forceful story. If you lean too much towards one end, then you have to check yourself as a writer.



△ FROM LEFT *The Night of Seven Years*, *28* and *Origin of Species*

KPIPA: Through many of your novels, you talk deeply about the true nature of mankind and evil. It's a theme that is quite interesting and worthy of interest, but it doesn't seem like an easy task to pull off. Is there a special reason for the theme of your writing?

Jeong: All writers have their own themes. Actually, many writers keep writing about the same theme over and over again until they die. Hemingway wrote about humans facing death, Charles Dickens focused on family or fathers, and Stephen King writes about man's deepest fears. I don't believe these themes are selected on purpose but rather, they are created through the writers' personalities and experiences.

My theme is the “true nature of mankind”. I also have much interest in dark woods that lie in the abyss of man. Inside this forest sleep all kinds of beasts that create problems for man. Jealously, envy, rage, hate, disgust, lust, fear, despair and violence...When and why will these dark life forms open their eyes? I wonder. What will spur them to take life? What is the force that drives them to the surface? When this force is combined with the violence of destiny, what happens? I enjoy asking myself these questions. I feel a need to find the answer and the result is my work.

KPIPA: Your novels are much loved in South Korea but they are also gaining attention outside the country. Have you had a chance to personally feel this interest? Please tell us if you had an experience that stands out from others.

Jeong: Yes, I’ve had a few. Among these, the open book talk even at a Aix-en-Provence library in France comes to mind. Back then I was suffering from a very bad cold and I took to the stage after taking some very strong medicine. I don’t remember a single word I said during that one hour as well as the questions that were asked of me. It was like I had blacked out after drinking. It remains in my memory as because I have no recollection of that event.

KPIPA: Could you tell us what you're planning after *Origin of Species*?

Jeong: I think in my next novel, the main character will be a woman. It will be the first such main character since I became a novelist and this is because of my literary lacking. I tried multiple times to create a female protagonist, but I failed each time to keep a certain distance between myself and that character. When the writer fails to do this and the writer's voice becomes louder than the character, that novel goes beyond saving. It becomes a perfect failure. It no longer becomes a story, but a work of propaganda with too much self-awareness. This is why I kept bringing in female characters into my stories -- to practice keeping that distance. In this next novel, I plan to test myself.

KPIPA: Lastly, could you tell us what you would like to achieve as a writer? If you have a dream, please tell us.

Jeong: My dream is to write novels of a certain quality (preferably those that improve) regularly until I die.

▷ Photographs provided by EHBook

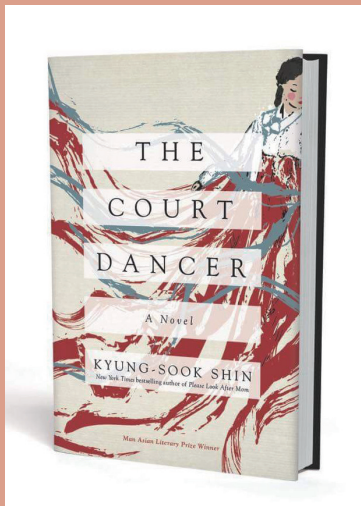
Column 1

South Korea's Book Exports

Kyung-sook Shin's *The Court Dancer* Sold Into the United States

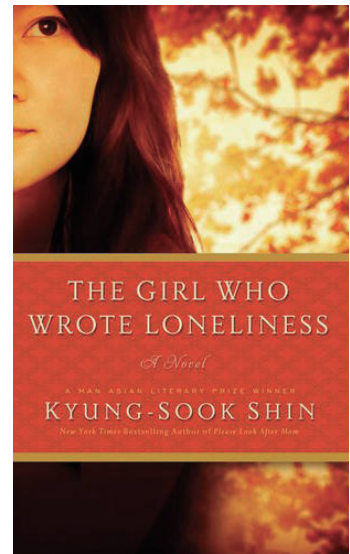
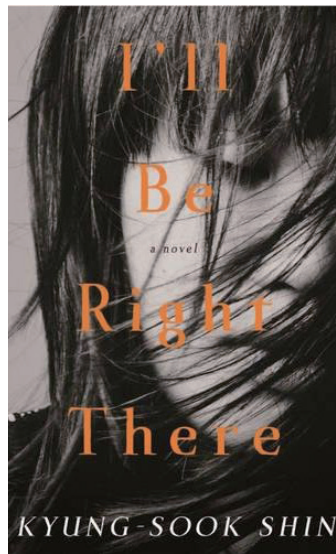
South Korean author Kyung-sook Shin known for her acclaimed novel *Please Look after Mom* is about to become published in the United States once more. The novel in the limelight is *The Court Dancer*, which was first published in South Korea in 2007. The book is already sparking waves of curiosity as to how successful it will be in the United States as a historical novel by Shin that looks at the deep inner workings of man.

Written by Joseph Lee (President of KL Management)



△ Cover art for the English version of *The Court Dancer* to be released in 2018

The English language rights for Kyung-sook Shin's *The Court Dancer* were sold into the United States. Shin is a New York Times bestseller and one of the recipients of the Man Asian Literary Prize and this will be her fourth book to be published in the United States after *Please Look After Mom*, *I'll Be Right There* and *The Girl Who Wrote Loneliness*.



△ Shin's novels published in the United States
FROM LEFT: *Please Look after Mom*, *I'll Be Right There*
and *The Girl Who Wrote Loneliness*

The Court Dancer tells the story of an actual court dancer named Yi Jin who loved a French diplomat. The main protagonist, Yi Jin, grows to be a court dancer under the guidance of the queen and she becomes known for dancing like a butterfly within the palace, as well as walking the streets of Paris in a dress the color of water and reciting Maupassant's works in French. She was not only just a woman from the late 19th century but someone who could fit into today's society if she wished. Within the whirlwind of swiftly changing history, Yi Jin created her own history, memories, love and relationships and was a person who took the initiative of her own simple life, taking charge of her destiny.



△ The Korean language cover of *The Court Dancer*

© Munhakdongne

The novel takes place in the late 19th century and traces a grand story from the palaces of the Joseon Dynasty to the Champs Elysees. Shin depicts a variety of humans in the book, including the hoi polloi, noblemen, royals,

peddlers and scholars. This book is set in an age far before the time settings in Shin's three other books that were published in English, but it tells the tale of a woman today's readers can relate to.

This novel has already been published in China and France and it will also be translated and published in Romania soon.



△ Cover art for the Chinese and French versions of *The Court Dancer*

Column 2

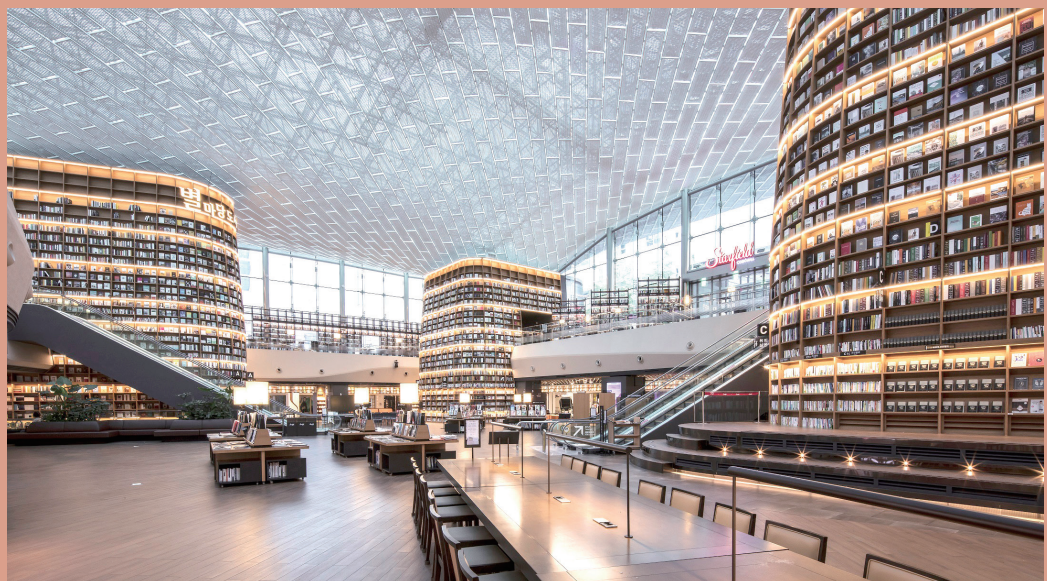
Where Korean readers meet books (2)

Starfield Library - A Library Breaking Walls, Entering the Everyday

The Gangnam area is one of the busiest places in Seoul. The COEX Mall is a location with unique eateries and various shops that lead latest trends. As a comprehensive shopping mall, many Korean couples and families can be found enjoying its services. Amid this hustle and bustle, a library was created. This library was not pushed to a vague corner but rather placed in the middle of the shopping complex, making it even more special. This is the Starfield Library.

Written by Hyo-jun Choi

A Library in a Shopping Mall



△ The Starfield Library inside COEX Mall
© <http://www.shinsegaeproperty.com>

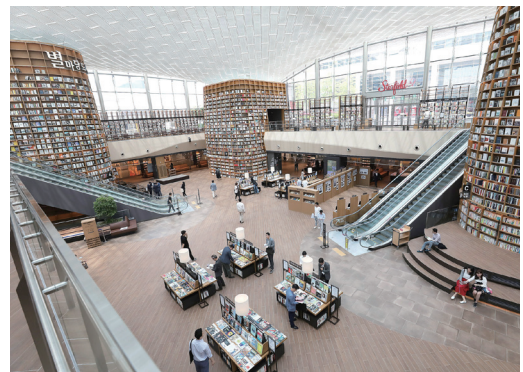
It is not easy to imagine a library snuggled next to shops inside a shopping mall. First of all, the exterior of the Starfield Library fits well with the surrounding stores and does not stick out like a sore thumb. To those wondering what role it plays, they will realize their worries were in vain once they take foot inside the library.

Inside the library are not only people reading books but those resting and looking at their smartphones, people talking to other people drinking coffee and those waiting for others. It is a shade different from conventional libraries. Talking aloud inside the Starfield Library, something that would be frowned upon in an ordinary library, was not a strange event. It is also a library fit for reading entertainment as it plays host to talk shows with authors, poem readings and book concerts. Reading entertainment refers to reading and enjoying culture by doing more than just reading books, like listening to music, or getting work done on laptops while reading.

The aim behind Starfield Library was to help readers enjoy the study of humanities and live fuller lives. It consists of two floors and has roughly 50,000 books, including 400 kinds of magazines from both South Korea and abroad. Books can be freely taken to read inside the library and readers are also free to choose their seating. The “star” in Starfield refers to dreams and “field” means an empty space. Starfield means the library is an open space for visitors about to fulfill their dreams. The Starfield Library is

a library providing an open space for those who wish to enjoy humanities and it has found its way to the center of our everyday lives.

Breaking Down Walls, No Doors



△ A look inside Starfield Library

© <http://www.shinsegaeproperty.com> (RIGHT)

Another unique characteristic of the library is that there is no door to the library. As there are no doors, there are no walls either. This sets it apart from other conventional libraries where books are kept inside walls. The entire library is open and is a pathway for other stores inside the shopping mall. It also takes up an expansive space within the shopping mall that passersby need to go through other stores like convenience stores or cafes to reach other parts of the library. Thanks to how open it is, the library is an ideal location to bring together diverse people. It was something done by getting rid of walls and this is the reason why the library has become a meeting ground for other people, rather than a location for just reading books.

The Starfield Library also serves as a place of rest for some. In an attempt to shed itself of the image conventional libraries have, Starfield Library has deployed soft lights here and there to give it more of a private atmosphere for those visiting and it is perfect for those wishing to rest their tired feet with a book, spending as much time as they need.



△ Free seating space within the Starfield Library

Seating arrangements inside the library are also different from ordinary libraries. Not only are there regular desks where readers sit facing each other, there are round tables where a number of people can sit together in addition to chairs for people visiting alone. Small desks are also available. Due to this arrangement, one is reminded of book cafes when inside the Starfield Library. This design was to reflect the thinking that the library should be a place to enjoy books in addition to reading them. It has also helped visitors see books as something that can take place in their lives naturally by leading them to books while they take some time to rest, rather than heading to a specific location to find books.

Starfield Library is a location that has made it possible for visitors to naturally come in close contact with books.

The biggest significance of the Starfield Library is the fact it has been placed right in the center of the shopping mall. Like Goethe said, “A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.”

For those looking to bring music and art closer to their lives, the Starfield Library is a good place to visit.



How to Enjoy Starfield Library

*Information provided by Starfield Library

The Starfield Library features four themes: stopping, emptying, filling and romance. As it seeks to encourage reading entertainment, the library naturally attracts readers because it is a space where people are prompted to stop by, even if they don't want to read. The following are ways to enjoy the Starfield Library, where visitors can take some time in their busy lives to read, rest and recharge.

Space Open Library

The Starfield Library opened in May 2016 thanks to key investments made by Shinsegae Group, and is located in the center of the central plaza inside COEX Mall. It takes up several floors, spanning across



roughly 2,810 square meters. The library has a total of around 50,000 books and most of these were acquired through donations. The basement floor mostly has books on hobbies as well as non-Korean books, e-books on iPads and the largest selection of magazines in South Korea. It also has a space committed to

featuring books selected by famous people. Readers can find literature and humanities books on the first floor while on the second floor there is a convenience store and a cafe. All the spaces inside are free to use at any time and unlike conventional libraries, the Starfield Library does not require IDs.

* Borrowing books is not allowed; visitors are welcome to buy some books available for sale

Books Every 11th of the month is book sharing day

One thing that grabs the interest of visitors who step inside the library is the towering 13-meter high bookcase. The shelves toward the top of the bookcase are empty and these are scheduled to be filled with donated books via book sharing events. The book sharing events are held every 11th of every month. As of now over 20,000 books have been donated, and every month, the library features the names of all who donated books along with the books.

Healing Power outlets and charging stations for use!

Inside the library are tables where people can sit down and read. On the first floor, there are sunken spaces for people to relax and fall into a good book. At every table are power outlets and USB charging stations for users to charge laptops or phones.



Event Enjoyment beyond books! Talk shows with authors, poem readings, book concerts and fashion shows

Recently at the Starfield Library, a library fashion show was held with the theme, 'Book and Fashion Meet'. The unique fashion show and the K-pop show that came along with it were enough to capture the interest of the public. Those wondering about the library's future events can look up upcoming events on the library's website. Visitors can enjoy talk shows with book authors, poem readings and book concerts. At times, exhibitions and performances are held, showing well the library is a comprehensive cultural zone.

☞ Websites :

Korean. <http://www.coexmall.com/coexmall/library.do>

English. <http://www.coexmall.com/index.do>

Chinese. <http://www.coexmall.com/index.do>

☞ Opening hours : 10 AM to 10 PM (open year-round)

☞ Location : Central Plaza B1~1F, 159 Samseong-dong, Gangnam-gu, Seoul

Places around the Starfield Library - Starfield COEX Mall

The COEX Mall where the Starfield Library is located is a comprehensive shopping mall. Once you step out of the library,

you can easily find your way to a clothes shop or restaurant. There are many stores inside COEX Mall that lead the latest trends more than any other locations in Seoul. There is also a movie theater and aquarium on the premises, making it a good location for families to visit. Those visiting can easily expand their experiences by checking out cultural and art performances by checking out schedules ahead of time. It is also an ideal location for hot, muggy summer days or wintertime as everything from dining, shopping, cultural experiences can be enjoyed in one location.



△ (LEFT) Megabox Theater
(RIGHT) COEX Aquarium

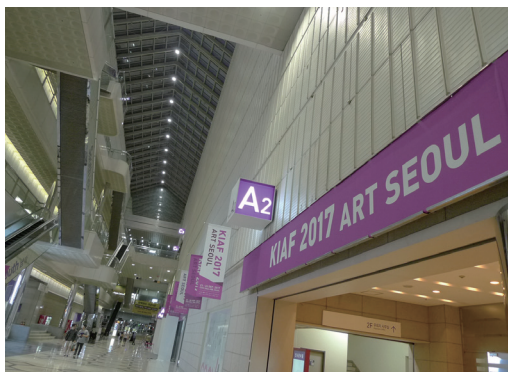
🌐 Starfield COEX Mall website : <http://www.coexmall.com/index.do>

🌐 Traffic directions : Exits 5, 6 from Samseong Station Subway Line No. 2/ Exit 7 from Bongeunsa Station on Subway Line No. 7

Places around the Starfield Library

- COEX Exhibit Convention Center

The COEX exhibit and convention centers are mainly used for global exhibits, conferences, performances and conventions. COEX has four exhibit halls that can be divided and operated into 12 halls, and a convention hall that can house 7,000 people at once. It also has 100 conference rooms. In 2015, SM Town was established here, aiding COEX into becoming a culture, business hub. There are many exhibits and performances on a number of themes like the economy, trade, culture and art so those interested are recommended to look at the exhibit schedules before visiting.



△ A view of the COEX exhibit and convention center, where many conferences and events are held

 COEX exhibit convention center website: <http://www.coex.co.kr>

Book Summary

Export Prospects of Korean Books

KPIPA's Choice for Supporting Abstract · Sample Translation

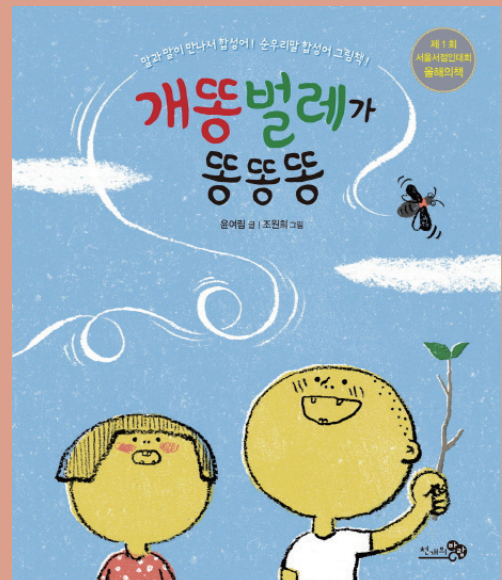
Firefly Goes Poo Poo Poo

1. Publication Details

Imprint | A Thousand Hopes
 Title | Firefly Goes Poo Poo Poo
 Author | Yoon, Yeo-Rim
 Illustrator | Cho, Won-Hee
 Format | 192*230
 Binding | Hardcover
 Pages | 64pages
 ISBN | 979-11-87287-13-1

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3. About the Author / Illustrator

Author: Yoon, Yeo-Rim

Yoon once met a cheerful old lady called Bicky in San Diego. Bicky explained to Yoon that there are words in English that are made by combining two different words to create new meanings. It occurred to Yoon that Korean has such compound words as well, and she thought "Shall I search for some fun Korean compound words?" While searching for such words, Yoon found interesting stories in the words. With great illustrations by Won-Hee Cho, she made the stories into a picture book. Many words have interesting stories. Do you want to find those words by yourself? Yoon is the author of *A Terrible Soccer Player*, *Ha-Ram, Nice!*; *A Bean Mask Teacher Laughed!*; *Eun-lee's Palm*; *A Glove Tree*; *A Slow Lizard*; *Looking at Each Other*; and *This Is My Family*.

Illustrator: Cho, Won-Hee

Cho likes to look at words carefully since the shape of a word sometimes conveys a sound or a movement. How fun and mysterious words are! Cho wanted to draw about the hidden stories and images in words. Cho's favorite word in this book was "TreeOcean." Once she learned the meaning of the word, she was able to hear and feel the wind of the trees. Every day, Cho strolls around and thinks about and draws these small things. Cho is the author and illustrator of *Ice Boy*; *I Have to Go Alone*; *Muscly Uncle and Fat Aunt*; and *Tooth Hunter*.

4. About the Book

Firefly Goes Poo Poo Poo

Wind plus flower makes WindFlower

Cheek plus well makes CheekWell

Tree plus ocean makes TreeOcean

Hole plus store makes HoleStore

Korean has a lot of compound words—terms that are made by combining two words. Let's study the way these compound words are made and learn their meanings.

Contents of the Book

A Hearty Picture Book about Authentic Korean Compound Words

There lived in the countryside a grandmother and grandfather, a granddaughter and grandson, and their puppy. One day, the puppy pooped. The grandson picked up the poop with a stick and threw it. The dog poop rolled and rolled. And pop! A firefly came out from the poop. Another time, they went to a stream to play. Wow! Next to the stream was a spread of bumpy turtle backs. The grandson went to

bed angry and grouchy. Grandma and grandpa prepared a yummy persimmon for him. After waking up, the grandson gave a big smile, revealing dimples—or CheekWells—on both cheeks. Ah, it's so hot outside! But the forests are cool, where the wind blows. Sway, sway, an ocean of trees spreads out in front of us. The kind grandparents, the mischievous grandchildren, and the cute dog's lives are always fun and exciting. In their lives, our fun language is made! Meet our interesting and lively Korean compound words.

Intention of the Book

Let's Learn the Way Words Are Made

Shall we take a look into words like 'ddalgi' (strawberry) and 'kimbap' (Korean sushi)? Both food words are pure Korean. When you separate 'ddal' and 'gi' into two parts, both parts lose their meaning. However, 'kim' and 'bap' can be split up and retain separate, independent meanings. Like this, our language is made up of breakable and non-breakable words. This book shows how words that cannot be broken can be combined to form new, breakable words through stories. Reading the stories with contextual scenes describing each word, children will be able to familiarize themselves with these compound words.

Let's Guess the Meaning of a Word

When you break a breakable word, you can generally guess its meaning. A 'doldari' (stone bridge) can be split into 'dol' (stone) and 'dari' (bridge), meaning a bridge made of stones. 'Jamot' (pajamas) can be split into 'jam' (sleep) and 'ot' (clothes), meaning clothes that you sleep in.

Unbreakable words are mostly words we are very familiar with. Duggubi (toad), ssirum (wrestling), banul (needle), bap (steamed rice), namu (tree), bada (ocean), nunmul (tears), danji (jar)—all of which are very basic words. However, portmanteaux of those words—duggubissirum (ToadWrestle: a never-ending fight); banulbap (NeedleRice: leftover scraps of string); namubada (TreeOcean: a seemingly never-ending forest of trees), and nunmuldanji (TearJar: a person who cries easily) are unfamiliar and new. Therefore, it is difficult to guess their meanings. In order to find the meaning of these words, you need to split them and see the meaning of each part and the way the two meanings combine to form something greater than the parts. This book explains the meaning of breakable compound words through folk tale-like stories.

At first it may seem unfamiliar, but when you split a word into parts and think of the way that the parts are combined with stories and pictures, you will be amazed at the novelty of the new compound word. In the back of the book, there is a

glossary with all of the breakable and non-breakable words that are introduced in the book. Like a dictionary, it will help you teach yourself the meanings of those words. Learning authentic Korean words and expressions, you will realize the beauty of Korean language once again.

Let's Imagine Stories behind the Words

Illustrator Won-Hee Cho brings the words of the Korean language to life with her extraordinarily novel and warm images. The movements and expressions of the characters are filled with humor and wit. The artist's free and playful imagination is well expressed in the image of the dog poop stuck to a branch and thrown away, and the illustration of the trees joining hands and running off to the ocean.

Thanks to the free imagination of the artist, the border between fantasy and reality is blurred. We can become friends with the frog who snatched away the water marbles, or see the toad's fight in the fights of our friends. The sight of the duck, which stole the pancake and feigned innocence, can be silly or even annoying, but we cannot but pleasantly laugh at the sight of him waddling away in an attempt to flee.

With distant views and close-ups, Cho's illustrations represent the hidden meanings of the words vividly. Bright and warm colors with crayon outlines beautifully enhance the Korean words, making the reading of this book more fun and enjoyable.

Pongpongi's Heart

1. Publication Details

Imprint | A Thousand Hopes

Title | Pongpongi's Heart

Author | Kim Seong-eun

Illustrator | Jo Mi-ja

Format | 200*220

Binding | Paperback

Pages | 36pages

ISBN | 979-11-87287-40-7



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3. Selling Points

Target Readers | Toddlers

Media Reviews & Advertisement Copy |

The piglet Pongpongi leaves to explore the world.

What kind of world will Pongpongi encounter?

The world shines splendidly and flutters in dance.

It is clear as the sound of a bell and soft as a mother.

Sometimes it is a lonely place, but it is also a playful and precious friend.

A picture book for children taking their first step in this world.

4. About the Author / Illustrator

Author : Kim, Seong-eun

My job is to plan and write children's books. I wrote *Maggie and Sodam's Riddle Game*; *A Monster at the Dentist*; *What Should I Say?* and *Picture Book about Our Land and Song*. My inspiration for this book came from a children's poem entitled *My Heart*, written by poet Kim, Yong-taek, which touched me deeply with the phrase "give your heart (to someone)." No matter how much we give our heart, it does not shrink or disappear. I hope we can all live peacefully and share our hearts and feelings with others to our heart's content.

Illustrator : Jo, Mi-ja

I majored in Painting at Hongik University, and now I am a children's book illustrator. I try to draw pictures that children can relate to, using fresh colors and free lines. I have drawn illustrations for many children's books, including *Baby Octopus*; *My Mom Is So...*; *Come to Our Front Yard*; and *One Hour to Save the Earth*. I wrote and illustrated *A for Apple*; *Spider Climbing Up the Web*; *Rustling Breeze*; *I Like Flowers*; *Bubble Bubble*; and *I Didn't Wet the Bed*.

5. About the Book

▣ The Story

- The piglet Pongpongi explores the world.

One sunny day, the baby pig Pongpongi leaves to see the world. Pongpongi is amazed by the flowers by the roadside, the dancing butterfly, the singing bird, the lonely fish, the soft drizzle, the climbing spider, the clouds in the sky, and the crescent moon lighting the night. Pongpongi gave his heart each time he met the world. Alas! Pongpongi has given all his heart away. But it's okay. No matter how much of his heart he gives, it never shrinks or disappears. His heart is soon full again. This is a beautiful picture book, created with the wish that children explore and enjoy the world with all their hearts.

▣ Intention Behind the Writing of This Book

- A first picture book for a child taking her first step in this world

The moment a baby takes her first step, everything about the world seems new. There isn't a thing that is not interesting, and the baby is curious about everything. The child touches, tastes and listens to the things she meets for the first time in the world. And they take her heart away. Just like they do to the baby pig Pongpongi in this book.

Pongpongi leaves to explore the world for the first time. He takes his first step by himself, with strong support from his mother. Pongpongi explores the wide world and clicks with it not via the abstract experiences his mother shares with him, but by personally experiencing the world for himself. He then realizes, "The world is really amazing!"

Pongpongi grows after his exploration of this big world. Based on his various experiences, Pongpongi will now grow healthy and big. This is a picture book for children who experience the world, fuel their curiosity and learn everything for the first time, one by one.

- What does it mean to give one's heart?

To give your heart is to completely fall for something you've met in this world. In other words, to be immersed in it, to play with it and enjoy it. To be drunk in the scent of a flower, to dance along with a butterfly, to sing with a bird, just playing with the friends that he meets in this world—that is what giving one's heart is to Pongpongi.

He looked up after playing all day and saw the sky colored by the setting sun. Only then does Pongpongi return to his mother's house. On his way home, he thanks the crescent moon that lights his way, giving every last bit of his heart. He enjoyed the day with all his heart and without any regrets.

But suddenly, Pongpongi is worried after a day well spent.

He feels like he has given away all his heart, and that his heart has disappeared. But there's nothing to worry about. A heart is like a spring of water, which continues to bubble up. So, all you have to do is do your best to enjoy and seize every moment. With the worries of his heart quelled, Pongpongi comfortably falls asleep feeling tired in a healthy way—and looking forward to exploring a new world the next day.

- An adorable piglet, Pongpongi, portrayed in watercolors

The baby pig Pongpongi is a lovely baby, painted in an apricot hue. A mole that has just woken from his sleep is the little brother who accompanies Pongpongi in his exploration of the world.

The illustrator Jo Mi-ja depicted Pongpongi's adventures in this world with watercolors and a light pen. The landscape of the big world that Pongpongi explores spreads out in a vast and welcoming atmosphere, moving the reader. In particular, the free pen lines vividly convey the excitement and thrill that Pongpongi feels as he meets the world.

This book is also interesting because of the onomatopoeia that bounces and gives a certain rhythm to the reading experience. "The heart never shrinks or disappears no matter how much of it you give, so I wish everyone can generously give and receive their hearts and live peacefully." Echoing the intentions of the writer, Kim Seong-eun, this book's words deliver a positive perspective and a healthy attitude toward the world.

I Was Dishonest Again Today

1. Publication Details

Imprint | Sigongsa Co., Ltd
Title | I Was Dishonest Again Today
Author | Jato
Illustrator | Jato
Format | 130*190
Binding | Paperback
Pages | 216pages
ISBN | 978-89-5277-699-0

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3. Selling Points

Awards, Recommendations, and Selections | Awarded 2016 Kakao Brunch Book Project

Subject | An illustrated essay book by Jato, who wants to share her 10 years of life as a single woman and 5 years of life as a company employee

Target Readers | Employees and singles

Media Reviews & Advertisement Copy | An essay book that reads like a nice treat with a beer after work, restoring our minds exhausted from the daily grind!

4. About the Author / Illustrator

Jato, whose real name is Ha Ji-na, was born in Chuncheon, Gangwon Province in 1988. She came to Seoul for university and has lived a single life for ten years. She studied hotel management and started her job at a hotel casino, but grew disappointed and felt empty at work. To overcome the stress, she started to upload her daily life in the form of a journal titled "Jato's Journal of Trifles from Her Single Life" at the Brunch Book Project hosted by Kakao Corporation. She was awarded the Silver Prize for her journal, which led to her career as a writer. She is now active at the site Brunch, enjoying the support of her readers.

brunch.co.kr/@aou
www.instagram.com/jato_illust/



5. About the Book

An essay book that reads like a nice treat with a beer after work, restoring our minds exhausted from the daily grind!

There are days when we need a special treat. Not the usual lunch box, but something special: when you are, unexpectedly, burdened with blame for problems on a work project; when the weekend, so ardently awaited, is covered with dust from an unexpected duststorm; when you are bombed with a big utility bill; even when you stub your little toe on the edge of a table leg in the morning while preparing for work. Living a single life and working a job, you encounter many situations each day that disturb your peace of mind.

I Was Dishonest Again Today is an essay book that reads like a special treat for employees and singles whose daily life feels like being forced. On days when you feel like you have been hit in a vulnerable spot by things that are usually harmless, Jato pats you on the back and says:

"What's so hard about happiness? Having a beer after cleaning up a mess is the happiest moment of the day."

Some say that comfort and sympathy cannot be ultimate solutions to problems. Perhaps, but "trivial happiness" is what helps us stand up again at the end of the day: the sunset over the Han River after work; a baby's smile in the subway train; and the chicken and beer at night, these simple things are enough to cheer us up. How about shouting, "All right, if I can't ignore this difficult world, I'll enjoy this moment," with this special treat in front of us, when we feel burdened by life?

I Was Dishonest Again Today is an illustrated essay book by Jato, who wants to share episodes from her 10 years of single life and 5 years of company life. This book was put together as *Jato's Journal of Trifles from Her Single Life*, which was awarded the Silver Prize at the Brunch Book Project hosted by Kakao Corporation. When the journal was posted in installments on-line, it gained a lot of comments by people responding with enthusiastic agreement as it pointed out, sharply and wittily, daily situations where we are forced to be "dishonest," such as: having to join the work get-together suddenly announced just before knocking-off time; having no time to wash your clothes because of working overtime; not being able to state a different opinion when colleagues talk behind the boss's back; not even being able to write your own journal honestly for fear of what others might think. Young people responded enthusiastically because "Jato's trifle problems now seem so normal to all of us."

Because of the enthusiastic response of people in their 20s and 30s, several publishers wanted to publish the journal even before it got the award in the Kakao Brunch Book Project. *I Was Dishonest Again Today*, now published as a book to the great anticipation of readers, includes more material than the episodes on the website.

Keeping My Backpack Safe

1. Publication Details

Imprint | A Thousand Hopes
Title | Keeping My Backpack Safe
Author | Shin Sun-jae
Illustrator | Ahn Eun-jin
Format | 210*245
Binding | Hardcover
Pages | 44pages
ISBN | 979-11-87287-25-4

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3. About the Author / Illustrator

Author: Shin Sun-jae

After studying philosophy in college, Shin Sun-jae studied creative writing in graduate school and started writing children's books. She wrote *Keeping My Backpack Safe* to encourage young children who are entering the new world called school for the first time and experiencing new challenges every day. Shin has also written *Don't Want to Be Angry*, *Here Comes the Three Musketeers*, and *Who Would Like to Eat with Me?* She is also the writer of *Earthworm Grandpa*, *Watchmen of the Night*, *The Toad with Three Legs and a Golden Coin*, and *I Like You*.

Illustrator: Ahn Eun-jin

Ahn Eun-jin was born in Seoul and studied painting in college. She received a special award from the Grand Art Exhibition of Korea in 1994, and she has also held her own exhibitions of her paintings and print engravings. After she had children, she became interested in children's books. She studied illustration at Kingston University in London, and after finishing the program, she began working as an illustrator. She worked on this book by drawing from her own experiences of raising her children through school. The books she has illustrated include *I Am My Own Master*, *The Eco Passage*, *Wurina the Alligator*, *What Does It Mean to Think?* and *You Can Run, Jump*.



4. About the Book

Junsu is a first grader, and he comes home only to realize that he lost his pencil case again. The next day he loses his school planner, and the following day, he loses his shoe bag. And finally, he comes home without his backpack. As he continues to lose his things, his twin sisters tease him, and he also begins to feel inadequate. To help him out, Junsu's dad tells him a special tip about how not to lose his things. His dad also tells him that this tip worked wonderfully for a boy who used to lose his things just like Junsu. With his dad's help, Junsu finally learns not to lose his things, not to mention discovering his own way of keeping his things. Read about Junsu's adventure as he learns to become independent for the first time as a first grader.

When children finish preschool and become students at school for the first time, one of the first things they have to learn is to pack their own bag without help from their teacher. They must learn to become responsible and independent. But like with everything that people do for the first time, they make mistakes and often lose their things. It's because they still rely on grown-ups to help them out, and because they do not feel responsible for their own possessions. Junsu is one of these boys. He loses his pencil case several times, and every day he comes home missing his things, such as his school planner, his shoe bag, and even his school bag. When he loses something for the first time, his family thinks it's a simple mistake, but when he keeps on losing his things, he gets teased by his family. So Junsu comes up with ways not to lose his school things again.

Method Number One: The ultra-sticky name tags

Method Number Two: The ultra-strong string to the rescue!

Method Number Three: Go back to school and find my things with ultra-sharp eyes like a hawk!

Method Number Four: Put your ultra-important treasure in your bag

When you start school, you learn to overcome your mistakes like Junsu and become more responsible for yourself. To help you learn more about responsibility, the book also includes tips from a teacher at the end of the story.

In the story, Junsu brings his beetles to school in his bag. The girls in his class scream and say that Junsu brought something creepy to school, but Junsu's friend, Yeonjun, sticks up for Junsu. Yeonjun explains to their teacher that the beetles are Junsu's treasure. From that day on, Yeonjun and Junsu become best buddies who play soccer together after school. And Junsu learns a new way not to lose his things: putting his backpack next to Yeonjun's. While playing soccer with his best friend, Junsu keeps his things next to his friend's, and there is no way he will lose this backpack or any of his school things.

The fact that you have a good friend means you have grown up very much. You can talk about your problems with your friend, listen to your friend's problems, learn to play together, and solve problems together. As you learn to become more responsible for your actions, you will also learn to value friendship.

To highlight Junsu and his emotional development throughout the story, the illustrations draw the reader's attention to the characters placed on a simple background. To help readers relate to the story, Junsu's school things are drawn with realistic detail. Also, as Junsu keeps coming home only to realize that he has lost his school things, the illustrations repeat the scene, and rather than showing Junsu's feelings of frustration or disappointment over his failures, the illustrations focus more on Junsu's willingness and his creative ideas to overcome his hurdles.

Workplace Psychology

1. Publication Details

Imprint | Sigongsa Co., Ltd
Title | Workplace Psychology
Author | Beom-sang Jo
Format | 153*224
Binding | Paperback
Pages | 248pages
ISBN | 978-89-5277-709-6

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3. Selling Points

Copies Printed, Sales Rank | A revised and enlarged edition of the 2013 book Why Do I Have More Difficulties with People than with Work?

Subject | A psychology of human relationships to make one feel comfortable at work

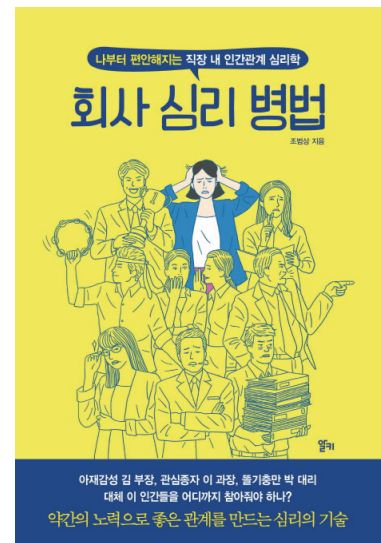
Target Readers | Employees

Media Reviews & Advertisement Copy | How much longer can I put up with these people? Psychological skills to make good relationships with a little effort

4. About the Author

Beom-sang Jo, who considers himself “a mismatched employee like many others,” studied psychology at Korea University, where he also got a Master’s degree in institutional and organizational psychology. He is working now as a research fellow in the Research Team of Personnel Organization at the LG Research Institute of Economy. He undertakes research on various organizational phenomena, analyzing them from psychological perspectives, to help employees as well as employers. Based on his research, he carries out consulting projects on personnel and organization skills for various companies.

Especially interested in the behavior and psychology of people in a group, he focuses on “people” as the cause of most of their own stresses and hurts. In doing his research, he found out that the stress caused by people not only harms the work process itself, but also the health of those involved. This led him to work on the characteristics of human relationships within a company and on the solutions.



As a result, he came to the conclusion that the types of boss, colleagues, and subordinates have to be dealt with separately with different tools, and that, based on this, the rules of relationships have to be made anew.

It is often said, "people are the problem," but this author emphasizes that "people come first" in the end, to make people happy and the organization's future bright. He has previously published *Framework of a Team Leader's Psychology* and *A Happy Employee Achieves More*.

5. About the Book

Answer these Questions.

- ☐ I feel that human relationships are harder than the work itself.
- ☐ There is more than one person at work that I don't like.
- ☐ I often work overtime due to pressure from my boss.
- ☐ I cannot express my opinions openly at meetings.
- ☐ I sometimes want to spend lunch time alone.
- ☐ I sometimes feel really upset because of some people.
- ☐ I want to get my own back at colleagues or subordinates who look down on me.

If you checked more than three of the questions above, you should read this book. You should read it twice.

Psychological skills to make good relationships with a little effort

"When I wake up in the morning and realize that I have to go to work, I don't want to open my eyes."

"I want to quit my job but can't, because I don't have any other choice."

Maybe it is not a new phenomenon, but there are a lot of people today who don't want to work as a company employee. As statistics show, the percentage of new employees who quit their first job has increased every year, and the number of years a person stays in one job is getting shorter. What people say is mostly similar:

"The work itself is hard, but people are harder to deal with. I cannot stand some of them."

Workplace Psychology is written for these people. The author focuses on the relationships among co-workers and higher-ups, people with whom one spends more time daily than with family, friends, or lovers, and from whom one can receive more pain. But there is not much opportunity one can find to talk about the problem openly.

There have been similar books focusing on this theme, but the difference is that those books tried to find solutions through one fixed tool, while *Workplace Psychology* offers totally different analytical perspectives by focusing on the characteristics of the relationship and its dynamics. The author, an expert in organizational psychology, asserts that the character types of people alone cannot solve the conflicts among members of a group. He says that the types have to be more differentiated: according to leadership types in the case of bosses, to character types in the case of colleagues, and to the work types in case of subordinates.

Upon reading this book, readers will realize that no one is impossible to deal with, and there is no one who one has to give up on. A must-read for those who are tired of people at work.

Publishing Industry

South Korea's Printing Industry

Historically, publishing and printing have developed hand in hand. Thanks to the development of printing skills, mass production of paper books became possible and today, cover printing that boosts the tangibility of books, as well as various attempts at editing and the level of completion all depend on high-quality printing skills. Not only is the area of POD (Publishing/Print on Demand) expanding by the day, lying between paper books and e-books, consistent demand is also expected.

Written by. Won-Keun Baek
(Books & Society Research Institute, President)



Sales of the publishing industry do not solely come from paper books. The market share of e-books, audio books and licensed works is expanding continuously. The printing industry is also relying less on printed publishing and more on industrial

printing and packaging printing. From packaging used in everyday goods to special printing used on smartphones, changes that are worth noting in the printing industry have been taking place.

According to data from the Korean Printers Association, South Korea had 19,058 printing operations as of 2015. Of these 94 percent were businesses with less than 10 employees and only 33 had 100 or more workers (0.2 percent). Over the past five years, 2,865 businesses were newly formed and most of these were also businesses with 10 or less workers. In regional terms, 67 percent of these operations were located in Seoul or the surrounding metropolitan area (12,754), in line with other industries.

A total of 75,134 workers were found to be working in the printing industry and 28,483 of them worked at businesses with 10 or more employees. The printing operations had an average 3.7 workers while companies with 10 or more workers had an average 23.5 employees. Like the number of operations in the capital area, 73.8 percent of the workers were also located in the Seoul and surrounding areas. Of those managing the operations, 43.1 percent were in their fifties, while 30.6 percent were in their forties and 18.5 percent were in their sixties. When categorized by gender, 80 percent of the managers were men.

The printing operations were estimated to make annual sales of around 10 trillion won. For those operations with 10 or more employees, they made an average 3.7 billion won in sales per company. Their sales made up nearly half the sales of the entire printing industry at around a total of 4.4 billion won.



As of 2016, exports of printed materials stood at \$181.5 million while imports were at \$256.0 million. In trade terms, printed materials have been recording trade deficits each year around

\$68.5 million. Exports and imports of printed materials overall have been on the decline for the past three years, attributed to the broad downturn of the global economy and sluggishness of the printing industry. The biggest markets for South Korea's printed goods are the United States and Japan. When looking at the top three markets including China, exports to the United States, Japan and China stood at \$70.3 million, \$33.7 million and \$10.3 million, respectively. Imports from these three countries measured at \$72.9 million, \$44.3 million and \$48.5 million. South Korea's printing industry runs a trade deficit with China and Japan. The biggest share of printing exports

belongs to printed books at 47 percent, or \$88.2 million. Calendar exports are also high at \$28.3 million.

Currently, the main issues in the printing industry are heated competition, lowered profitability due to the outsourcing structure, decline of young employees, sluggish entry of skilled workers, aging of workers and difficulties exporting. A five-year plan developed by the industry and government for 2017 to 2022 aims to strengthen global competitiveness of the printing industry, develop nature-friendly cutting-edge technology and boost infrastructure overall.

The publication industry has a reproduction structure through the production and sales of publishing content, but the printing industry needs orders to survive. They do not produce and sell printed products, but they start production of products after receiving certain orders. It is imperative these operations receive new orders. If publishing is active, then printing is passive. The two have in common the fact the industries need to build the ability to read the changes of the world and needs of the customers. And the road to the evolution of publishing and printing will lie in the “fourth industrial revolution”.

Best Seller

Aggregate data as of the third week of September

South Korea's October Bestsellers

Written by Hyun-jung Kim (Kyobo Bookstore Brand Management Team)

The prolonged rule of bestsellers



Young-ha Kim's *Memoir of a Murderer* has topped the best seller list for two consecutive weeks. As the film adaptation of the novel gains momentum, interest in the original novel has spiked. As a result, Kiju Lee's *Temperature of Language* lost some ground, but Lee's *Dignity*

of *Words* rose two spots, enjoying steady popularity. Also, books like *I Have Decided to Live as Me, A Lesson in Self-Eesteem* and *Miracles of the Namiya General Store* also inched up, enjoying more time on the bestseller list. This was seen as reflecting readers' wanting to catch up on bestsellers that are guaranteed good reads over the long Chuseok holiday.

'News Effect' from award announcements, out of print books

Han Kang's *Human Acts* received new interest after news the novel had been awarded Italy's Malaparte Prize while Kwang-su Ma's 2013 *Happy Sara* saw interest after news of his death due to apparent suicide and announcements the book would soon go out of print.



Novels finding newfound attention



Sun-kyung Lim's *Back Number* found new interest from readers after being introduced on a book list on social media. It received a top award in 2015 for electronic publications but failed to make the bestseller list for over a year after it was published in book form in April 2016. Rather, the book recorded single-

digit sales every month on average. The book tells the unique story of a young man who gains the ability to see numbers on people's backs after he is severely wounded in a serious car accident that kills his parents. After it gained interest on social media, it recorded 10.9 times the number of sales thanks to its newfound fame.

<South Korean Top 15 Bestsellers, Sept 2017>

No.	Title	Writer	Publisher	Genre
1	<i>Memoir of a Murderer</i>	Young-ha Kim	Munhakdongne	Novel
2	<i>Temperature of Language</i>	Kiju Lee	Malgeulteo	Essay
3	<i>Ji-young Kim Born in '82</i>	Nam-joo Jo	Minumsa	Novel
4	<i>Dignity of Words</i>	Kiju Lee	Hwangso Books	Humanities
5	<i>Jin-woo Joo's Pursuit of Myung-bak Lee</i>	Jin-woo Joo	Prunsoop	Politics/ Society
6	<i>Myeonggyeonmanri: Politics, Life, Jobs</i>	KBS Myeonggyeonmanri production team	Influential	Economics/ Management
7	<i>I Have Decided to Live As Me</i>	Su-hyun Kim	Maumsup	Poems/Essay
8	<i>Killing Commendatore 1 (Hardcover Edition)</i>	Haruki Murakami	Munhakdongne	Novel
9	<i>A Lesson in Latin (For an intellectual, beautiful life)</i>	Dong-il Han	Next Wave Media	Humanities
10	<i>Miracles of the Namiya General Store</i>	Keigo Higashino	Hyundae Munhak	Novel

11	<i>A Lesson in Self-Esteem</i>	Hong-gyun Yoon	Simple Life	Self development
12	<i>My Survey of Cultural Heritage 9: Seoul 1</i>	Hong-jun Yoo	Changbi	History and Culture
13	<i>Only Two</i>	Young-ha Kim	Munhakdongne	Novel
14	<i>I'm Glad I'm Living Like Bonobono</i>	Shin-hoe Kim	Nol	Essay
15	<i>There is No Now that is Nothing</i>	Geulbaewoo	Sam&Parkers	Poems/Essay

* Information provided by Kyobo Book Centre

About *K-Book Trends*

K-Book Trends is a monthly web magazine published by the Publication Industry Promotion Agency of Korea. It provides highly effective Korean publishing contents for international stakeholders to secure global competitiveness in the publishing industry.

We produce professional data about promising Korean books for overseas markets and share success cases of Korean publications and copyright export, and reach out to international stakeholders through rich information collected by Korea's major international book fair activities, bestselling books and an overview of publishing industry.

K-Book Trends will be produced in English and Chinese, and can be easily read anywhere in the world using any PC or mobile devices. Readers can subscribe and receive email newsletters and PDF file downloads.

K-Book Trends and the Publication Industry Promotion Agency of Korea always look forward to hearing opinions from industry experts and readers.

e-mail | kbookcenter@naver.com

趋势

韩国“Screen seller*”的 现在和未来

* screen和 bestseller的合成词

Screen seller这一词我们在日常生活当中很容易接触到，Screen seller是指“制作成电影之后备受关注的原著小说”。虽然读者和观众不会亲自去使用这一单词，但是大众已经充分理解所涵盖的内涵。以下会说明韩国国内出现Screen seller背景，在韩国举办的特殊活动-Screen seller电影节，还会介绍今后成为Screen seller可能性较大的韩国作品。

作者. Young-jin Huh (教保文库内容事业团 科长)

韩国Screen seller的出现及其背景

在韩国“Screen seller”成为新词登场的历史还不到10年。Screen seller是2009年首次使用的单词¹⁾，当时制作成影视作品的《暮光之城》系列、东野圭吾的《白夜行》、热播的电视剧《善德女王》(原著《美室》)受到读者的广泛喜爱。当时几家媒体对Screen seller现象进行了几次报道后这一单词成为了我们日常生活中普遍使用的单词。

1 出处: https://www.acrofan.com/ko-kr/detail_legacy.php?param1=ko-kr¶m2=life¶m3=news¶m4=20091207¶m5=00000016

Screen seller受到瞩目的原因是出版产业的现实和营销战略。包括海外，在韩国过去李范宣作家的《误发弹》，崔仁浩作家的《深蓝色的夜晚》，李文烈作家的《我们扭曲的英雄》等以韩国作家的作品为基础制作为电影的作品很多。这些作品在艺术性和票房方面都取得了显著成果。但当时被拍成电影的小说只是很自然的把小说里的故事当作为电影素材，不像现在电影和小说同时受到关注，进而获得营销效应。

进入21世纪后，出版界陷入低谷，为了成为畅销书人们不得不投入更多的努力和资本。比如原著成为电影时，与电影公司、剧场联手合作时可以扩张书店的流通及营销范围。这样可以让更多的大众接触到作品。并且也可以通过电影剧照和海报更换条纸或封面，以改变物性的方式吸引读者的眼球。并且如果电影或电视剧火起来的话会直接影响到原著的销售量，因此在出版社的立场上是没有理由拒绝的条件，也是出版界“萧条”环境中的机遇。



△ 电视剧《来自星星的你》中出现的【爱德华的奇妙之旅】（左）
△ 制作成电影后热映的【杀人者的记忆法】（右）

除了Screen seller之外还有一个单词就是Media seller，但目前比起Screen seller大众还不是很熟悉。Media seller与Screen seller的不同之处在于不是把原著完全移动至画面，而是作为影视作品故事中的一个“装置”进行体

现。2014年热播的电视剧《来自星星的你》中男主角都敏君阅读的书《爱德华的奇妙之旅》这部作品瞬间卖掉几万本。书里的内容与剧情中的故事相吻合，成为一个复线，让电视剧粉丝们自然而然的对里面的内容产生兴趣。可以说是通过一种很自然的PPL形式介绍了作品，在更广的层面上Media seller可以说是Screen seller。

相反，在制作电影和电视剧的立场上，把畅销书进行影视制作是可以把原著读者拉进影院的好方法。一部好作品其内容和角色方面是已经被认证的，因此对电影制作方是非常有魅力的一点。类似的例子就是最近上映的《杀人者的记忆法》。这部作品是金英夏作家的畅销书，如果你看原著的时候想象过作品制作成电影会怎么样的话，那你肯定会去影院看这部电影。另一方面，金英夏作家最近出演综艺节目之后受到大众的好评，因此这部作品可以说是Media seller的典型例子。目前票房已经超过100万，正向着200万迈进。并且原著也重新登上了畅销书行列，这不得不是值得关注的例子。

Screen seller电影节谁会参加？

今年8月本人策划的第三届<夏日夜晚的Screen seller电影节(以下称为Screen seller电影节)>圆满结束。作为本次活动的策划人，用了“圆满”这一单词有些羞涩，但大众对电影节的反应非常热烈。

Screen seller电影节是从2015年开始，选出以原著小说制作的电影进行介绍、阅读、观看、交流。虽不指定篇数，但每年会介绍4篇左右的小说和电影。并且有一个特殊的环节，名字叫做“电影脱口秀”。我们会邀请最了解该电



△ <夏日夜晚的Screen seller电影节>

影的嘉宾，就电影和小说、作品中体现的人们生活进行交流与讨论。

在偏好小说或电影的读者及观众立场上，可以同时接触到两个媒介的机会是很难得的。他们可以找出小说和电影之间的差异，或找出其中的意义，对这些人群来说这种平台是非常宝贵的。我们书店进行的Screen seller电影节今年已是第三年，我们在策划电影节时的定位(positioning)就是提供交流平台。

Screen seller电影节并不是以非常宏伟的主题开始的。本人目前工作的部门是大型书店的网上事业部电子书营业组织，因此介绍到Screen seller电影节的作品前提就是必须要出刊为电子书。我们的目标就是向更多的人介绍电子书，以更加新鲜多样的活动让大众体验，进而获取成果。在韩国电子书业界的营销方法大部分是打折或提供现金等基本的价格营销，因此我们希望可以给读者提供更多丰富的体验。

举办第三届电影节之后我们感受到的是虽然“让读者体验更新鲜的电子书经验”这一出发点褪色了不少，但是我们从中看到了大众非常关注原著作品制作成电影后的样子，相反也很关注看过的电影在书上是怎么叙述的。不仅如此，人们愿意分享自己的经验。电影上映之后进行的电影脱口秀环节（共12次）也非常受欢迎，并且对原著小说提出了多层面的提问。本人刚才讲述了产业层面的Screen seller，但在读者和出版文化层面也需要我们去探讨Screen seller备受关注的的原因。

在这里读者和观众的显著特征就是“创造粉丝”。喜欢原著的读者，或喜欢影视作品的观众大部分都会成为这部作品的粉丝。比如今年电影节中上映的《声音的形态》，有一位观众通过电影节观看了50次，当然也阅读过无数次原著，他为了分享对这部作品的想法在电影脱口秀环节中进行了提问。电影节中这部作品在领事方面出了点问题，这位粉丝电影节结束之后在社交网络上上传了对这一问题的遗憾。目前越来越多的人想通过这种方式感受、体验

并分享与作品有关的活动，这些人就是粉丝。因此Screen seller的另一面就是粉丝的形成。

韩国是主导故事的国家吗？

本人工作的教保文库从过去一直关注产业发展和读者的变化。今年迎来第五届的“教保文库故事征集作品展”就是典型的例子。征集作品展在读者的反应及经验扩张的层面上，以OSMU的可能性作为前提，跟随读者和产业的变化选出作品。虽然目前还没有显著的成效，但把粉丝形成做为基础，把一部作品连接至影视作品的方案本身是值得评价的。



△ 原著小说《singleville》(左)
和在中国制作成电视剧的《single villa》(右)

我们在进行征集展时有一部作品出口到了海外。这部作品是第一届征集展获奖者Eun-gyo Choi作家（电视剧《好运罗曼史》）的《singleville》在中国制作放映后同时间段记录了收视率第一位。《只因单身在一起(奈飞公司上的题目为《single villa》)》这部作品里的爱情故事是作家亲自写的剧本，然后韩

国制作人进行制作后出口到了中国市场。但目前因外交上的问题进入中国市场比较困难，并且只限制在几部作品，因此还不能称作为是趋势。但以故事的独创性和情节为基础的话，我们还是看到了通过OSMU方式在国外取得成效的可能性。

目前国内邢民友作家的漫画《魔鬼教父》是以原著作品中的一部分作为基础制作的好莱坞同名电影，除了这部作品之外原著小说在国外拍摄成影视作品的事例还是比较罕见的。国内的现象也差不多，比起把小说作品制作为影视作品，更多人会选择网页漫画，因为形象突出、故事情节突出。网页漫画的想象力比一般的小说更丰富，并且是以网络为平台进行流通，因此一般大众会更容易接触到漫画。

其实目前成功出口到海外市场的作品还不是很多。国内多数的Screen seller都是日本的原著小说，比如电影《火车》，《嫌疑人x的献身》，《Broken》，电视剧《花样男子》等。当然目前故事的多样性和缺乏符合拍摄为电影的题材是限制发展的一大问题，我在国外旅游的时候经常访问当地的书店，令我惊讶的是大部分国家中都设有日本漫画区，这代表全世界范围内喜欢日本作品的读者很多并且粉丝非常多。因此我们也可以考虑日本作品在国内或好莱坞拍摄为电影的方案。韩国真的是故事强国吗？

从理论上来看要首先发展国内的故事市场和小说市场。要先树立能够创造出故事并进行流通和享受的文化。我们在关注Screen seller之前要先营造可以让海外关注韩国作品的条件和环境。就像韩江的《素食主义者》受到海外关注一样，在做好小说的翻译出版前提下展现韩国小说的实力。日本已多次培育出了诺贝尔文学奖获奖者，不仅如此作家村上春树等作家每年都会列在候选人行列中。除此之外《火影忍者》，《航海王》这些少年漫画至今还受到世人的喜爱。与日本相比，韩国的故事市场基础还没有那么雄厚。



△ 从左开始, 小说《鲸鱼》,《隐匿》,《植物的私生活》

我个人想在影院看到的小说作品有Myung-gwan Chu的《鲸鱼》，裴明勋的《隐匿》。特别是《隐匿》这部作品如果制作成像《谍影行动》一样拍摄为间谍恐怖作品的话，我觉得会非常有意思。比如像李承雨作家的《植物的私生活》在法国受到好评的作品也可以考虑在欧洲当地进行电影制作。我觉得如果莱斯哈尔史卓姆做这部作品的导演的话会很合适。

如果想向世界介绍韩国作品的话，要从艺术层面到大众层面，都要首先形成对韩国故事感兴趣的粉丝群。目前进入国外的事例渐渐增加，并且也获得了收获，可以说整体的氛围是不错的。期待今后韩国的小说、网页漫画、漫画等所有领域的韩国故事可以吸引世人的眼球，进而成为Screen seller的代名词。

韩国出版业 1

传达浓厚知识的教养

Humanist出版社

今天将与Humanist出版社的Seo-hyeon Hwang编辑主编进行访问。从弘益大学站出发经过延南洞胡同会看到漂亮的几家咖啡厅，再往前走一点出现了一栋壮观的灰色建筑。建筑的一面鲜明的写着Humanist这一单词。一楼咖啡厅地下展示着出版社出版过的书籍。

从地下到地上，建筑物里的所有角落都充满生气。其实外观只是一个方方正正的建筑物，但一进去就会感受到里面的所有东西都巧妙地连接在一起。你可以在建筑物的中央看到蓝色的天空。

我瞬间觉得这个建筑物与人非常相似。表面上看起来特别冷酷，但其实里面的东西都有机的连接在一起的，甚至所有的角落都有人的温馨。我认为人文学也是如此，看似毫无相关的文学融合在一起，在其中融化着思维和感性。炎热的9月某一天，有幸与Humanist相见。

作者. Ji-hye Gwon记者



设立出版社后16年的时间里共出版了1000多种书籍，与1800名作者合作时Humanist共遇到了1000万读者，与750万人博客共同度过了这段时间。还通过举办人文学演讲和书籍演唱会等活动，为满足读者的需求做出了很多的努力。值得重视的是为设立

交流平台出版社举办了Humanist University，并且进行了39个讲座。经过这里的授课者就已经超过两千多人，Humanist作为有价值的人生伙伴，为与读者们继续交流而做出了很多实质性的努力。

过去一段时间人文学被看待是古老的文学。但Humanist在过去16年间就历史、哲学、自然科学、艺术中找出有价值的东西而做出了不屑的努力。在这种艰难的过程中人文学终于迎来了新的“复兴”，我们不得不赞叹Humanist的慧眼，它看到了人文学的未来及价值。这也是Humanist成为韩国知识品牌的原因之一。以下是与Humanist Seo-hyeon Hwang主编进行的采访内容。

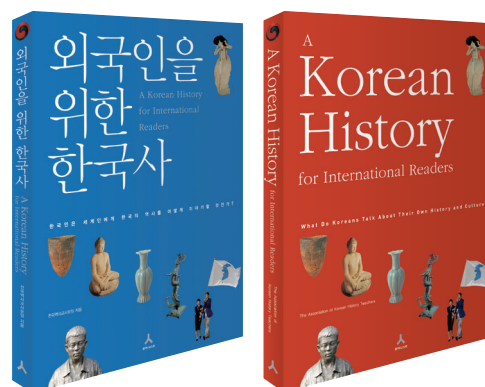
韩国出版文化产业振兴院(以下韩)：Humanist创立的2001年，举起的是“人文领域专业出版社”的旗帜，您能向我们介绍一下Humanist走过来的过程吗？

Seo-hyeon Hwang主编(以下 Hwang)：2017年是Humanist创立的第16年。这16年让我想起很多东西，出版社创立当时我们的目标和使命就是要在创立后10年里，就历史、哲学、自然科学、艺术等基础教养领域，符合儿童、青少年、成人的要求出版1000余种基础教养书。并且通过挖掘国内作家和提升编辑实力与世人进行沟通，为实现充满创新的大韩民国创造出更有价值的知识。

作为人文领域的专业出版社，我们要走的路非常明确。当时很多人说我们的目标太有冒险性，但是直到迎来16周年的今年我们已经与2000多国内作家出版了1000余种基础教养书，这一成果充分证明了我们的信念。

Humanist创立初期以大学生和一般大众为对象出版了人文学学术书和教养书，还以青少年和小学生为对象出版了替代性教科书（2006年设立了“Human儿童”子公司）。2012年开始我们正式出版了国语和文学教育领域的图书，之后为了扩张人文图书领域开始了自然科学，我们一直专注能够体现出版社价值的东西。

我想介绍几本不同时期的图书。2001年都正一和崔在天作家的《对谈》系列、2006年Yuk-hoon Kim作家的《活着的韩国近现代史教科书》、2008年Mun-ho Park作家的《大脑，思维的出现》、法国世界外交论衡月刊(Le Monde Diplomatique) 策划的《Le Monde 世界史1》、2009年Humanist出版社代表的《编辑者是什么》、2010年全国历史教师聚会撰写的《为外国人的韩国史》、全国地理教师联合会撰写的《活着的地理教科书1, 2》、2012年孔枝泳作家的《椅子游戏》、2013年Si-baek Park作家的《朝鲜王朝实录》、Mun-ho Park作家的《用图画解说的大脑科学的所有》等等。



值得骄傲的是Humanist所出版的书中90%到现在仍然保持着生命力，仍然有读者的需求。不仅如此，图书的20%（约200余种书）被选为优秀学术图书、优秀教养图书和今年的书等成果。

韩：Humanist从创立到现在，国内图书的比重较多，因此大部分是国内作家。不仅如此其中两个人以上共同撰写书籍的书也比较多。

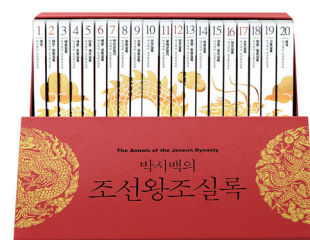
Hwang：我们出版社创立时的主要目标和使命就是“挖掘并培育国内作家”，其结果出版的图书中国内书占86%，在国内出版社中应该是最多的。16年来与我们一起工作的“采编队伍”就有1800多人，从中我们可以知道国内作家的比重有多高。其中以共同著作方式出版的人文图书也比较多，从策划阶段开始需要收集作家们的文章，所以需要编辑人的大量工作，但是围绕一个主题可以看到不同的解释是非常宝贵的经验。



特别值得强调的是我们的“采编队伍”中包括全国历史教师聚会、全国国语教师聚会、全国社会教师聚会、全国地理教师联合会等全国性的教师组织。这也是我们Humanist最宝贵的资产。

韩：Humanist有几本经过长期的合作过程出版的代表性书籍，这些书都成为了国内代表性畅销书。最具代表性的就是Si-baek Park作家的《朝鲜王朝实录》，我认为其过程肯定不简单。

Hwang：我认为之所以有10年长期的投入才会成为国内代表性的畅销书。创业初期策划的《对谈》系列3种、《活着的韩国史教科书》也是经过长期的努力诞生的。我们为了研究美国和



欧洲的教科书几十人几个月不分昼夜进行了分析。当时我们没想到这本书会成为10年间销售量达100万部的长期畅销书。Si-baek Park作家的朝鲜王朝实录也是如此。这部作品经过10年的时间才得以出版，2年后开始进行修订工作，现在又计划今后3年间的英文版发行。

我们为了维持“长期畅销书出版社”的称号投入最大的部分就是修订版。我们出版的修订版有Si-baek Park作家的《朝鲜王朝实录》、陈重权作家的《美学奥德赛》20周年纪念版、都正一和崔在天作家的《对谈-人文学和自然科学的相见》10周年纪念版、《活着的韩国史教科书》10周年纪念版等等。我认为出版社的作用就在于通过修订工作使得这些书可以与同时代持续性的交流，并维持岁月的命脉。



韩：据我了解出版社以出版的书籍为背景运营着播客，能否介绍其背景和读者们的反应？

Hwang：播客的开始是2013年的夏天，基于《Si-baek Park的朝鲜王朝实录》。自从开通与读者间的沟通渠道后到目前我们总共与750名听众见了面。



之后2016年3月我们又开始了新的挑战，栏目叫做《Book Chatter With Writers》。也就是以我们出版社出版的书籍为基础，作家和读者面谈的平台。

在节目中围绕一本书通过几天的时间可以交流7-8个小时。我们的最大特点就是作者读者都没有剧本，完全是直播的形式。因为我们认为书本身就有说不完的话，并且出版社代表和作家也会参与其中，因此对读者是非常有意义的时间。我们还通过节目连接全国的阅读聚会，促进爱书人之间的网络。



韩：最近韩国的出版图书市场中“阅读娱乐”非常活跃，这一领域也需要出版社的作用° Humanist从过去开始包括讲座进行过很多书演唱会，设立了读者见面的平台°

Hwang：出版社在创立的时候还有一个承诺就是“Humanist虽然从书开始，但绝对不会停留在书中”。也就是One Source Multi Use概念，包含着书的扩张性意义。



Humanist创立10年的时候作为阅读娱乐的一环进行了Humanist University、播客和power writer ON等活动。这也是以书作为媒介的知识和文化方面的交流平台，我认为让读者体验新的想象力和创造力也是出版社的作用之一。其中最有代表性的就是Humanist University，与我们合作过的作家亲自讲课，每年有一千多人读者前来听课。出版社的地下教室里每次会以新的主题让作者和读者近距离见面，围绕着书交流很多东西。我认为这种交流平台才是真正的21世纪出版社要持有的面貌。

韩：最后Humanist出版的书中有没有想向海外图书市场介绍的书呢？

Hwang：我想推荐的书是世界共同关注的艺术领域书籍。首先是Hee-kyeong Lee作家写的《Metropolis的声音》，作品叙述的是奥地利维也纳、柏林、纽约等20世纪大都市中的现代音乐风景。作品里包括现代音乐作曲家的生活和音乐世界。从策划到撰写做了很多努力，相信国外的读者也能感受到这本书的魅力。

第二想要介绍的是Young-sook Kim作家的《手中的美术馆系列》。书中介绍了卢浮宫，奥赛、国家画廊，普拉多，梵蒂冈，乌菲兹等世界著名美术馆中著名的100幅作品。相信对欧洲图画旅行者是个很好的推荐书。



下一本是社会科学领域的书，这本书是Su-cheol Jang•Jae-seong Lee作家写的《非常特别的生物课程》。是生物学家Su-cheol Jang教授与国语学家Jae-seong Lee教授共同著作的书，是记录一位生物学“门外汉”国语学家与生物学家进行

问答形式的书。这本书可以解答一般大众好奇的有关生物的东西，因此受到了好评。

此外，还有一本想介绍的书是青少年教养领域，是So-jung An作家的《书包里拿出的数学》，《数学中拿出的旅行》和Jin-kyung Lee作家的《数学的梦想》。作者亲自走访埃及、希腊、意大利、印度等国家时著作的书，可以说是一本数学文学游记。作者把近代数学简单的进行了说明，因此无论是谁都会感兴趣。

有人说通过插在书架上的Humanist人文书充分可以知道当代的知识和叙事。就像证明“出版社用书说话”一样，Humanist一直跟随着时代的趋势，找出趋势中所涵盖的意义与读者进行交流。以活着的知识与读者的生活、与世界呼吸的Humanist！希望为出版社创立30周年继续前进，也希望可以继续维持创立时的执着与信念。



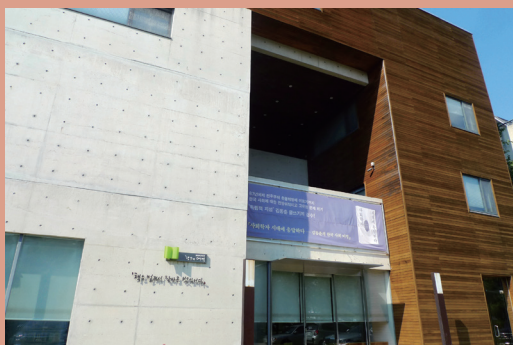
韩国出版业 2

记录了40年历史的传统人文书出版社

Dolbegae(石枕)出版社

Dolbegae出版社设立于1979年，近40年的历史让它变得更加坚固稳重，为出版有意义的书而作出努力的时间已经快40年了。目前在韩国出版界Dolbegae已经成为韩国人文社会科学出版界中独一无二的出版社。经历了时代方向的改变，承担了历史变化的出版社，为我们提供需要的书籍而存在的出版社，以读者的信赖为基础创作出作品的出版社，这都是Dolbegae的修饰语。

我为了与Su-han Kim编辑主管见面前往了位于坡州出版城市的一个书吧，名字叫“行距和空白”。这里就像繁忙中空出来的时间一样，让人重新找回生活中的平静。在这平静的风景中我看到了形状独特的书架。样子像“麦比乌斯带”，它象征着连连不断的知识，说这个书架是为书吧特别制作的。书架里放满的出版社的书像粮食一样让人觉得心里很踏实。

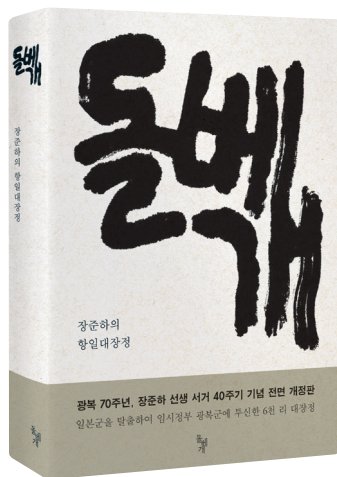


作者. Myung-im Nam记者

韩国出版文化产业振兴院(以下 韩): 请介绍一下出版社和您所做的业务。

Su-han Kim主编(以下 金): 我们出版社是1979年设立的公司，明后年就是满40周年了，可以说是一家中坚出版社了。可能很多人好奇我们公司的名字为什么是“Dolbegae”，其实这个名字参照的是学兵出身独立运动家张俊河

先生写的书名，1971年出版的这本书是抗日独立运动的回顾录，也是追求自由、平等、独立和民主的纪实文学。



△ Dolbegae(石枕)

我们认为“书”是符合时代的趋势，向时代提出议题的重要媒介。我们想把张俊河先生的精神和对生活的实践作为公司的目标，因此我们为创作出有意义的书而做出了很多的努力，目前是内外公认的人文社会科学出版社。

我作为编辑主管负责所有书的整体策划和编辑，并且不断地与其他编辑人探索并思考今后出版社要走的方向。

韩：目前出版社已经获取了很多读者和业界专家的信赖，那么在制作书的时候出版社追求的方向和信念是什么？

金：不知是不是因为我们公司的名字中有“石”这个字，给人印象非常的坚韧。其实也说对了，我们在制作人文学中的古典、历史、任务、文化艺术、教育等领域的时候，认为最重要的就是时代性。也就是说会一直考虑目前需要的书，读者想读的书是什么。我们在把握好出版的书不脱离公司方向的同时创作出坚韧又诚恳的书做出了很多的努力，这应该就是读者信任我们并支持我们的理由。



△ 出版社一楼的书吧，“行距和空白”

韩：就像您刚才所说的一样，看到公司的创立背景和出版目录可以知道是与历史同步前进的。我觉得与时代共存的这种观念塑造了今天的Dolbegae，您能介绍一下公司走过来的历史及出版社的代表作吗？

金：代表作包括销售量最多的《白凡逸志》或申荣福先生的书，还有柳時敏作家的《我的韩国现代史》，《国家是什么》等畅销书及长期畅销书，这证明我们有丰富的作家群体。值得强调的是直到2000年代出版社的80%都是国内书，证明我们邀请了国内人文社会领域的主要作家。

我们出版社在这近40年的时间里经历了三次大的变革。第一是80年代为了贡献与韩国社会的变化，进行了“为革命的出版”。目前之所以有那么多读者信赖我们也是基于《全泰壹评传》这部作品。故事讲述的是以为年轻工人的生与死，当时对70~80年代的民主市民产生了很大的影响，这本书对我个人也是非常有意义的“人生之书”

到了90年代我们把重心移动到了“为文化的出版”。当时在韩国人们开始关注社会文化，因此我们觉得有必要跟随时代的趋势出版有关文化的书。我们花费了10年的时间，出版了由15本构成的《考察旅行向导》系列。内容是介绍韩国各地的文化遗产，提供给人们考察的方向。并且2002年为了正确展示韩国文化的精髓，出版了《主题韩国文化史》系列。这本书被评价为“仔细探讨了韩国文化的代表物”，因此获取了多种有关出版的奖，给我们的读者留下了很好的印象。



△《主题韩国文化史》

最近我们的出版范围扩张到“为读书的快乐而出版”。也为了挖掘新的作家，创作出新的作品而继续思考。有句俗语叫“滚石不生苔”，我们为了摆脱过去僵硬的学术形象并给人带来轻快的印象正在积极挖掘国内外的年轻作家们，为创作出更好的作品而做出很多的努力。

韩：书面可以说是决定形象的最大要素，公司在制作书面的时候最看重哪个部分呢？

金：当然每一本书出来的时候书本身的内容要有完成度，但我们同时非常注重表面的东西。我们认为书不仅是“读的”，也是“看的”。因此我们在书面设计上投入很大的功夫。

我们设计的书面没有一个象征性的东西或共同点，意思是说按照每本书的特征一本一本的集中去制作。我们追求的是即不夸张又符合故事内容的简洁的书面，有时看起来太简单，有时又看起来很夸张，这就是我们受到好评的原因。不仅是书面设计，书的题目也会只强调核心内容，我可以骄傲的说这是只属于Dolbegae的特色。



韩：公司即将迎来创立40周年。今后Dolbegae要走的方向是什么？公司今后想策划的人文书是什么？

金：我们在开内部策划会议时考虑最多的就是“我们社会最重要的是什么，最需要的是什么”，最近我们考虑的主题就是“读者喜欢读什么书”。目前韩国的读书人口逐渐下降，在这种情况下最重要的就是要思考读者需求的书的形式和主题。我们认为过去我们出版的主要主题(历史、哲学等)很重要，但是我们今后追求的是接近读者的生活，找出更小更具体的主题以散文和纪实文学的形式进行创作。

除此之外，我们正在渐渐扩大与读者交流的方式。内部营销组正积极利用社交网站和门户网站进行宣传，之外为向实体书店和地区书店介绍我们的书而做出不懈努力。

 Dolbegae脸谱 <https://www.facebook.com/Dolbegae>

 Dolbegae推特 <https://twitter.com/Dolbegae79>

韩：追后请向我们的海外读者介绍几本人文书（排前三）吧。

金：这个是最难的提问了。因为我们出版社主要出版的是有关韩国社会和韩国文化的书，所以我考虑了很久海外的读者也可以同感的，普遍又能接受的书。

首先我想介绍的是申荣福作家的《Reflections from Prison》。这本书是记录作家在监狱的20年里与外部来往的书信，因此其内容是比较普遍的，但又是有人性(Human)散文。当然对于外国人一本可以把内容传达的很好的翻译书是最好的，但是我认为无论是谁都能同感的故事和文体也是重要的部分之一。



下一本是艺术书籍《The classic》系列。是把古典音乐史中最重要的101个曲目记录到3本书的系列书，是把西方著名音乐家的名作以人文学的角度进行分析的作品，对喜欢古典音乐的海外读者可以说是一本有高度的西方音乐指南书。这本书台湾和中国问来了几次版权问题。

最后一本就是《我的韩国现代史》。这本书的作家柳時敏不仅仅是一个个人，而是亲自经历了韩国社会变化的代表性知识分子。作者把自己的人生与韩国现代史相结合在了一起，从中我们可以看到韩国现代史的痕迹。目前很多韩国的小说、散文和图画书介绍到国外，今后如果要介绍韩国的历史和文化书时，我认为这本书应该就是最适合介绍韩国现代史的书了。

热点

2017瓜达拉哈拉国际图书展

韩书，走向墨西哥

中南美西班牙语区域最大图书展

从11月25日开始将在墨西哥举办为期9天的“2017瓜达拉哈拉国际图书展”，现场会展示韩国的各种图书。这一图书展在中南美西班牙语区域是最大规模的国际图书展，可以说是一次综合文化盛典。每年有80万人参加，特别是去年迎来了30周年，因此活动举办的更加隆重。目前包括墨西哥中南美的出版规模虽然与发达国家相比有很多地方要改进，但确实是发展趋势和发展可能性较强的地方，因此是个值得关注的出口市场。



走向墨西哥文化的中心-瓜达拉哈拉



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韩国出版文化产业振兴院继去年今年将与KBBY9(国际而从青少年图书协议会)共同运营图画书展示馆,计划向中南美地区的读者宣传韩国图画书的优越性。韩国图画书展示馆会以“发现的快乐”为主题进行展示,日期为图书展期间(11月25日至29日,5天)。在这里除了

与有关人士进行出口咨询之外,还会成为实质性的商务交流平台。

除此之外还会进行“寻访中南美图书展”。图书展将展示100多种国内为委托书籍,让参加图书展的读者可以很好的认识韩书。韩国出版文化产业振兴院在今年6月制作了【图书著作权出口指南-中南美篇】,并且对有关内容举办了说明会。这代表韩国非常重视中南美出版市场,也认为这一地区是发展可能性较大的区域,因此制作了进入中南美市场的出口指南书提供给国内有关人士。

我们还为宣传韩国印刷的优越性做出了很多准备,图书展期间会运营韩国印刷文化协会主办的韩国印刷文化宣传馆。这样不仅可以宣传韩国的印刷技术,还会让更多的人知道韩国的印刷文化历史,进而促进企业的海外出口。



出口趋势

丁柚井作者采访

探究人本性的“说书人”

韩版惊险小说写的最好的作家,在海外开启了韩国小说新篇章的作家。这些修饰指的是著作小说《七年之夜》,《28天》,《物种起源》的丁柚井作家。她的小说集中于探究人内心深处的“本性”,不仅在国内,在世界各地进行了翻译出版。

丁柚井作家的代表作《七年之夜》叙述的是因村庄里发生的杀人事件失去所有的男人和想为女儿报仇的男人之间产生的纠纷,在韩国是著名的畅销书。自2011年出版后至今也很受欢迎,值得关注的是这部作品2017年末会制作成电影进行上映。并且最近发表的《物种起源》比《七年之夜》还要深层次讨论人性的“恶”。作品中集中描述了主人公(精神变态者连环杀手)的心里,让故事变得更有吸引力。

在此次采访中我们会从作家小时候的经理到目前准备中的下一部作品进行深层次讨论。



韩国出版文化产业振兴院(以下 韩):人们在提起您的时候会使用很多种修饰词,比如“明星作家”,“说书人”,“女战士”,“怪物作家”等等。那在国外介绍您的时候个人希望使用哪一个修饰词呢?

丁柚井作家(以下 丁):我出生长大的地方是全罗道咸平,这个地方是连个图书馆都没有的乡村。在我小时候唯一的文化生活就是5日集期间的杂技表演,因为我奶奶非常喜欢看杂技,所以每次都会

带我去。甚至杂技表演也不是什么专业的演出团，是个买药的杂技团，顶多就转几个碟子，走一下钢丝。

5日集期间最有人气的是帐篷剧场，是两个说故事的人讲古老的故事。有兴夫传，裴裨将传,李春风传等。

当时我认为最有趣的就是兴夫传，这些喜剧演员绝对不会向兴夫讲“贫穷”这两个字，但是讲故事的那一个小时中会做出所有穷人做出来的动作。每次看完杂技回家我都会叫村里的孩子们跟他们讲今天喜剧演员讲过的故事，有时有的听众说我比专业的演员还要讲的好呢！我每说一句，听众们就哈哈大笑，说白了当时我就是村里小孩子们的喜剧演员了。我希望今后可以继续，长久做“说书人”。



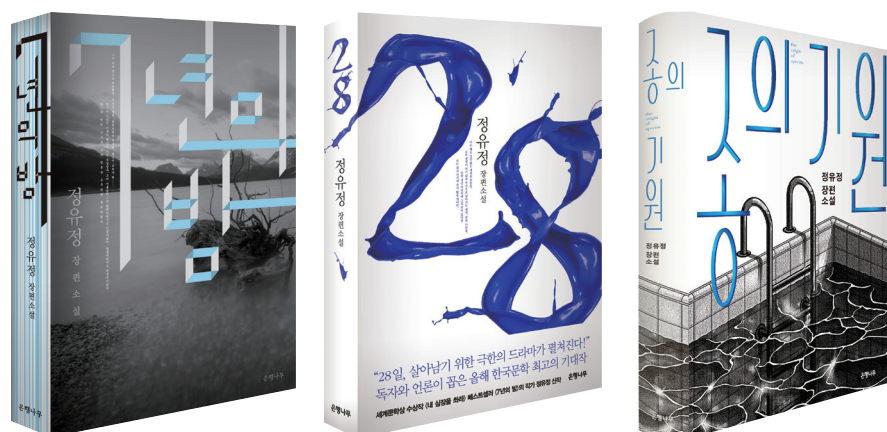
△ 2009年获取世界文学奖的《Shoot Me in the Heart》(左)
喜马拉雅游行记散文《丁柚井的喜马拉雅幻想彷徨》(右)

韩：我认为您的作品中有非常强烈的叙事力量，这也是您成为畅销书作家的原因。您能向我们介绍一下紧张感十足的故事源泉是什么吗？

丁：共有三点，第一是体力。我在写作品的时候最少需要两年的时间，在这漫长的时间中需要可以支撑动力，这也是我每天运动两个小时的原因。如果没有体力故事也不会有紧迫感，比如在山上要与老虎做斗的场面上，如果作者体力不足就会避开老虎，这样故事就变得没有意思了。

第二是欲望。作者在写作的时候只要一想到作品中的情节就要控制不住自己才可以，也就是说要与作品中的主人公热爱。准备睡觉时天花板上时不时的出现主人公的脸，在梦里也要梦见他，早上一起来就要第一时间跑到桌子前与他见面。如果没有这种热情，主人公就不会有生命力，没有生命力的主人公就是一部失败的作品。所以要想写出好作品就一定要写作家想写的东西，不能因为读者的需求、时代的趋势、社会的要求去写作品。

第三是均衡。故事的一端是现实世界，另一端就是想象的世界。作者要在两端把握好均衡才可以写出有生命力的作品。如果过度偏向一端的话，作者就要重新观察自己的平衡感。



△ 从左开始,《七年之夜》,《28天》,《物种起源》

韩：您通过诸多作品深入探讨了人的本性和恶，我认为恰恰因为是所有人都感兴趣的题材，所以在写作的时候会比其他主题难很多。是什么原因让您一直写这个主题？

丁：每一个作家都有自己的主题，大部分的作家会用一个主题写一生的作品。比如海明威围绕着面临死亡的人，查理斯·狄更斯的主题是家庭和父亲，史蒂芬·金是人心理的恐怖。作家的主题不是刻意的设置，而是根据作家的性格和人生的经验而决定的。

我的主题是“人的本性”，其中尤其关注称为“深渊”的黑暗之林。在这树林里有破坏人间生活的野兽们，比如嫉妒、愤怒、憎恨、厌恶、欲望、快感、恐怖、绝望、暴力等等。这些黑暗的生命体某一天因某事件突然醒来时会导致什么事情发生？是什么让他们醒来？这一力量与命运的暴力性相结合时会发生什么事？我平时经常问自己这些问题，也就是寻找答案的欲望很强，这些欲望的结果就是我的小说。

韩：您的作品不仅在国内，在国外也很受欢迎，您有没有经历过亲自与海外的读者见面？最印象深刻的是哪个经验呢？

丁：有几次，其中最印象深刻的是法国艾克斯普罗旺斯图书馆进行的‘book talk’。当时我感冒非常严重，所以上台前吃了药性非常大的感冒药。结束之后与读者间交流过的部分，读者提出的提问都想不起来了，就像喝酒断片一样。说白了就是因为想不起来所以最印象深刻。

韩：您最近发表了《物种起源》这部作品，不知下一部作品是什么内容？

丁：下一部作品中会出现女主人公，其实我正式出道后围绕女主人公写的作品这次是第一次。也是因为我缺乏这部分的东西，其实我也尝试过几次把女性作为作品的主人公，但是每次都没有把握好主人公与作家之间的距离。如果作家没有维持好这个距离，并且作者的主张超出主人公的话那这部作品就是一部失败的作品。这样就不是“故事”，而是“宣传文学”了。因此这次我又重新挑战女主人公登场的作品，渐渐磨练怎样维持适当的距离。通过这部小说就能鉴定我有没有好好的磨练。

韩：最后您想实现的目标和梦想是什么？

丁：我的梦想就是直到我走的那一天，以适当的间隔发表一定水准的小说（希望会变得越来越好）。

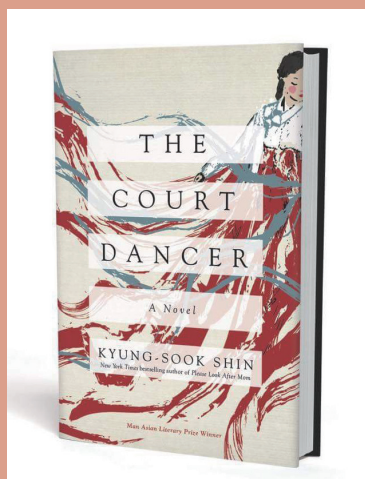
专栏 1

申京淑作家的《李真》版权成功出口到美国

韩书海外出口趋势

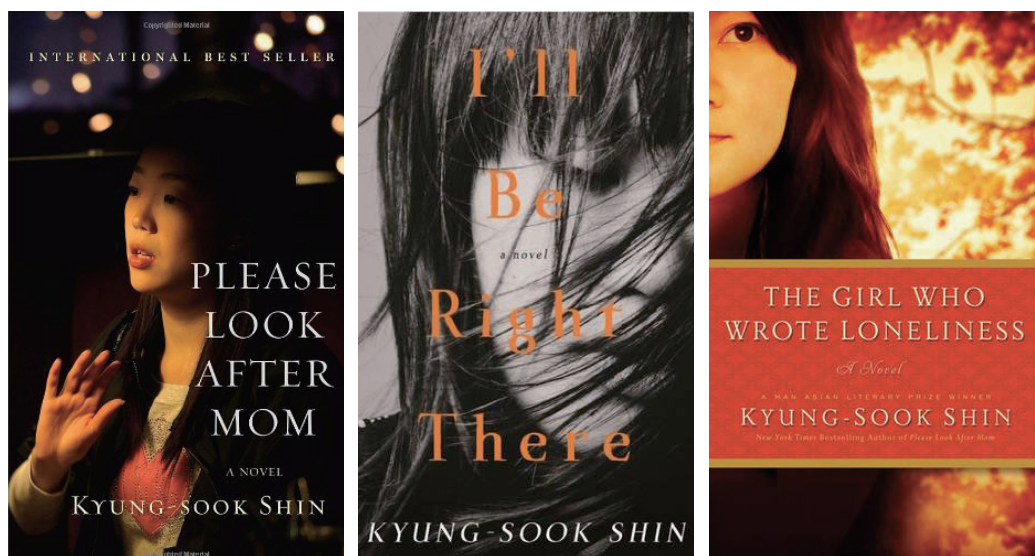
通过《寻找母亲》成名的韩国小说家申京淑,将以另外一部作品介绍到美国。这部作品就是2007年出版的历史小说《李真(The Court Dancer)》,这部历史小说表述着人的内心深处,期待美国对这部作品的反应。

作者. 李龜鎔 KL经纪公司代表



△ 计划2018年出版的《李真》
英文版封面

申京淑作家的历史小说《李真》的英文版版权成功出口到了美国。作家不仅是纽约时报的畅销书作家,也是曼亚洲文学奖的(The Man Asian Literary Prize)获奖者。申作家的作品介绍到英美区域这次是第四次,过去介绍的作品有《寻找母亲(Please Look After Mom)》,《哪里传来找我的(I'll Be Right There)》,《单人房(The Girl Who Wrote Loneliness)》。

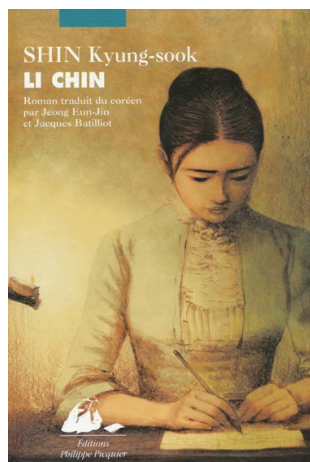


△ 在美国出版的小说
从左开始《寻找母亲》，《哪里传来找我的》，《单人房》

作品《李真》的主人公是朝鲜时期宫中的武技，她以武技的身份爱上了法国外交官，描述的是实际人物‘李真’的一生。主人公李真在宫中受到王妃的宠爱，成为了宫中武技。作品中描述着她在宫里像蝴蝶一样跳舞的样子，穿着红色连衣裙漫步在巴黎接到的样子，还有用法语朗诵莫泊桑作品的样子……，她不是19世纪末的过去女性，而是与我们共同呼吸的同时代人物。在急剧变化的历史漩涡中李真创造着只属于自己的历史、记忆、爱情和关系。她在时代的变化中主动牵引着自己的命运，作为一个女人，作为一个人塑造了自己的人生。



△《李真》韩语版封面
© 文化村



△《李真》中国版，法国版封面

申京淑作家的这部小说是以19世纪作为背景的小说，场景的范围广到从朝鲜时代的宫廷到法国巴黎的香榭丽舍。叙述了平民到贵族，商人到知识群体，可以说把当代的各种群体生动的进行了分析。这部小说的主人公与申作家其他的小说相比，是比

较过去时代的人物。但是主人公的思维与我们同时代人的思维没有什么太大的区别，作者通过主人公把作品与读者连接在了一起。

这部小说在中国和法国已经出版成功，并且即将在罗马尼亚进行翻译出版。

专栏 2

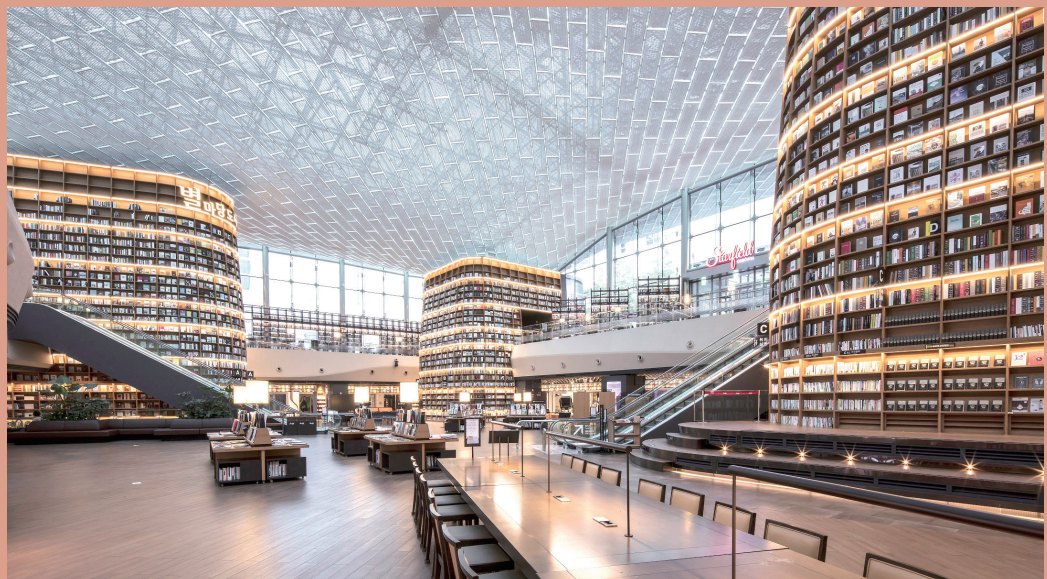
韩国读者与书相见的地方(2)

星院图书馆-消除距离走向日常生活的图书馆

江南是首尔最繁华的地方之一。位于江南的COEX MALL不仅有各种便利设施,还有最新流行卖场和特色餐饮店,可以说是复合型综合购物中心。这里不仅是约会的好地方,也是家族单位方便出行的地方。人最多的购物中心的中央位置,有一个图书馆,它的名字叫星院图书馆。

作者. Hyo-jun Choi记者

购物中心中的图书馆



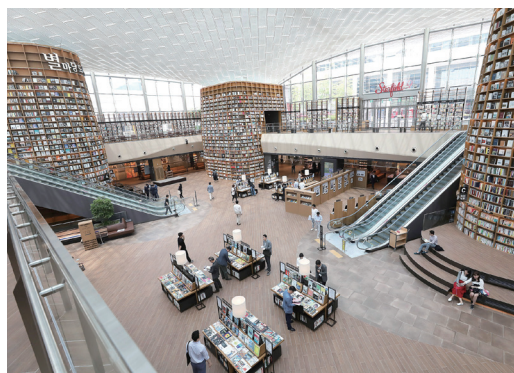
△ 位于COEX MALL的星院图书馆
© <http://www.shinsegaeproperty.com>

你能想象的到卖场聚集的中央位置会有个图书馆吗？首先星院图书馆的外观与周边的商店巧妙的融合在一起。那么图书馆能起到它本身的作用吗？与购物中心的作用能协调起来吗？很多人会提出质疑，但一旦你亲眼看到图书馆就会觉得你之前的担忧都是无需的。

图书馆里不仅有阅读的人，还有人看手机，有些人休息，有些人边喝咖啡边聊天，甚至在图书馆里等朋友，也就是说无论是谁都可以自由利用。到了现场你可以感觉的到与我们知道的一般图书馆差距很大。在其他的图书馆你不可以说话声音很大，但是在这里你可以随意的与朋友交流。有时图书馆还安排作者脱口秀，诗朗诵会，书演唱会(Book concert)等等，不愧是符合阅读娱乐(Reading entertainment)的图书馆。阅读娱乐是不只停留在阅读，还会延伸到听音乐、通过电脑休息等。

星院图书馆建立的目标是让人们感受到人文学快乐的同时获取生活的富饶。图书馆分两层，具备的书籍共有5万多本，还有4百多种杂志(包括国外)。在这里不仅可以自由的阅览书，想坐的位置也可以自由选择。星院的“星”指的是梦想，“院”指的是开放的空间。所以星院就是可以实现梦想的开放空间。在这里读者可以通过书获取人文学的快乐，并且实现自己的梦想，是一个走进我们生活的开放空间。

无需墙壁和门



△ 星院图书馆内部

© <http://www.shinsegaeproperty.com> (右)

星院图书馆的另一大特色就是没有门，没有门就没有墙了。这是与一般图书馆最大的差距。图书馆的四面大方都是公开的，所以都能通向购物中心。不仅如此，要想从图书馆的这边走到那边需要经过便利店、咖啡厅等设施，这代表开放性非常强。这种开放性让人们进来时没有负担，因此这里是人们见面并聚集的好场所。这就是没有墙，没有门的最大益处。星院图书馆摆脱了过去“读书场所”的图书馆形象，变成了符合综合文化空间的公共场所。

星院图书馆不仅是读书的场所，也是休息的场所。像书房一样的星院图书馆形象脱离了僵硬的外表，图书馆里通过设置隐隐的灯光吸引着人们。



△ 星院图书馆自由的坐席布置

这里的座位与一般的图书馆大有不同。不仅有面对面坐的位置，还有几个人可以围着坐的圆桌，甚至有一个人可以做的椅子和小桌子。这种布置让我们想起书吧，读书空间的变化让人们感觉到书不是“读”的，而是“享受”的。这种方法可以让书这个媒介自然而然的融入到我们的生活中。不是刻意出门找书看，而是当我们觉得疲劳时可以通过书稍微休息一下，我认为这种生活才是与书更亲密的生活。星院图书馆就是与书融合在一起的生活空间。

星院图书馆最大的意义就是把图书馆迁移到了我们的日常生活。歌德曾说过“人每天要听一点音乐，朗诵一篇好诗，欣赏一部好画。不能因为日常的繁忙，失去神赐给我们的欣赏能力。”如果你想在生活中感受书和艺术气息，就一定要去星院图书馆看一看。



星院图书馆利用指南

*内容出处：STARFIELD LIBRARY

星院图书馆由停止、腾出、填补、浪漫4个主题构成。这里是追求阅读娱乐的过程中自然而然的吸引着人们的脚步，这也是人们就算不阅读也可以停留的原因。星院图书馆不仅可以通过阅读提供深思的机会，还可以充实我们的生活。以下是星院图书馆利用方法。

Space Open Library

2016年5月设立的星院图书馆(投资：新世纪集团)位于COEX购物中心的中央位置，面积大约850平。这里收藏着5万多本书籍，并且其中的大部分是捐赠书。



地下一楼是爱好、实用、外国原著、名人书房、可以用ipad阅读的E-BOOK、国内最大规模的六百多种杂志柜台。一楼展示的是文学、人文学，二楼是便利店和咖啡厅。这里的所有地方都可以随时利用，并且不需要提交身份证和学生证，是一个开放的空间。

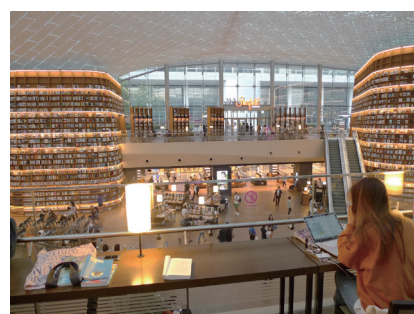
*部分书籍可以购买，但不提供租借服务。

Books 每月11号是“书捐赠日”

图书馆最吸引眼球的是13米高的书架。书架的上层部分目前是空的，这里今后会填满市民们捐赠的书，捐赠活动在每月的11号进行。目前已经有两万多本书捐到了图书馆，并且图书馆会以月为单位，在大屏幕上显示捐赠人的名字和捐赠的书。

Healing 插座&充电器，随时可以使用

图书馆的各个角落都有准备桌椅，在一楼还设有可以观望Sunken(地下一楼)的独立空间。并且无论在那个位置都有插座和USB接口，因此可以随时充电电脑和手机。



Event 超出书的快乐！作者脱口秀&诗朗诵会，Book concert&服装秀

不久前星院图书馆以“书和服装”为主题进行了图书馆服装秀。今后会发展成为时代广场的星院，以独特主题进行的服装秀和K-POP演出充分引起了人们的关注。图书馆门户网站每月会介绍本月活动日程，其中最有代表性的有作者脱口秀，诗朗诵会和Book concert。偶尔还会举办展示会和演奏会，充分体现了这里的文化气息。

🌐 网站：

韩文：<http://www.coexmall.com/coexmall/library.do>

英文：<http://www.coexmall.com/index.do>

中文：<http://www.coexmall.com/index.do>

🕒 开放时间：上午10点~下午10点（年中无休）

📍 地理位置：首尔市江南区三成洞159中环广场中央B1~1F

环视星院图书馆周围1-Starfield COEX MALL

星院图书馆位于COEX MALL复合购物中心内部。走出图书馆可以看到很多时尚服装商店和餐饮店，在这里可以看到引领流行趋势的各种最新流行卖场。不仅如此购物中心内还有电影院和水族馆，因此这里是家庭为单位出门的人最佳的选择。如果事先搜寻活动内容，可以在这里享受文化及艺术演出活动，不得不是宝贵的经验。在购物中心里你可以一次性解决文化、娱乐、购物和吃饭，所以在炎热的夏天和寒冷的冬天这里是最好的选择地点。



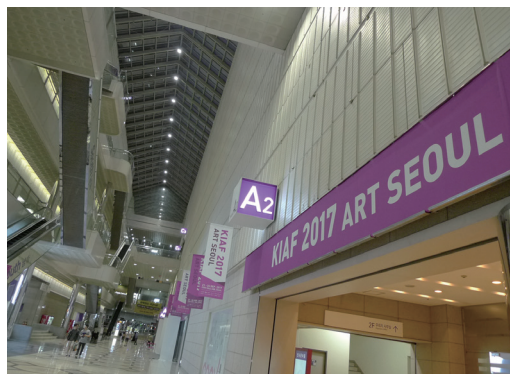
△ Megabox电影院(左)，COEX水族馆(右)

🌐 Starfield COEX MALL 门户网站：<http://www.coexmall.com/index.do>

交通：地铁2号线三成站5，6号出口/9号线奉恩寺站7号出口

环视星院图书馆周围2-COEX会议中心

COEX会议中心（以下 COEX）是举办国际会议和世界级展示会，并进行各种演出的展示场所。这里运营着可以分开为12个场地进行会议的4个专门展示厅，可同时容纳七千人的会展大厅和一百个会议室。2015年SM TOWN正式入住后COEX正逐步发展成为文化和商贸平台。在这里就经济、贸易、文化、艺术等内容进行着展示和演出，如果有关关注的领域可以实现查看时间前来参观。



△ 举办各种会议和活动的COEX会议中心

🌐 COEX会议中心门户网站：<http://www.coex.co.kr/>

书籍概要

韩国出版文化产业振兴院 (KPIPA)摘录•支持样品翻译的评选作品

有望出口的韩国图书

<阿童米克斯>

1.出版社信息

飞龙沼 BIR PUBLISHING CO., LTD.
www.bir.co.kr

2. 图书信息

书名 | 阿童米克斯
副标题 | 守卫地球的少年
类别 | 阅读图书
作者 | 待确认
插图作者 | 待确认
页数 | 204p
开本 | 198*136 (mm, 横*竖)
封页装帧 | Hardcover
发行日期 | 2016年7月29日
ISBN | 978-89-491-2432-2



3. 负责人信息

姓名 | 梁淑贤 (Claire Yang)

电话 | +82-515-2000

电邮 | claire@bir.co.kr

4. 营销信息

获奖及团体推荐、入选经历 | 2016年第4届StoryKing获奖作品, “有主见的儿童”推荐图书

学校图书馆管理员协议会推荐图书, 图书主题 | 核能、环境、英雄

主要读者层 | 10岁以上

媒体评论及 广告文案 | 成年人英雄, 离开吧! 地球由我们来守卫!

面对怪兽进攻, 勇敢战斗的少年英雄——阿童米克斯

5. 简介

文化杂志《Voilà》总编及网络杂志《一页短篇小说》的运作者。

2007年凭借《欢迎来到地下世界》荣获 The Hankyoreh 文学奖, 作为小说家登上文坛。

在纽约、夏威夷、东南亚等处旅行, 创作了多部小说、旅行手记及散文等书籍。

6. 图书简介

“真的想好好儿守卫地球!”

吴太平上小学五年级, 觉得守卫地球和上学一样难。核能事故后, 孩子们虽深受辐射之害, 却反而获得超级力量, 作为地球守卫斗士“阿童米克斯”活跃在前线。攻击地球的生物, 正是受辐射侵害的海洋生命——鲸鱼、鳐鱼、章鱼……这些海洋生物发生基因突变成了怪兽, 开始攻击人类。吴太平感受到自己身体出现异常, 为了保卫地球免于危机, 他成了阿童米克斯斗士。突然有一天, 他见到新加入的成员徐台风, 开始担心自己会不会因再无用处而遭废弃。在和章鱼的大战中, 吴太平冒死度过难关并偶然发现了大人们围绕西格玛水策划的阴谋。没有任何人要求或指示他做什么, 但他希望能利用自己的力量充满自信地守卫地球。太平遭遇的瓶颈、充满勇气的选择和起伏跌宕的故事情节预示着一个真正英雄的诞生。

<G4风格>

1. 出版社信息

飞龙沼 BIR PUBLISHING CO.,LTD.
www.bir.co.kr

2. 书籍信息

书名 | G4风格(G4 Style)
作者 | 待确认
插图作者 | 姜景琇
页数 | 196p
开本 | 130*190 (mm, 横*竖)
封页装帧 | Hardcover
发行日期 | 2015年7月17日
ISBN | 978-89-491-9598-8

3. 负责人信息

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电话 | +82-515-2000
电邮 | claire@bir.co.kr

4. 营销信息

获奖及团体推荐、入选经历 | 2015年第3届 StoryKing 获奖作品,
2016庆南读书会指定图书

图书主题 | 友情、梦想、成长

主要读者层 | 10岁以上

媒体评论及 广告文案 | 关于放屁、由于放屁、为了放屁的独特侦探小说

5. 作者简介

1978年出生。

首尔艺术大学剧作系、西京大学俄语系毕业。

著有《G4风格》，为其首部长篇童话。

6. 图书简介

邱忍耐是个酷酷少年，说自己不需要朋友，但偶然一次通过一件事，他发现了朋友的存在。该书以欢快的笔触描述了主人公发展友情的过程。



邱忍耐觉得学校没意思，整个学期都想着怎么才能逃课。有一天上课时，因基因突变，U型磁铁粘到了罗英才的屁股上。邱忍耐被误认为是他策划的一切。他的梦想是当一名侦探。于是，他开始出头解决案件。不知为什么，U型磁铁又从罗英才转到了冯小丽、张大范。经过一番调查，邱忍耐认为这个案件的线索是“放屁”，说应该断掉持续到罗英才、冯小丽、张大范的“放屁”连接，才能阻止产生下一个受害者。由于这个令人难以理解的磁铁事件，四名G4自然而然地同心协力、集各自的智慧于一体，努力去解决问题。

该童话以“放屁”为素材，幽默诙谐又真挚诚恳地讲述了什么是友情，什么是梦想。

出版行业

韩国的印刷产业现状

历史上出版和印刷是紧密结合并发展起来的。基于印刷术的发展实体书实现了大量生产,如今决定实体书质量的书面、编辑的完成度也同样依赖于印刷技术。实体书和电子书的中间领域-随选列印(POD: Publishing/Print on Demand)范围不断增加,并且对此需求也将逐渐增多。

作者. Won-keun Baek 书和社会研究所所长



出版产业的销售量不仅局限于基于印刷技术的实体书,目前电子书、录音书籍、专利销售的比重随之增加。印刷产业也是如此,对传统的出版印刷依赖度逐渐下降,相反商业印刷、包装印刷等领域的比

重变得越来越多。生活中的各种包装材料,尖端智能手机上使用的特殊印刷都是印刷领域值得关注的巨大变化。

根据大韩印刷文化协会提供的资料显示(2015年为准),韩国的印刷公司共19058家。其中工作人员不到10人的公司占94%,职员数超过100人以上的比较大规模的公司只有33家(0.2%)。近5年相关公司增加了1865家,但大多

是10人以下的小公司。按地区划分公司集中在首尔、仁川和京畿道等首都圈(12754)，与其他产业的分布比较相似，都集中在首都圈。

从事于印刷产业的人近7万5134人，其中在10人以下公司工作的人有28483人。平均员工数为3.7人，10人以上的公司平均员工数为23.5人。在位于首都圈的公司工作的比重最高，占整体的73.8%，印刷公司经营人中50多岁(43.1)年龄段最多，然后是40多岁(30.6%) 和60岁以上(18.5%)。经营者的性别比例男性为80%。



这些印刷公司的年销售额为十万亿左右。员工数为10人以上的一家公司年平均销售额为36亿5900万韩元，年总销售额为4万4417亿韩元，占整个印刷业销售的一般。

以下是有关印刷物及印刷器材的进出口业绩(2016年为准)。印刷物出口额为1亿8152万美元，收入为2亿5599万美元。贸易规模为年均6847万美元，是逆差结构。最近3年的印刷物出口及进口业绩多少出现了下降的现象，其原因是世界经济的低迷和印刷产业经济的不振。印刷贸易主要对象国规模顺序为美国(出口7028万美元，收入7292万美元)，日本(出口3366万美元，收入4431万美元)，中国(出口1033万美元，收入4852万美元)，其中值得关注的是对华和对日本的贸易逆差。出口额中比重最大的是印刷书籍，占整体的47%(8815万美元)。除此之外出口额比重较大的为日历，金额为2832万美元。

目前印刷产业的主要问题为过度竞争和转包结构导致的收益性下降、排斥年轻就业者、缺乏专业人力、职员的老龄化和海外市场进入遇到困难等。为此，政府和业界树立了<印刷文化产业振兴5年计划(2017~2022)>，其中包

括加强印刷产业的国际竞争力，开发绿色尖端印刷技术，加强印刷文化产业基础等内容，为提高产业竞争力做出很多努力。

出版产业是通过故事的生产和销售形成再生产结构，但印刷产业是典型的接单产业。也就是说不是主动生产印刷物后进行销售的结构，而是先接单后进行印刷的结构。因此对于印刷业拿订单是一项非常重要的工作，如果出版是主动方，那印刷就是被动方了。现在这个时代最重要的就是怎样看穿世界的变化和顾客的需求，今后在“第四次产业革命时代”中出版和印刷业发展的关键就在于此。

畅销书

10月韩国畅销书趋势

2017年9月第三周统计结果

作者. Hyun-jung Kim (教保文库营销支援室品牌管理组)

畅销书独占现象的长期化

金英夏的《杀人者的记忆法》连续两周记录了畅销书第一位。随着电影的热映原著小说的人气也随之上升。李基周作家的《语言的温度》虽然让出了第一位的宝座，但是《语言的品格》却上升了两个阶段，两部作品仍然是畅销书。并且文学、人文领域的长期畅销书排位也越来越靠前，作品有《我决定做我自己》，《自尊心课程》，《解忧杂货店》。从这里我们可以看出读者们想利用中秋休假期间来阅读之前错过的畅销书。



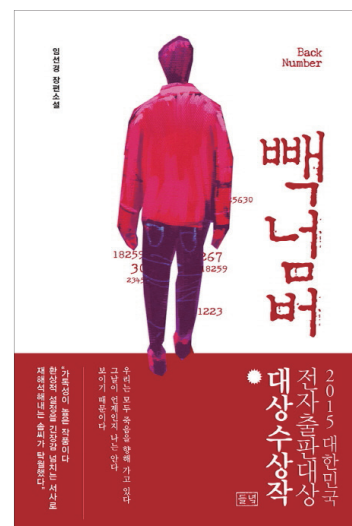
获奖和绝版消息，“焦点”

韩国小说中韩江的《少年来了》获得马拉帕蒂国际文学奖后重新受到瞩目，马光洙教授的《2013 Happy Sara》也随着读者对故人的关心进入了畅销书行列。



逆行小说

Sun-kyung Lim作家的《Back Number》通过社交网站吸引了读者。这部作品是2015年大韩民国电子出版大奖的获奖作品，2016年4月出版的这本书迟迟没能纳入畅销书行列，并且月平均销售量也在一位数。作品的内容是主人公的父母因交通事故离开了人间，并且主人公也受了重伤，但从此他开始可以阅读他人背上写的数字，是一本想象力非常丰富的作品。这部作品在网上人气上升之后销售量增加了10.9倍，瞬间逆行成为了畅销书。



<2017年 9月畅销书1~15位>

排行	著作名	作家	出版社	领域
1	杀人者的记忆法	金英夏	文学村	小说
2	语言的温度	李基周	Malgeul Site	诗/散文
3	82年生金志英(今天的年轻作家13) 精装本	Nam-joo Jo	民音社	小说
4	语言的品格	李基周	Hwangso kooks	人文
5	Jin-woo Joo's Pursuit of Myung-bak Lee	Jin-woo Joo	prunsoop	政治/社会
6	明见万里:政治、生涯、职业、探究篇	KBS 明见万里制作组	influential	经济/经营
7	我决定做我自己	金秀贤	Maumsup (心里的森林)	诗/散文
8	《骑士团长杀人事件》1: 显现的 理型论(精装本)	村上春树	文学村	小说
9	拉丁语课程 (为了智慧而美丽的生活)	Dong-il Han	Next wave media	人文
10	Miracles of the Namiya General Store	东野圭吾	现代文学	小说
11	A Lesson in Self-Esteem	尹洪均	Simple life	人文
12	My Survey of Cultural Heritage 9: Seoul 1	俞弘濬	Changbi (创作和批评社)	历史和文化
13	只有两个人	金英夏	文学村	小说
14	幸好像	Shin-Hoe Kim	Noll	诗/散文
15	There is No Now that is Nothing	Geulbaewoo	samnparkers	诗/散文

*资料出处：教保文库

有关《韩书趋势》

《韩书趋势》是韩国出版文化产业振兴院发行的月刊网络杂志，为获取韩国出版的全球竞争力，向海外有关人士提供时效性高的韩国出版内容。

通过介绍有望出口的韩国图书信息、韩国出版物和著作权出口成功实例提高了专业性，还通过提供韩国的主要国际图书展、畅销书、出版产业现状等信息与海外从业人士进一步接触。

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