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K-Book Trends

offers Korea's highly informative publishing content to those in the global publishing industry.

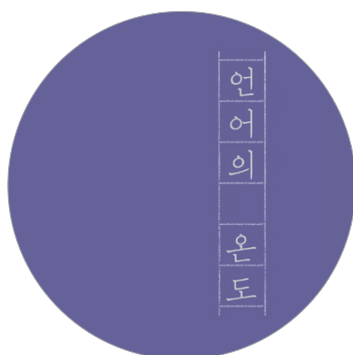
韩书趋势

《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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Korean Publisher 1

One-person Publisher for Animal Rights

Book Factory Dubulu

The South Korean public's interest in animals is growing by the day. More people are recognizing animals must be protected and as many celebrities join the movement it is far from a foreign concept now. However, this trend didn't appear naturally. Society is only changing because of someone's desperate cries and actions for change from when no one thought about animal preservation. Book Factory Dubulu, founded in 2006, is one of those entities who sought change. The publisher created momentum for change in people's thoughts and actions as they consistently published books on animals.

There are few publishers that specialize in books on animals but even fewer that touch on animal rights. We became interested in how this publisher was able to operate their business for 13 years and why. Surrounded by sleeping cats, we met with founder Kim Bo-kyung and listened to the publisher's story.

Written by Jeon Jin-woo

KPIPA: We are delighted to meet with Book Factory Dubulu which has played an important role in spreading awareness of animal rights and welfare. Please introduce your publishing company for our readers inside and outside Korea.



Kim: We are a publishing company that only creates books on animals. We published our first book in 2006 and have been doing the same thing ever since. Our books are largely divided into two categories: one would be books on pets and the other on animals in general like those in the wild, captivity or on farms. All the books address animal rights or welfare in general and we aim to become a publishing company that can be a good friend for animals, which have no choice but to play the weaker party when it comes to their relationship with humans.

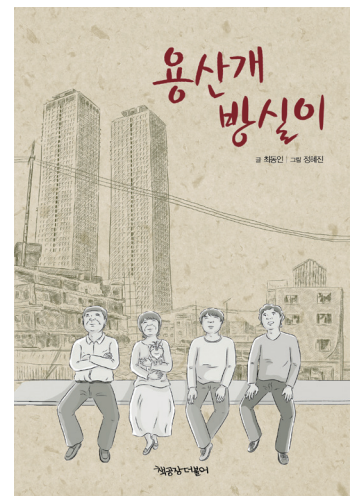
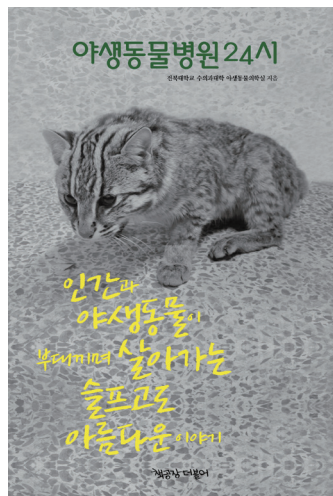
KPIPA: I think as a publisher specifying in animal books you would probably have a different philosophy setting you apart from other publishers. Why do you think our society needs books on animals?

책공장
더불어

Kim: The concept of pets is relatively new in South Korea but I started living with animals from far before that. At the beginning I had very little knowledge about pets. I tried to look for books on pets but the ones I found were of little help to me. As I continued to spend time with animals I found I was beginning to change. I began thinking animals were no different from human beings and saw them as special individual beings with life. From then on I also began thinking about animals outside my home, realizing they too are no different from the animals I keep at home.



There was a zoo inside Changgyeong Palace years ago. I liked animals so I would visit often but I came to realize I felt sorry for the animals trapped inside. I think it was around that time I learned elephants move tens of kilometers in one day where they originate. But they were trapped behind bars. I found it difficult to eat meat gradually as I learned what kind of environment animals for food were raised in. The more I studied about animals the more I felt people needed to be educated on these issues. I felt I needed to tell the Korean people about these things. That's when I created my one-person publishing company and started publishing books on animals. This is why when you look at the list of books I've published so far, it's exactly in the order of my thought process at the time and what I studied then. I think it'd be accurate to say what I know has been published into books.



KPIPA: You said around the time when you first founded your company there weren't many books on animals in South Korea. What is the situation like now?

Kim: In the 2000s books on animals were quite rare here. This was understandable as people didn't have a firm concept of pets and they would casually sell or buy animals and also feed them scraps left over from their dinner table. If you wanted to learn about animals you had to read foreign publications and there were few translations of these as well. I studied as much as I could through foreign books then, but now 10 years later, there are many books on animals. In the past I used to feel there were so many themes and issues to publish animal books on but now for some, I don't think it needs to be addressed by my company. I think this change was brought on by the changed recognition the public has about animals in general.

Now, people are largely in agreement that people who buy or sell animals or abuse them should be socially criticized. When I compare it to when I first started my business, so much has changed.

KPIPA: Looking at the books you've published so far, we can see they're not simply about animals but books on the relationship between animals and people or books compelling readers to think about society. Where do you get your ideas for books?



Kim: At first there were times when I would worry about no books being left to make. Thankfully I haven't gotten to that point yet. At times I feel overwhelmed by the issues and ideas for books because there are so many. Ideas or planning directions usually come from people. As I have so much interest in animals and my business focuses on animal books, many opportunities arise in which I can meet with animal caretakers, animal rights groups and veterinarians. When I meet with these people I naturally think of ideas I want to turn into books and at times the people I speak to suggest books to me. One book called *Why Do People Abandon Dogs and Cats When They Become Pregnant?* was one of them. The author who wrote this book was a family physician and they told me

there are so many misunderstandings about pets and pregnancy. They wanted to make this right and I think many readers likely thought twice about sending their pets elsewhere after they became pregnant thanks to that book.

KPIPA: Do you have any books you'd like to recommend to people who don't know much about animals?

Kim: There are so many books on animals out on the market nowadays I think it'd be hard for me to choose. If any of your readers have a new interest in animals and they want to learn about them, they should choose a few books on the market and read them carefully. However, as there are so many books out there including those that focus on the aesthetic side of pets and these books might not be good for people who are beginning their education on animals. People who have cared for pets are likely aware, but when you live with animals there are happy times as well as sad ones. If you wish to learn about animals you need to know all of it - the good, cute parts of animals as well as the difficult and sad aspects. If you only read books that focus on the good parts then you're only halfway there and that is inadvisable.



KIPA: What are your plans going forward?

Kim: Right now we're planning a book on preventing roadkill and measures regarding this issue. I'm also preparing

to release a book on farm animals and sea animal rescue. We've already published so many books on pets and there are many good books out there on that issue so now I want to focus on the rights, protection and rescue of animals the public has less interest in, like wild animals, zoo animals and farm animals. Recently we began creating a copyright guidebook for offshore publishing. I've always wanted to take our books abroad and it's something I've prepared for but it went so slowly as it's a one-person company. The project has made some headway recently thanks to my company being selected by KIPA for funding. I hope my books will be able to reach foreign readers someday.

There are times when people ask me whether I find it tiresome publishing books on animals for over a decade. Of course sometimes I think it's difficult but whenever I



feel I am making change in people's perception of animals through my books, that the world is changing, I draw power from that. Our company has many long-term readers and I like to think our readers grow together with us. Whenever I publish a new book I learn new things and our readers do too. I hope there will be more growth going forward with more good books.

 Book Factory Dubulu Homepage : <http://animalbook.modoo.at>

 Book Factory Dubulu Face book : <http://www.facebook.com/animalbook4>

Korean Publisher 2

A publisher that contributes to cats' happiness

Yaong Seoga

A publisher that likes books and loves cats: Yaong Seoga. The following interview introduces the uniqueness Yaong Seoga carries by lovingly creating books with the keywords 'healing' and 'growth' to address the relationship between humans and cats.

Organized by Gwon Ji-hye

KPIPA: Could you introduce Yaong Seoga for us.

Kyoung-won(Ko below):

Yaong Seoga was created in July 2017 as a one-person publisher specializing in cat books by myself after having written books on cats for 15 years. Our company's name starts with 'ya-ong' which

is the Korean onomatopoeia for the sound cats make and we have combined it with the word 'books'.

Our logo is the work of Lee Jae-min, a graphic designer at Studio Fnt. The book in the logo resembles a cat's face and it carries the



Logo of Yaong Seoga, portraying a combination of a book and a cat's face

meaning that books are the window to the heart. The dots on the book look like whiskers on a cat's face and represent stars in the sky. Lee told me he put the dots there thinking of all the cats who have died and become stars in the sky. The cat's mouth in the middle is also the Korean character 'ㅅ' and the Chinese character for 'person'. The logo may simply look like a cat's face at first glance but after hearing this explanation one may think it looks like a person from behind as they long after a cat that has left them. We also created the logo in Korean typography thinking of a cat's footprints in the snow.



Books written by Ko as a cat author before the publishing company was created. They include essays on street cats, travel logs and interviews.

KPIPA: What compelled you to found a cat publishing company?

Ko: I started taking photographs of street cats in 2002 and since then I've seen how desperate their lives are and also have been

awe of them of how they live their lives so proudly despite their circumstances. As I started writing about their happiness, their sadness, I wanted to show people that cats are valuable and beautiful life forms. In the early 2000s Korean books on cats were guides to raising them or books on their anatomy. I also wanted to write books I wanted to read on cats.

My first book *I Indulge in Street Cats*(2007) created a bit of a fuss as there had been no photo essays on street cats. *I'm Going to Meet Cats*(2009) was a travel essay on locations in Japan where you can meet cats, while *The Workroom's Cat*(2010) was a collection of interviews of 15 cat artists. I felt pride in forging a new genre. I introduced the story of street cats I'd accumulated over 10 years in *Ko Kyoung-won's Story of Street Cats*(2013) and the tale of 100 pairs of cats in seven countries in *Two but One*(2017) which was a photo essay.

I had much experience as a cat author, but it was a completely different story to create and distribute books. As I prepared to launch the publishing company for five years I wondered whether I could pull this off alone. From 2013 I published three cat books and in 2016, I published *Indifferent but Friendly*, an essay on adopting adult cats, as a book planner. It was my first attempt at publishing a cat book where I was the planner and not the writer. It contained the story of a street cat called Sundol and an old woman from the viewpoint from the woman's daughter over the course of three years. This book went to publish three versions and had good reviews. With this, I was determined to have my own business and

registered the publisher in April 2017 and completed the process in July that year.

Another reason I created my own publishing company was that there were limits to books I could write with just my experiences. For example, I can't write books on raising cats and children because I am still single but they can be written by people who have both. Also, people living in different countries with cats could be in a better position to write about cats there than I. Even today, I take photographs of street cats and learn about cat cultures in different countries, but I plan to take a hiatus as a writer and focus on my new role as a planner and producer.



Heek's House, the story of an abandoned cat living on Jeju Island

KPIPA: What was the key to the success in your first book under the publishing company's name?

Ko: Heek's cuteness certainly helped, but I think the warm message that cats and people can save each other was what moved readers. In October 2017 when this book was released, Heek(@sina_heck) had 100,000 followers on his social media account and those fans ended up buying the book, leading the book to become the bestseller at Kyobo Book Centre in a week. The 3,000 copies of the first print were sold out in four days while the second print, 3,000 copies, was sold out in just two. We've gone to the fifth print and the book is now a steady seller.

We had publishing events at bookstores nationwide and this also helped. In addition to Heek's pictures, we had a cutout of Heek as well as treat bowls and a stamp resembling his paw at these events and visitors would take photos and upload them to their social media accounts. Beginning at Schrodinger, the bookstore, we visited the Kyobo Book Centre in Hapjeong, Shopmakers in Busan and a YES24 in Hongdae and Busan. We plan on holding a relay exhibition as well. We've also held a book report party on Heek's book on the internet and a photo contest on Instagram for those who bought copies of the first edition. We've really tried to communicate with readers as it's difficult to spend too much money on marketing with limited resources as a one-person publishing company. I think our attempts at spreading the word on Heek's House where cat people could happily join in contributed to the

book's fame.

This wasn't a Yaong Seoga publication, but the Big Issue where Heek was on the cover sold out nationwide. I think this easily shows how much Heek is loved everywhere.



The cover of Big Issue Korea No. 171 with Heek on the cover

KPIPA: How do you find new subjects for new books?

Ko: Before I was a publisher I was a cat person and still am. I follow many cats on social media and have fun reading about them. If I see a cat that I like, I'll observe their story and see what values their owner sticks to. I don't reach out to people and accounts because they have many followers or just because their cat is cute. I look for whether the owner and cat go well with the words 'healing' and 'growth' and how responsible that person is in raising that cat.



Yaong Seoga's second book, *Hongzo Diary*

I also go to independent bookstores that actively deal with cat content and tend to look out for potential authors at independent publishing festivals. Our second book that was published in December 2017, *Hongzo Diary* was written by Min Jeong-won. I ran into Min at the country's biggest independent publishing festival called 'Unlimited Edition'. The author had adopted a five-year-old cat, named it 'Hongzo' and was narrating the cat's life in its elderly years through comics. In the book, we combined the year and three months' worth of comics displayed on the author's Instagram account(@cathongzo) as well as new comics, some essays and an interview by the author.

KPIPA: What are some pros and cons of being a cats-only publisher?

Ko: When you select something as your job, you need to think about whether you can do that job for a long time happily. I started this company because I like books and love cats and this way I can do both together. I feel I am being healed whenever I see street cats go to a new family and transform into loved beings, or I edit a story on how a cat comforted someone.

There are people who worry about whether we are sustainable as a cats-only publisher, or whether we'll run out of elements to write books on, but before I founded this business, when I was working as a cat author, there were so many things I was unable to write about because I didn't have the time to do so. I don't worry about running out of things for books. One thing that I do feel is unfortunate is that the speed of publication can't keep up with our planning process because I have to do everything by myself.

Also, there are some in the publishing industry who write off our cat books as being 'too light' and others who see cat photo essays as easy ways to fill a book with content. When looking at some of the online comments for *Heek's House* there are people who say they were touched personally by reading the book after initially thinking it was a regular photo collection of a social media star cat. I think we can overcome some of these issues if we keep convincing our readers that books from Yaong Seoga are meaningful.



One publication event for *Heek's House* at a Kyobo Book Centre branch in December, 2017

KPIPA: What is the most important thing for you when you make books?

Ko: Yaong Seoga's mission is to make books that contribute to the happiness of cats. We truly wish for Yaong Seoga to influence society so that there are fewer abused street cats and abandoned cats and more people start thinking of cats as part of their family. This is why when I try to bring in a new author, I don't look at how great their writing is, but rather what they think of cats and how fresh their material is. I feel I have more in common with someone who wasn't an animal rights activist or pet owner whose life was turned around and changed after they let a cat into their lives. I want to continue turning the stories of those who adopted abandoned cats or street cats into books even if they are not famous authors. This is why I'm continuously on the lookout for writers

who can address raising cats with children or adopting adult cats. The strength of photographs cannot be ignored, so I ask these potential writers whether they can take photos as well. Writing has strength, but if the authors cannot provide us with photographs or vice versa, we will try to bring in someone who can fill that blank space. Books can change drastically on the ability of the person planning it, so if there is anything lacking in a book, I will try to boost the book's finished quality with the strength of planning.

KPIPA: What are your plans for the future?

Ko: From July this year to year end, I plan on publishing three photo essays. One is the latest publication from author Jeong Suh-yoon of *Indifferent but Friendly* while another is by a veterinarian who is raising a daughter and cat - both for the first time. The third is the story of a person who brought their first cat from a pet shop but later realized the brutality of pet shops and ended up adopting their second and third cats from the street. The three books are all different, but they all have in common that they are about adults becoming better people through cats. In 2019, we plan on releasing a cat-themed travel guidebook, a cat craft book and a cat-friendly interior design book.

It hasn't even been a year since we were founded, but there are authors who have happily signed on with us by trusting the 15 years of experience I had as a cat author. I am further strengthened by readers who tell us of their trust in our books. I want to keep

making books that reduce misunderstandings about cats and help us continue receiving that trust.

 Yaong Seoga Instagram: @catstory_kr

 Heek's House Instagram: @sina_heck

mini interview

Another publisher for cat lovers Petian Books

Organized by Kim So-hee (Petian Books)

Photographs provided by Petian Books

Q. What compelled you to create a publishing company on pet books?



A. As I was working as an animal columnist for a long time, I saw so many people and animals suffer from misinformation. The correct information, sometimes, is directly linked to an animal's life because it can easily lead to abuse or abandonment. I felt there was a need for books that would help people understand their pets from a scientific point of view rather than simple how-to books. This is why I create books focused on behavioristics because I feel animal

behavioristics have a big effect on improving the quality of life for both pets and their owners. I have a master's degree in animal behavioristics from Seoul National University and I also wanted to put my 20 years' worth of experience to use.

Q. What is most important for you when creating a book?

A. Two things: “combining scientific facts” and “making it easy to read”. I prefer books that have scientific facts that

have been acknowledged by academics rather than books that offer information based on someone's personal life. Whenever someone tells me they learned so much from reading our books, that they understand their dogs or cats better, I feel a great sense of pride. All animals have feelings and thoughts, just like people. I will continue to make better books for those who want to study for the betterment of their pets.



Q. What new books are you preparing? What are your plans going forward?

A. There is a widespread belief that cats cannot be trained, leading to many owners and their cats suffering. However, many animals,

cats included can be trained. If you learn properly about cats you can enjoy a happy life with a special bond with them. The book I'm preparing now aims to address prejudices about cats and help people understand cat behavior. I plan to continue publishing scientific books to help people properly understand their pets. If we learn how to understand and communicate with pets, I am certain we will have fewer abandoned or abused pets.

 Petian FaceBook: <https://www.facebook.com/PetianBooks>

Issue

Where Books and People Become Closer

2018 The Year of Books and the Seoul International Book Fair

Written by Jeon Jin-woo



Books read together, books read easily – 2018: The year of books

On March 22, South Korea's culture ministry designated this year as the year of books. It reflected the government's drive to boost falling reading rates in the country and the struggling publication industry. It was the first time in 25 years for the declaration to be made as the last time the government designated a year for reading was in 1993. To create a society that reads together, the government

plans to launch various projects and programs in bookstores, libraries, provincial governments and on social media over the following year. The official slogan is “What book are you reading?” which uses a hashtag for easy marketing on social networking sites.



#무슨책읽어?

Reading enjoyed anywhere, anytime

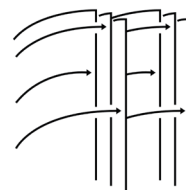
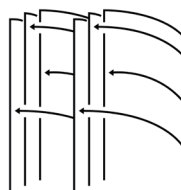
All the projects in the year of books will focus on ‘reading together’. This is because many people in South Korea find themselves unable to read due to limitations from their busy lives despite knowing the importance of reading. As part of this goal, programs like "10 Minutes a Day of Reading Together", "Midnight Bookstore Day" and "Traveling Bookstore" will be launched.

"10 Minutes a Day of Reading Together" encourages those in schools and offices to put aside at least 10 minutes a day for reading together. An award will be given to organizations selected from those that upload photographs to prove their participation in the reading campaign to the official website. "Midnight Bookstore Day" aims to show books go well with the darkness of night and will encourage the public to visit bookstores late at night on that day.

The "Traveling Bookstore" program has book trucks that will visit readers here and there throughout the country in locations where books are not easily found, like near movie theaters or beaches. Not only will the trucks provide books, but various events will take place near it, like author meet-and-greets and performances.

Spreading the joy of books

Other campaigns using social networking sites catches the eye. "I'm a Booktuber" is an event where readers can upload videos that use books for a contest. These videos can be uploaded to their social media accounts and the user with the most likes can receive an award. The "With Book Campaign" is a similar competition where participants post a photo featuring a fun moment with a book on their social networking accounts. These events will be held to tear down any walls that might exist between the South Korean public and books. Officials hope they will also naturally shore up interest in books among the public. Various forums will be hosted to analyze the past and present of South Korea's publishing industry. One will be held each month with different themes and in October and November, international forums will be held with the themes 'The science of reading' and 'Curating the world with books'.



Tearing down walls between books, expanding genres - the 2018 Seoul International Book Fair

The Seoul International Book Fair to take place during the year of books is expected to be more abundant. The 2018 Seoul International Book Fair will offer diverse programs with the theme, 'Expansion, New Definition' from June 20 to 24. Last year's international book fair saw a two-fold increase in the number of visitors compared to the previous year and this year's book fair is also expected to continue that trend. With that being said, this year's international book fair takes place in a bigger venue where dynamic programs will be in store.



More book diversity

One characteristic of this year's international book fair in Seoul

is the expansion of book genres. Electronic books have been designated as new books whereas previously they were eclipsed by paper books. Programs to seek new roads for the publishing industry like lectures and seminars by those already in the business will be held. Light novels, which were previously considered to be for students only, will also be introduced as a new book genre and a talk concert will be hosted to draw in new readers. As this year's theme focuses on expansion, other programs are being planned to expand the meaning of books and their genres.



Other programs for the year of books

As the international book fair is being held in the year of books, other programs to encourage the public to read will be available. The "Reading Clinic" program will recommend books for readers while they will have an opportunity to meet with authors face to face. Its slogan? 'We prescribe books for you'. "Your Writing in One Book" will edit writing received everyday into an actual paper book. In addition to these, the "Reading Tip Competition" and other

programs are being set up for those interested in growing closer to books during the year of books in South Korea. Those wishing to participate in programs can register on the official website while participants for some events will be drawn via lottery.

 Official website for the 2018 Seoul International Book Fair: <http://www.sibf.or.kr>

Export Trends

An Author Pointing out Issues in Life: Kim Tak-hwan

Recently, Korean author Kim Tak-hwan's *The Banggakbon Murder Case* was given a literary prize from France's distinguished Jean Moulin Lyon 3 University. Renowned for his mystery novels, Kim's convincing story structure won over judges and as a result, he has been seen in a new light for his talent and ability. Many of his 25 novels have been turned into movies and television dramas. As an author, he has a wide spectrum, even going on to produce books addressing social issues like *It Is A Lie* and *He Who is Beautiful Will Be A Person*.

Organized by Gwon Ji-hye

KPIPA: We are pleased to introduce you to our readers. Could you please say hello to our readers and tell us about yourself?

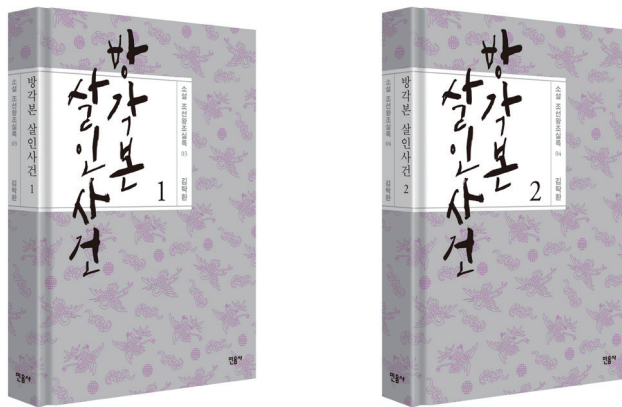
Kim Tak-hwan(Kim below): I officially became a writer in 1996 and I am currently a full-time author specializing in full length novels. I've published 25 novels so far and my interest mostly dwells on issues that have taken place long ago. My novels have been a number of different genres including mystery,



With translator Lim Young-hee while during acceptance speech for Chameleon literary award

romance and thriller. Several of my novels have been adapted into television dramas and movies. Some of these would be the 104-episode "The Immortal Yi Sun-sin", the 24-episode "Hwang Jini" and films "Detective K: Secret of the Virtuous Widow", "The Magician" and "Gabi".

KPIPA: We heard your *The Banggakbon Murder Case* was awarded the Chameleon literary award from France's Jean Moulin Lyon 3 University. What do you think was the reason behind the novel's performance?



Kim: *The Banggakbon Murder Case* is the first in my *Baektabpa* series that I began in 2003. After that novel, I released *The Secret of the Virtuous Widow*(2005), *Yeolhagwangin*(2007) and *The Witnesses*(2015). The *Baektabpa* series is formed of novels centered on a group of academics in the late 18th century who

dream of a modernized society. This group goes out and solves crimes. Although French readers' understanding of the Joseon Dynasty might be limited, I don't think they had a difficult time understanding mystery because it's such a broad subject. *The Banggakbon Murder Case* is set in a time when the publication of books was being shifted from handwriting to printed form. It focuses on the new changes within the novelist community as well as among publishers and readers. I think there are many things in common between East and West when it comes to the transformation of novels that came with the development of printing technology. That's most likely why French readers found it easy to understand the novel.



KPIPA: In addition to *The Banggakbon Murder Case*, you've written many interesting novels that take place in the Joseon Dynasty. Where do you get your ideas?

Kim: I don't really go out and look for story ideas. Rather, I try to ask myself the most important question in my life at that time. I write my novels in order to ponder this question over a thousand times over the course of at least three years. I search for the best time, location and people to put that question into the form of a story and I research, write and edit. I think the more the question delves into mankind's essence the broader the tension and emotional impact in the story become. This leaps beyond any limitations that time or space might present. Even though I write about people or cases that took place more than a century ago, my questions are always aimed at myself or my readers who are living in the present.

KPIPA: Your novel *It is A Lie* that was given the 33rd Yosan Kim Jeong-han literary award and *He Who is Beautiful Will Be A Person* published last year dealt with the sinking of the Sewol ferry. What role do you think novelists should play when these kinds of social events occur?

Kim: After I published those two novels, I had many asking me whether it was strange to write about current events after writing historic novels for so long. It wasn't strange at all. It's because I place my questions in the center and write to find the answers to those questions. *It is A Lie* and *He Who is Beautiful Will Be A Person* already had the Sewol sinking as the time and place for the questions at hand. I did organize my novels with the concept 'beauty'

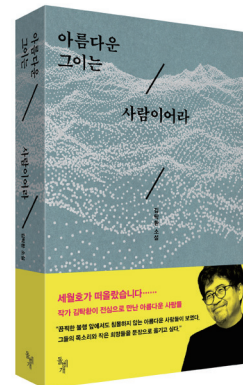
but my question for those novels was “How does man withstand and overcome terrible misfortunes?” As I sought out the answer for that question, I came to understand the wounds of the victims and noticed the people who came together to seek the truth of that day. I think they are the reason despair will turn to hope and that dark will never win against light.

If you are a novelist you will want to look at social issues from beginning to the end and write about it all. However, writing about this subject means some of that comprehensive approach will have to be pushed back somewhat. As the investigation into the Sewol sinking has just begun in earnest, there will be novels on the cause of the accident and who was responsible after the results are announced. Despite this, I published *It Is A Lie* and *He Who is Beautiful Will Be A Person* in 2016 and 2017 because the victims were despairing in their terrible pain even before we were able to approach the subject matter and there were people who were trying to block the truth from coming out. Writer should quickly approach social issues and narrate the story of the people whose lives have been changed from those issues.

KPIPA: Do you have any novels you'd like to introduce to readers outside South Korea?

Kim: I'd like for them to get to know my historic and social novels.

My historic novels would be the ones in the Baektabpa series I mentioned and my novels that take place in the late 19th century. Both East and West experienced the transitional period from the middle ages to modern capitalism so readers will be able to read these books easily drawing from their own experiences. My romance novel *Russian Coffee* which tells the tale of coffee first introduced to the Korean peninsula; *A Court Lady from Joseon in Paris*, a love story between a Joseon court lady and a French diplomat; *Bank*, a novel on the first bank and listed company in Korea; and *Opium War*, a noir novel on mafia groups in Joseon, China and Japan fighting over opium centered on Incheon.



My novels on society would be *It Is A Lie* and *He Who is Beautiful Will Be A Person*. *It Is A Lie* deals with the civilian divers who were involved in the search and rescue process after the Sewol ferry sank and how they later suffered from health complications while being ignored by the government.

The second novel, *He Who is Beautiful Will Be A Person* addresses many of those who were affected by the Sewol sinking like the survivors, volunteers, families of the victims and the investigators. The novel shows how their lives were changed, starting from before the incident to present day.

KPIPA: If there are any new novels you're working on, or plans for the future please tell us about them.

Kim: I've been writing a full-length novel for over three years now over the question, "What does it mean to 'be good'?" There have been many, many novels worldwide on the evil of mankind or evil beings, but few on the goodness of mankind or kind people in general. I am planning to feature a kind, fun and charismatic character never before shown in Korean novels. I am also writing another novel on society and this will address the value of life and urge the government to take responsibility.

Column 1

Exports to Southeast Asia

Written by Joseph Lee, President of KL Management

As publication business exchanges with China have declined exorbitantly over the past 18 months, South Korea's publishing industry has turned its eye towards Southeast Asia and exports to this region have been increasing as a result. Along with efforts to make up for the gap created by declining publishing trade with China, South Korean publishers seem to have come to the conclusion they must expand their territories to move in line with today's changes. Exchanges with those in the publishing industry in Southeast Asia began around 2005 and have been continued ever since. However, one thing that stands out between then and now is the fact that Korean publishers are now creating more diverse content in a number of areas and they are also making more aggressive moves to enter the market in Southeast Asia. On top of this, the 'traveling book fair' project that has been operated by KPIPA over the past several years seems to have had a positive impact on South Korean publishers trying to do business there.

The project has found itself in Southeast Asian cities like Bangkok, Hanoi and Jakarta. With those cities as business centers, South Korean publishers have been able to make exchanges in Thailand, Vietnam and Indonesia centered on those cities.

As the Thai publishing market has grown, making it capable to accept more diverse Korean publications, the types of Korean books being sold there have shown more variety. The most attention has been seen towards romance and mystery novels, not barring web novels. These would be typical literature ordinary readers can find and enjoy either online or offline. In the case of online novels, they are released as episodes in a series online and later published in book format if the series attracts enough popularity. Thus, South Korea's colorful online novel content has a platform in Thailand upon which it can build upon and Korean books already in paper format can also be published online in a series, making it possible for physical books to become re-published on the internet. This is expected to create encouraging market conditions for Korean publishers. Thai readers have also shown interest in books that have already become bestsellers in South Korea. Recently exported novels to Thailand include Cho Nam-joo's *Kim Ji-young Born in '82*(Minumsa), Jeong You-jeong's *The Good Son*(EunHaeng Namu Publishing Co) and Jeong's *Seven Years of Darkness*. ELT books have also drawn interest. In the past, if these books were only sought after by younger readers, they are now being read by adult readers as well. One thing to focus on regarding this is the fact

that readers in Thailand are also reading Chinese history romance novels, leading to a boost in these kinds of books. Thus, more Korean history romance novels that have a competitive edge should be found and introduced to Thailand when Thai readers have an active interest in Korean books.

Meanwhile, it is a well-known fact that the Vietnamese publishing market has been consistently expanding. According to publishers in Vietnam, sales in 2017 rose some 20 percent from the previous year. Streets lined with bookstores have popped up in key cities in Vietnam including Hanoi and Ho Chi Minh, and various locations throughout the country have seen new bookstores being opened. Broad sales throughout the publishing market there from books for adults to children have been on the rise and of those, Korean books have secured a firm share. Supporting this has been the consistent number of Korean book exports to Vietnam. Observers can point out the overall scale of the Vietnamese book market is still quite small, but it is attractive for publishers to see local readers there enjoy a vast variety of books. Among novels, Pyun Hye-young's *The Hole*(Moonji Publishing), Kim Hye-jin's *About Daughter*(Minumsa), Hwang Jung-eun's *One Hundred Shadow*(Minumsa), Park Hyun-wook's *World Without Virginity*(Munhakdongne Publishing), Park's *Bird Is*(Munhakdongne Publishing) and Jeong Ho-seung's *Lover*(Yollimwon). These books are all known for their unique content. Non-fiction bestseller's like Lee Ki-ju's *Temperature*

of Language(Malgeulteo) and essays including Lee Hye-rin's *I Am Happy To Be Alone, But I Don't Like I Am Alone Now* (Frenemy) have been exported. Oriental medicine doctor Lee Jin-won's *Goodbye Irritable Bowel Syndrome*(BarunBooks) has also been sold into Vietnam while for children, Go Hye-jin's *Going Home*(Dalgeurim) and Namkung Jeong-hee's *The Happy Story of Mr. Anchor*(Yellowpig) can be found there.

One other market in Southeast Asia that must be mentioned is Indonesia. The publishing market here too, isn't large but the country has seen firm demand for books for children as well as literature, non-fiction and self-help books. Recent books that have been exported to Indonesia would be Pyun Hye-young's *The Hole*, Han Kang's *Human Acts*(Changbi Publishing), Jeong You-jeong's *The Good Son* and Ahn Do-hyun's *The Salmon Who Dared to Leap Higher*(Munhakdongne). Indonesian distributors tend to import books that have already proved their worth in not only South Korea but on the global stage as well. For underage readers, Kim Su-young's *Magic Cafe*(Wisdom House) and Song Ah-joo's *Skateboard, Not Smartphone*(Byeolsoop), Song's *A Girl Jindalrae's Puberty Party*(Byeolsoop) and Park Hyun-kyung's *My Robot Friend Andy*(Byeolsoop). Self-development books that have been exported to Indonesia include Lee Ki-ju's *Temperature of Language* and Kim Ju-hyung's *The Things That The Twenties Should Prepare*(Mirae365).

Korean publishers should be aware of what kinds of books generate what size of interest locally in Southeast Asian book markets including Thailand, Vietnam and Indonesia. They too, have books and authors that have garnered global interest equal to that of some Korean authors. There are also unique books there including novels, non-fiction and even children's books. However, it is still difficult for South Korean readers to find the works of these authors in bookstores in South Korea. Culture is interesting when it is communicated and exchanged. In that process we discover one another and seek things from each other. I now hope that many diverse and excellent publications out of Southeast Asia will be exported to South Korea. Amid this activity, Korean books that have Korean culture will also be able to move more actively than before into those regions.

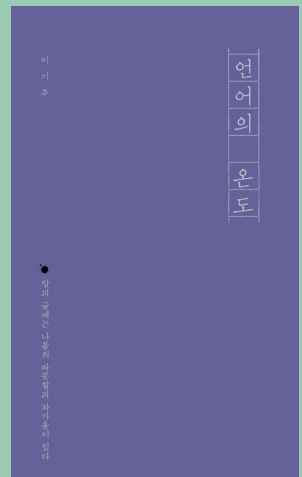
Column 2

A Society Easily Hurt: Readers In Search of Emotional Essays

Written by Sung Sang-min (Culture critic, columnist)

A list of bestselling books at times can be perceived as a miniature version of a society. Especially at times like now when far fewer people are buying books, the act of purchasing a book reflects a person's strong want to own a book even at the expense of paying one's hard-earned money. Not only do trendy books sell, but books that accurately secure society's general flow and emotions do well. From that perspective, looking at bestsellers becomes an act of analysis into a society.

At present time in 2018, emotional essays are seeing no end to their fame in South Korean bookstores. For industry leaders like Kyobo Book Centre and Aladin last year, the bestselling book in 2017 was Lee Ki-ju's *Temperature of Language*. The book shows very well the author's career as a speech writer

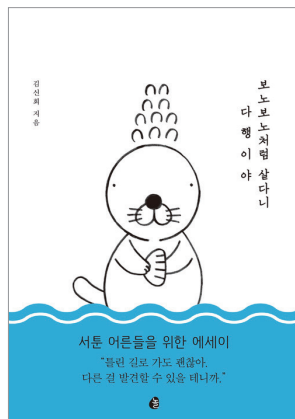


for the presidential office following years as a journalist. Previously, Lee was known for his books on writing and dialogue but for *Temperature of Language*, he collected phrases and pieces of writing he had felt were interesting and introduced them to readers along with his own commentary. The essays in the book are rather short, but they present themselves as soft whispers to readers who find themselves in a number of personal situations.

Even when excluding *Temperature of Language*, emotional collections of essays dominated bestseller lists in 2017. Yoon Hong-gyun's *A Lesson in Self-Esteem* (Simple Life) stresses training to recover self-esteem and learning how to love oneself. The author is a psychiatrist and an expert in self-esteem and he tells authors to release themselves

from feeling frustrated and let go of any inferiority complexes or feelings of helplessness. There were many books on the person's psyche by psychiatrists long before Yoon's book, but few had made it on bestsellers lists like this book did. It was rare for a book that stressed happiness for individuals and encouraged readers to be positive to receive that much love from readers.





If *Temperature of Language* and *A Lesson in Self-Esteem* were written in a traditional format where the author speaks to the reader, bookstores have seen more books over the past year that use easily recognizable comics or animation for essay collections.

Kim Shin-hoe's *I'm Glad I'm Living Like Bono Bono*(Nol) would be a representative case. This book used Mikio Igarashi's wildly popular manga character Bono Bono to convey essays that utilize phrases or illustrations from Igarashi's original work. It was a meaningful way to approach readers as it was a transformation of an existing work. After the book showed good performance in the book market in South Korea, a similar publication using Winnie the Pooh was released to much popularity. As such, expectations are high other essays based on previously popular material or works will continue to be released.

Meanwhile, works that became popular on social media are now regaining attention in book form. On broadcasting channel SNB, a program called 'The Woman Who Reads Stories' was launched in 2014 and since then, the program has seen more than 800,000 unique visitors to its Facebook, Instagram and Pikicast accounts. It is famous for collecting stories from ordinary people via social media and offering touching



responses to them. The essays that were offered over the past some five years have been reintroduced to readers through *The Woman Who Reads Stories*(Aureum) and *I Like Myself Just the Way I am*(Hummingbird) over the course of two years. These books were marketed to readers by telling them they offered more content that was not available on social media, enticing readers who had been following the program on social media platforms.

Aside this, other essay collections have aimed to tap into the emotions of readers. Books covers or key pages usually have a pastel toned color and simple illustrations can be found adorning them. The titles of the books refrain from using vague analogies but rather try to get to the point quickly. If essay collections of old tended to focus on narrating the author's life or experiences, today's essay collections are written based on common occurrences. *Temperature of Language* uses writing found in everyday life while *I Am Glad I'm Living Like Bono Bono* uses famous content. There are other books that aim to gain popularity with content that has already seen much attention on social media. Meanwhile, emotional essay collections that have a psychological strain have not been as popular with the exception of *A Lesson in Self-Esteem*. Then why are emotional essays so popular in South Korea? Up until a few years ago, the Korean book market was flooded with self-development books. There were many books that stressed hard work now would result in fruition someday or those that encouraged individuals to try hard for success. In the mid-2000s, Joachim de Posada's *Don't Eat the Marshmallow*(21st Century

Books) or Kim Nan-do's *It Is Youth Because It Hurts*(Sam And Parkers) are two good examples. However, low economic growth that remained unchanged for many years and burgeoning youth unemployment left many questioning the meaning of 'trying hard'. Rather, more people found themselves seeking immediate happiness and comfort.

In 2016 and 2017, South Korea saw the rise of YOLO(You Only Live Once) and 'small but firm happiness from everyday life'. The latter originates from a Haruki Murakami novel. Both do not urge individuals to challenge or change themselves. They encourage them to live their life to the fullest where they are. These two concepts do not advise people to wait now for bigger fun later, but to be happy immediately.

Individuals in today's society wish for their limited capabilities or wounds to be accepted as they are as we all live in a society where individuals are easily hurt despite whatever advice is given to them. They wish to live like the characters in animations like Bono Bono or Winnie the Pooh where no worries are evident. In exchange for using their brains, they wish for their self-esteem to be accepted through kind words and warm illustrations. This reality where soft, light essays are popular signifies the present of individuals who have lost the power to move, tired by Korea's harsh society.

Book Summary

Export Prospects of Korean Books

KPIPA's Choice for Supporting Abstract · Sample Translation

Xingxing Chinese Expedition

1. Publication Details

Imprint | DARAKWON

Title | Xingxing Chinese Expedition

Subtitle | Kid Comic to Learn Chinese,
Easy and Fun

Author | Sookhee Ban, Pink Dolphin

Illustrator | YJ Company

Format | 188x257

Binding | Paperback

Pages | Main book: 176; workbook: 16
(same for all volumes)

ISBN |

Vol.1: 978-89-277-2132-1 77720

Vol.2: 978-89-277-2136-9 77720

Vol.3: 978-89-277-2143-7 77720

Vol.4: 978-89-277-2146-8 77720

Vol.5: 978-89-277-2152-9 77720

Vol.6: 978-89-277-2160-4 77720

Vol.7: 978-89-277-2164-2 77720

Vol.8: 978-89-277-2170-3 77720

Vol.9: 978-89-277-2177-2 77720

Vol.10: 978-89-277-2182-6 77720

Vol.11: 978-89-277-2195-6 77720

Vol.12: 978-89-277-2200-7 77720

Set: 978-89-277-2131-4-7



2. Contact

Name | Sangyun Lee

Phone | +82-2-736-2031(extension: 430)

Email | sang@darakwon.co.kr

URL | <http://www.darakwon.co.kr/>

3. Marketing Information

Issued Copies / Bestselling Ranking | Selected by Kids' Chosun Ilbo as the 2014 Children's Book of the Year

Topic | Chinese for children

Target Readership | Elementary school students

Media Review and Advertisement |

An easy, fun way to learn about the people, history, geography, culture and language of China through comics!

4. About the Author

[Content structure _ Sookhee Ban]

Social studies teacher at Banghak Middle School

Social studies teacher at Daesung Hagwon(private institute) and Jongro Hagwon

Cultural Heritage Guide at the Palace Culture Center(current)

Exhibition Guide at the National Museum of Korean Contemporary History(current)

Korean Heritage Guardian(current)

Director of Guru Social Studies Hagwon (current)

[Written by _ Pink Dolphin]

Major work:

Tales Runner: Career Experience Series

Tales Runner: Working with Mentor Series

Romance of the Three Kingdoms in Mathematics Series

Times Table Odyssey Series

Ghost World Series

[Illustration & Planning _ YJ Company]

YJ Company was established with the aim of creating better comic content with specialists and professionals, by a former Chief of the Comics Division at the Seoul Media Group, who has a wealth of experience in planning and publishing educational or creative comics such as Maple Story Comic, Math Thief, and Maple English Grammar for Elementary School Students.

The company plans for and publishes a variety of comic content for both children and adults. While executing a number of national support projects, YJ Company produces digital comics not only for use in Korea but also for international export to countries including the U.S., France, and China.

5. About the Book

The *Xingxing Chinese Expedition* series consists of full-color comic books that tell fantasy action hero stories of five warriors.

The books help readers learn the people, history, geography, and culture of China in an easy and fun way.

Just by following the interesting content of the books, you will be able to learn Chinese vocabulary and expressions before you know it.

Each book provides a special gift as well as an MP3 audio file and QR codes, which readers may use to check out the correct pronunciation of the vocabulary mentioned in the book.

Love You Like the Spring Sunlight

1. Publication Details

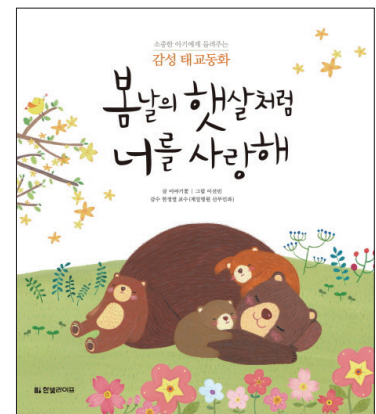
Imprint | Hanbit Media
Title | Love You Like the Spring Sunlight
Author | Story Flower
Format | 185×210
Binding | Hard cover
Pages | 176pages
ISBN | 979-11-85933-08-5

2. Contact

Name | Seungmo Cho
Phone | +82-2-2128-8748
Email | marketing@hanbit.co.kr
URL | <http://www.hanbit.co.kr>

3. Marketing Information

Theme of Book | 15,000 copies published
Subject | Prenatal care
Target Readers | Parents looking for books or stories for their unborn baby
Media review and advertisement copy |
A set of stories that brings happiness to pregnant mothers and babies throughout the 280-day period of pregnancy.



4. About the Author

The author started writing books in the hope to create a space filled with knowledge and imagination for children, and his major works include *Yoo-hoo! Let's Dance*; *The Ugly Duckling: It's Okay Not to Be a Swan!*; *Cinderella: It's Okay without the Glass Slipper!*; *What Will I Become If I Like Music?*; and *What Will I Become If I Know Flavors?*

5. About the Book

This book presents a set of enjoyable stories that parents can lightly read to their unborn babies as if having a relaxing conversation throughout the entire period of pregnancy, from the moment they find out about the news until the day of giving birth. A total of 36 stories included in the book range from beautiful classics to delightful old tales, fantastic stories and lyrical poems, all of which undoubtedly touch the hearts of mothers and their babies.

For parents, babies are the most precious beings that can never be replaced, and the best gift a parent can give to them is a heartfelt conversation. Before you go to bed after a busy day of work, get together with your spouse and try reading a book for your baby. You'll be able to have the most wonderful experience in the world: bonding with your unborn baby.

Candy

1. Publication Details

Imprint | Noran SangSang

Title | Candy

Author | Cha Jaehyeok

Format | 205×250

Binding | Hard cover

Pages | 52pages

ISBN | 978-89-973-6796-2

2. Contact

Name | Park Bo-ram

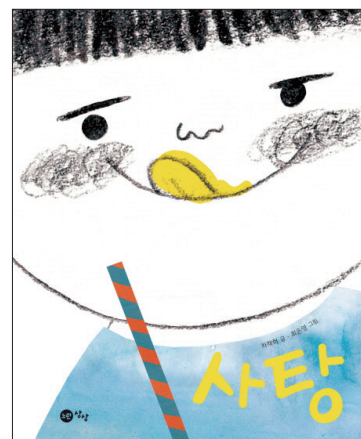
Phone | +82-2-797-5713

Email | yyjune3@hanmail.net

3. Marketing Information

Theme of Book | 2,000 copies

Subject | Imagination, play, freedom



Target Readers | Children Ages 4–7

Media review and advertisement copy I

One sweet candy in my hand. What should I do until this candy finishes melting in my mouth?

Think of all the things you like, and one by one they'll turn sweet just at the thought of them. I bet there are lots of stories waiting to be told inside of you.

4. About the Author and Illustrator

Miniature cars, dolls, dinosaurs, magic, candy, balloons, soccer, baseball, hide-and-seek, pinwheel, water guns... As each moment of happiness from your childhood comes to mind, a smile appears on your face.

Do you remember what your sweet childhood moments were like, when you moved a lollipop around in your mouth?

The author and illustrator have collaborated on many picture books including *The Strange Repair Shop*, *500 Won*, *The Moon Is a Chatterbox*, and *Mute*. They have also been published in France with *La Couleur du Secret*.

Choe Eunyeong was chosen as Illustrator of the Year at the 2016 Bologna Children's Book Fair.

5. About the Book

One sweet lollipop in my hand.

"What should I do until this candy finishes melting in my mouth?"

The book opens with the main character in the story making crackling noises as he peels the wrapper off a lollipop. He asks his friends, "What should I do until this candy finishes melting in my mouth?"

He licks the lollipop and swivels it around in his mouth, but it seems like he's not satisfied with it.

At that moment, he notices his colorful crayons. He carefully holds a blue crayon and starts to ponder. "Hm... what should I draw?" Finally he makes a decision and begins to draw a long line from one side of the wall in the room. The line is endless.

What is our main character trying to draw?

Castaway

Imprint | Thinking Power Books

Title | Castaway

Subtitle | Koreans Who Do Not Belong to
the North or the South

Author | Joo Seung-hyeon

Format | 135×210

Binding | Paperback

Pages | 200pages

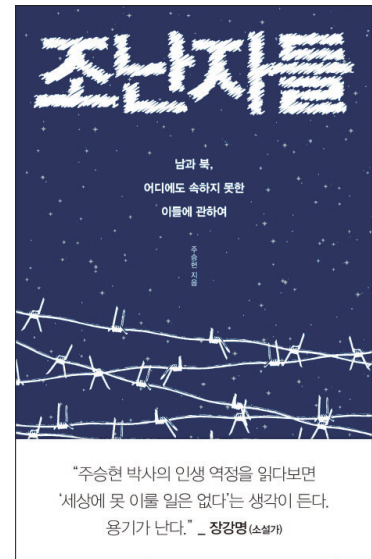
ISBN | 979-11-85585-48-2 03300

2. Contact

Name | Yoo Seung-jae

Email | sjyoo@tpbook.co.kr

URL | www.tpbook.co.kr



3. Marketing Information

Awards, Recommendations, and Selections | 3,000 copies(second print)

Subject | The unification of Korea, new settlers from North Korea

Target Readers | Adults

Media review and advertisement copy |

“Reading the life story of Dr. Joo Seung-hyeon reminds you that there isn’t anything you cannot do in life. The book gives you courage.”

[Novelist Jang Gang-myeong]

After the publication of his book, the writer was interviewed by *The Hankyoreh* and the online news site ohmynews. Reviews for the book were published in eleven different major newspapers, including *The Hankyoreh*, *Chosun Daily*, *Seoul Shinmun*, and *Hankook Ilbo*. The writer was also invited to appear on TV Chosun.

4. About the Author

Joo Seung-hyeon worked as a propaganda agent in the demilitarized zone in North Korea from the late 1990s to 2002, when North and South Korea were waging psychological warfare against each other by playing music and other propaganda through loudspeakers. While he was preparing to enter the military academy, his father passed away, and he received a notice that his entrance to the academy had been postponed. In 2002, he decided to cross the border and defect to South Korea.

In South Korea, he attended Yonsei University and studied in the Political

Science and International Studies Department; he went on to receive his MA and PhD in Korean Unification Studies. He has worked at different organizations such as the National Assembly. Currently, he teaches politics and Korean Unification Studies at various universities, is a member of the Education Committee on the Unification of Korea, and is an advisor for the National Unification Advisory Council.

5. Overview

In 2002, Joo Seung-hyeon was working as a propaganda agent in the demilitarized zone in North Korea when he crossed the border and defected to South Korea. Crossing the border took him only twenty-five minutes, but for more than a decade he has been trying to cope with the consequences of his choice, such as suffering from nightmares of stepping on a landmine in the middle of the demilitarized zone. After coming to South Korea, he studied politics and received his PhD in Korean Unification Studies in order to fight against the discrimination and stereotyping of North Korean defectors living in the South.

The book is a collection of essays based on Joo Seung-hyeon's own life, and it reveals the discrimination against North Korean defectors. He calls himself a "castaway" in the book, a shipwrecked person during the historical disaster that divided a country in half. His essays are not just autobiographical, as they are also the stories of 30,000 North Korean defectors living in South Korea as well as the stories of those who have lived their lives without belonging to either the North or the South. Joo Seung-hyeon also calls them castaways. Reading the stories in the book, readers will realize that anyone in Korea could become a castaway if the country stays divided. The book is about the life of one North Korean defector, but it tells the stories of people who are living in the last divided country in the world.

Publishing Industry

South Korean Government Policies to Shore Up the Publishing Industry

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

One characteristic of South Korea's publishing industry is that the government is heavily involved in the industry policy-wise. Before the South Korean government's declaration of democracy and the authorization of independent establishment of publishing companies in 1987, the military-dominated government oppressed publishers and announced many publication regulations. From 1993 when civilian administrations took control of the country and into the 2000s, the government launched policies to boost the publishing industry, introducing a completely different paradigm. Backing this currently would be foremost the publishing culture and industry promotion act that was enacted in 2003 and amended several times. In adherence to this law, KPIPA was founded and the government now renews its basic plan for the promotion of

the publishing industry every five years. The culture ministry currently has a separate bureau for the promotion of South Korea's publishing culture and reading. Its name well reflects what the bureau does - it is responsible for drawing up government policies to promote the various industries related to publishing, printing and reading. Carrying out these policies in detail would be KPIPA, or the Publication Industry Promotion Agency of Korea. One interesting fact would be that regular publications like magazines, printing, reading and literature all have their own promotion laws and specific guidelines are created for these categories every five years. Of these categories, the only one that has its own legal institution is literature and according to the literature promotion act, the Literature Translation Institute of Korea is operated to introduce works of Korean literature to readers outside South Korea.

Several legal rules that have important meaning for publishers would be: legal obligations for publishers to submit books to libraries, fixed rates for books and exemptions on added-value taxes according to tax laws. Publishers are required to submit two copies of every newly published book to the national library and the National Assembly library. In return, the government gives the publishers half of the books' cost as subsidies. Fixed prices for books were enacted in earnest in 2003 and are now a requirement whereas previously publishers would have to negotiate with bookstores and other retailers regarding prices due to fair trade laws. The impact from this law has been quite large, as it caps

discounts for books at 15 percent and details regulations on new listed prices. This price rule has also been applied to electronic books and all paper and electronic books are currently subject to the added value tax exemption rule that began in the 1970s.

The publishing promotion policies the South Korean government currently has in place spans a large number of areas including publishing, boosting reading rates and international exchanges. When looking at government projects that have been directly linked to the publishing industry, one can easily find those such as support for pre-production of excellent publication contents (financial support for authors and publishers), support for the dissemination of books that lag in commercial value (books designated as ‘Sejong books’ are purchased by the government for the purpose of donations to public libraries nationwide), production support for paper books to be generated into electronic books, management of small to medium sized bookstores (support for cultural activities) and support for the improvement of the publication distribution environment (informatization of bookstores and distribution, formation of distribution order). They also include support for the introduction of Korean books outside South Korea (creating Korea booths at key international book fairs, holding traveling book fairs, providing support for Korean books released by foreign publishers), training of related personnel (support for visits abroad, internships at foreign publishers) and support for international exchanges (seminars for international publishing).

Policies aimed at boosting reading include government support

for the Book Start program, which is geared towards infants and young children, support for managing book reading programs at libraries, reading coaching programs for those serving in the army (Korean men are obligated to serve), tax benefits for those who buy books, cyclical reading festivals to encourage reading throughout the country and designation of businesses that engaging in 'reading management'.

Some of these policies you will not find elsewhere outside South Korea. What spurred these rules and regulations would be several issues combined: the publishing industry in South Korea is dominated by small businesses (publishers, bookstores) that have difficulty staying profitable in contrast to other countries where the industry is formed on top of large publication houses, the underdevelopment of the public book purchasing market (lack of funding by libraries to purchase new books), limitations on exports abroad due to the language barrier, various market failures due to the closeness of the industry barring education related books and government subsidy programs. The policies mentioned above may look like they focus on helping publishers but ultimately they are aimed at readers. An important meaning these public policies take on would be the procurement of variety in publishing.

Best Seller

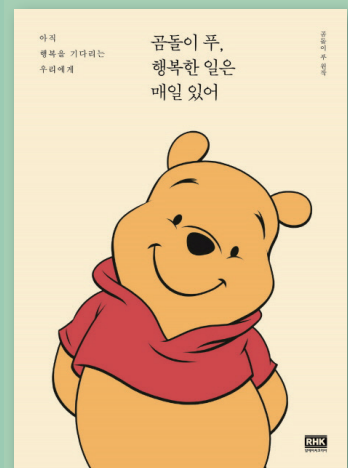
Aggregate data as of April

South Korea's April Bestsellers

Written by Kim Hyun-jung (Brand management team, marketing division at Kyobo Book Centre)

Sales of essays that comfort and heal surge

A book of sayings by Winnie the Pooh called *Pooh Bear, Happiness Happens Every Day* has risen to first place on the bestseller list, driven by popularity from female readers. This book has also morphed into a publication to be 'seen' in addition to being read as readers have been sharing photos of the book cover on social media. With the sudden spike in the popularity of Winnie the Pooh, essays that focus on comforting and healing readers have also come into focus by readers. Expectations are high other essay collections that use animation characters will follow.





Books like *Every Moment Was You* (Wisdom House), *How To Respond Smiling To A Rude Person* (Gana) and *I Have Decided to Live As Me* (Maumsup) have also seen continued attention among essay collections. Books that aim to convey a certain kind of lifestyle to readers and comfort them have consistently sold well.

Also, Lee Ki-ju's *Temperature of Language* (Malgeulteo) is in headlines again as the book has now sold over 1 million copies. As one of those rare books that suddenly sell well long after initial publication, *Temperature of Language* has continued to see demand from readers this year even after becoming the bestselling book of 2017. Through this year, it has remained among the top-selling books in the country, flaunting its popularity.

Books on communication in demand

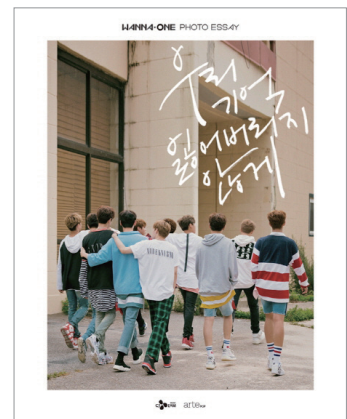
How Not To Sound Like A Pushover (Hongik Books) is finding extended popularity along with other books that teach readers on dialogue and speech. This particular book has received attention



from readers who find it difficult to communicate with other people socially.

Boy band photo collection draws great attention from young women

Even from the pre-order period, boy idol group Wanna One's book of photos *So We Don't Forget Our Memories*(artePOP) shot to the top of the comprehensive bestseller list. When looking at the breakdown of consumers of the book, 93 percent were female and 34.8 percent of those who purchased the book were women in their 20s, reflecting the fan base of Wanna One. They were followed by readers in their 30s and 40s.



<Monthly Bestsellers>

No.	Title	Writer	Publisher	Genre
1	<i>Pooh Bear, Happiness Happens Every Day</i>	Winnie the Pooh	RH Korea	Poems/Essay
2	<i>Every Moment Was You</i>	Ha Tae-wan	Wisdom House	Poems/Essay
3	<i>How To Respond Smiling To A Rude Person</i>	Jeong Mun-jeong	Gana	Poems/Essay
4	<i>Ji-young Kim Born in '82</i>	Cho Nam-joo	Minumsa	Novel
5	<i>Wanna One: Photo Essay So We Don't Forget Our Memories</i>	CJ E&M	artePOP	Poems/Essay
6	<i>I Have Decided To Live As Me</i>	Kim Su-hyun	Maumsup	Poems/Essay
7	<i>How Not To Sound Like A Pushover</i>	Naito Yoshihito	Hongik Books	Self Development
8	<i>Temperature of Language</i>	Lee Ki-ju	Malgeulteo	Poems/Essay
9	<i>Miracles of the Namiya General Store</i>	Keigo Higashino	Hyundae Munhak	Novel
10	<i>The Subtle Art of Not Giving a F*ck</i>	Mark Manson	Galleon	Self Development

Info

Overseas Publication Grants

Publication Industry Promotion Agency of Korea (KPIPA) requests your interest and participation in our "Overseas Publication Grants," a project that promotes export of Korean publications to overseas markets.

1. Project Overview

- **Purpose** : Support the overseas publication of outstanding Korean works in order to lay the groundwork for a “Korean Wave” in the publishing industry.
- **Summary** : Provide partial grants to overseas publishers that have published or will publish Korean works in 2018 under a copyright agreement with a Korean publisher.

2. Project Details

Category	Details
Eligibility	Overseas publishers that imported a copyright of a Korean book <ul style="list-style-type: none"> • Publishers who have published or will publish in 2018; must be able to submit a dummy book(temporally bound book)
	※ Publishing must be completed by October 31, 2018. ※ Dummy books must have 50% or more of the entire book including cover.
Application & Selection	Twice per year (Application deadline : End of April & July; Recipient selection : Middle of May & August)
Grant	2,500USD per title (lump-sum payment after publication). ※ For book series, funding granted for up to 3 books.

3. Application

- **Period**

- 1st round : March 7, 2018 (WED) - May 7, 2018 (Mon)
- 2nd round : May 21, 2018 (Mon) - July 30, 2018 (Mon)

- **Required documents**

- ① Application form (KPIPA template)
 - Fill out the form available on the KPIPA website www.kpipa.or.kr.
- ② A copy of the copyright contract and translation contract
- ③ A dummy book (in a PDF format; 50% or more of the entire book including cover)

- **Method:** Submit via e-mail.

- E-mail: kbookcenter.kpipa@gmail.com
- Point of contact: Overseas Business Team ☎ +82-63-219-2767

4. Selection Criteria

- Integrated assessment based on quality, prospects in overseas markets, and detailed publication plan.

5. Grant Process

- **Selection result notified individually**

- 1st round: At the middle of May
- 2nd round: At the middle of August

- **Sign an agreement on publication support**

- In accordance with the agreement, the copyright page must state that the book received support from KPIPA.
(※For published books, attach any adhesive label or sticker instead and add the statement afterward on the second edition)

- **Submit final report(KPIPA template) and published books**

- Books should be published by October 31, 2018.
- Submit three years of annual reports (2018-2020).
- Reports are expected to include information about results which bookstores sell the books and critical and popular reviews of the books.

- **Provide grants**

6. Others

- Submitted documents and books will not be returned.
- A book that does not have a clear overseas publication contract may be removed from the candidate list, and the responsibility for all issues that may arise from the removal shall lie on the publisher.
- Books that have received or are to receive publication support from other Korean organizations such as the Literature Translation Institute of Korea and the Korea Creative Content Agency are not eligible.

When confirmed that a book has obtained multiple grants with same conditions, such restrictions as agreement cancelation and funding withdrawal may happen even after the signing of the agreement.

- Funding may not be provided if the selected book is published and submitted late without any justifiable reasons and if the final report on publication does not lay out full details.
- This announcement is subject to change depending on the circumstances.

President, Publication Industry Promotion Agency of Korea

韩国出版业 1

保护动物权利的1人出版社

Book Factory Dubulu

韩国对动物的关注越来越高。社会上保护动物的认识逐步扩散，很多大众明星也随着这种趋势向社会呼吁保护动物，因此现在“保护动物”已不再是陌生的话题。这种趋势的形成归功于很多人的努力，刚开始对动物保护没有多大意识，但得益于一部分人的殷切的呼唤与行动，才使得社会开始慢慢地发生变化。2006年设立的‘Book Factory Dubulu’也是带动这种变化的主角之一。这家出版社坚持出版当时在韩比较生疏的动物专门书籍，这成为了人们改变想法和行动的契机。

只出版有关动物的出版社很罕见，但更罕见的是呼吁动物权利的出版社。Book Factory Dubulu怎样在这种艰难的情况下成功运营13年的时间呢？今天我们将与出版社的 Kim Bo-kyung代表和睡懒觉的猫咪一同进行采访。

作者. Jeon Jin-woo记者

韩国出版文化产业振兴院（以下韩）：非常高兴能约见一直致力于宣扬动物权利与福祉的一人出版社“Book Factory Dubulu”。请向订阅网络杂志的国内外出版界同仁们介绍一下Book Factory Dubulu。

Kim Bo-kyung代表(以下金)：我们是专门制作有关动物书籍的出版社。

2006年出版第一本书后至今已有13年的历史了。我们出版社的书籍可以分两大部分，一部分是有关伴侣动物的书，另一部分是有关野生动物、观览动物、农场动物等涉及到动物权利及福祉的书。动物在与人之间的关系上



是个绝对的弱者，我们想成为这些动物的坚强的后盾。

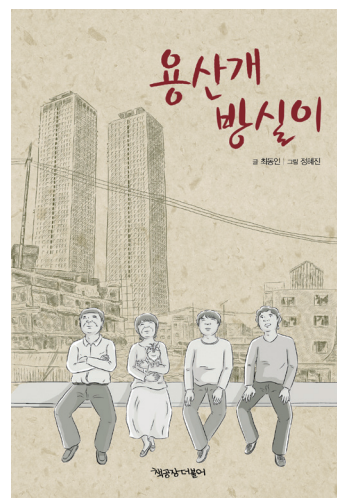
韩：您专门出版有关动物的书籍，我想肯定有明确的自我哲学观。您认为为什么动物书籍在我们社会中不可或缺？

책공장
더불어

金：其实在韩国讨论“伴侣动物”的时间并不长，我从那之前就开始养伴侣动物。当时我本人也对伴侣动物不怎么了解，因此只能通过书查找信息，但从中获取的信息并不多。随着时间的流逝，与伴侣动物生活的时间长了，开始慢慢认知动物和人其实没什么太大不同，动物的生命也一样非常重要。自从我关心动物问题后，街道上的小生命吸引了我的眼球，其实它们跟家里养的伴侣动物，生命是一样宝贵的。



当时家附近的昌庆宫(当时称为昌庆院)有个动物园，喜欢动物的我经常会去看动物，但每次看到关在笼子里的动物们心里就很不舒服。后来学习动物后才知道其实大象是每天移动数十公里的动物。还有自从我知道像猪一样的食用动物在什么样的环境生活之后，慢慢远离了肉食。我认为想要提高动物的权利和福祉，“教育”才是解决问题的关键。这也是我设立出版社的原因所在。到目前出版的书都是我个人关注过的话题，出版多少本书决定于知识的丰富程度。



韩：据我了解当您设立出版社的时候市中几乎没有动物书籍，现在的情况如何？

金：当我制作第一本动物书籍的2000年代初期，很少有专门讨论动物的书籍。当时没人关注“伴侣动物”，并且认为动物是花钱买卖的对象，给吃剩下的饭也没觉得怎么样。所以要想获取信息不得不参考外国的原著，甚至因为没有翻译版，都是我自己边学习边看的。现在过了10年的时间，社会完全变了。有关动物的书越来越多，以前想写的主题数不清的多，但因现在其他的出版社也在出版有关动物的书籍，所以很多时候觉得这个主题不必我去多谈。我认为这种变化基于认识的改变，社会不仅开始关注“伴侣动物”，并且还形成了对买卖动物和虐待动物的批判氛围。与我刚设立出版社的时候相比，出现了翻天覆地的变化。

韩：您出版的书不仅单纯讨论动物，更是让我们思考动物与人，动物与社会。写书的时候从哪里获取灵感呢？



金：其实刚开始我也担心过如果今后没有主题可写该怎么办，但幸好到目前还没有出现这种情况，反而有时时间跟不上数不清的话题。主题和策划方向主要是从“人”获取。因为我个人非常喜欢动物，也在运营动物专门出版社，所以有很多机会遇到养动物的人、各种动物协会的人和兽医，和这些人聊天的时候突然会产生灵感，偶尔也会推荐给我一些话题。其中最具代表性的例子就是《为什么怀孕就会扔掉狗和猫？》。写这本书的人是家庭医学科医生，他认为很多人误会了怀孕与伴侣动物之间的关系，所以想要从医学的角度通过书化解这种误会和偏见。我想通过这本书或许很多动物保住了自己的生命。（微笑）

韩：对不怎么了解动物，或今后想了解动物的人，有没有想推荐的书？

金：现在有关动物的书籍数不清的多，因此很难选出几本。如果关心动物，今后想了解动物，我认为无论是什么书都可以，只要精读几本就再好不过了。但要注意的是有些书只强调漂亮可爱的动物，对于刚开始接触动物的人，我认为需要多方面的了解。因为养过动物的人都知道，与动物一起生活虽然很快乐很幸福，但同时也会有伤心苦恼的事情发生。因此必须全方面的去思考和了解，不然就会出现问题。



韩：目前准备中的书或今后的计划是什么？

金：现在正在准备预防“roadkill(路上被撞死的动物)”的书，还有“农场动物”和“救助海洋动物”的书。目前有关伴侣动物的书已经很多了，因此今后我们想更多讨论相对来说关注度较低的野生动物、动物园动物和农场动物

等。除外，最近我们为了海外出版开始准备“著作权指南书”。我们出版社为了把更多好书介绍到国外一直在准备着这个工作，但因为是1人出版社，所以没能完成这个工作。这次很幸运能够成为韩国出版文化产业振兴



院的支持项目，借此机会正在努力准备之中。希望我们的书可以更快的与海外读者见面。

有些人问我10多年的时间专注出版动物书是不是很累？当然了，也有累的时候，但看到通过我们的书人们的想法出现变化、社会一点一点改变的时候就会鼓励自己要更加努力。我们把我们的固定读者层称作为“共同成长的读者”。每当出刊的时候我也在学习，同时读者也在成长。希望今后会有更多好书让我们共同成长。



🌐 Book Factory Dubulu网站 <http://animalbook.modoo.at>

🌐 Book Factory Dubulu脸谱 <http://www.facebook.com/animalbook4>

韩国出版业 2

让猫咪变得更幸福的出版社

喵喵书架

喜欢书，喜欢猫的出版社。通过“治愈”和“成长”连接人与猫-喵喵书架。

Organized by Jihye Gwon

照片喵喵书架提供

韩国出版文化产业振兴院(以下 韩)：请向我们海外的读者简单介绍一下喵喵书架。

高代表(以下 高)：喵喵书架创立于2017年7月，是专门创作猫咪书籍的1人出版社。我曾经近15年写作了有关猫的书籍。喵喵书架的“喵喵”是韩语的猫哭声，“书架”意味着放满猫书的书架。英文名是yaong books。

出版社的标识是‘studio fnt’的平面设计师

Lee Jae-min室长的作品。标识中的书(貌似猫脸)意味着心灵的窗户，象征猫胡须的白色的点象征夜空中的星星，这是回忆已经死去的猫咪设计出来的。看似像猫嘴的是韩语字母“ㅏ”，与汉字中的人很像。不仔细看以为是猫脸，但听完说明之后就能知道是思念猫咪的人的背影。用字体排印学来描述的“喵喵书架”是从白雪上的猫脚印创作出来的。



书与猫脸合成的喵喵书架标识



创立出版社之前以作家身份写的书
流浪猫散文、以猫为主题的旅行记、采访集等

韩：设立猫咪专门出版社的契机是什么？

高：2002年通过拍摄流浪猫才知道它们的生活有多么艰难，但在那么艰难的情况下却很坚强，因此当时对流浪猫产生了敬畏之心。因此想把流浪猫的喜悦通过照片和文章来进行叙述，想向读者呼吁它们也是宝贵的生命。2000年代初韩国出版界只有养育类和图签类的书，因此我决定写不一样的书。

第一本《我沉溺于流浪猫》(2007)出刊当时受到了出版界的关注，并且《去见猫》(2009)是介绍日本猫咪景点的旅行散文，《工作室的猫》(2010)是对15位猫咪艺术家进行采访的采访集，在猫书领域每当讨论新话题时就很有成就感。还有《Ko Kyung-won的流浪猫通讯》(2013)是我花费10年的时间收集的韩国流浪猫故事，而且《两个又是一个》(2017)是叙述7个国家100双情侣猫的照片散文。

我个人虽然作家经验很多，但编书并进行流通是完全另外一个领域，因此我做了5年左右的准备。从2013年独立出版了3本猫书，2016年作为策划者出刊了成猫领养散文《Indifferent but Friendly》，这是我作为策划者出版的第一本书。书的内容是女儿记录了3年流浪猫Sundol与母亲之间的日常生活，这本书进行了第三次印刷，销量很好。以这本书为契机我决定创立出版社，

2017年4月进行了出版社注册，7月完成了营业注册。

设立出版社的另外一个原因是以我自己的力量没有办法把我想讨论的话题都写出来，比如育儿育猫。因为我还没有结婚，所以这个话题我是写不出来的，但如果是有孩子的家庭，同时又养猫的话就可以讨论这个话题了。除外如果是居住在国外的人经常去猫景点的话就可以委托这位去写书，相信比我亲自采访后写出来更有深度。虽然现在也仍然照顾流浪猫，也去采访世界各地的猫文化，但现在主要的身份还是策划者和制作者。

韩：新生出版社的第一本书《heek的家》受到如此关注的秘诀是什么？

高：虽然heek圆圆可爱的脸占很大一部分，但更重要的是书中传达的信息感动了读者-“猫和人是相互救助的对象”。2017年10月出版这本书的时候关注heek账号(@sina_heek)的人只有10万人左右,但heek的粉丝们爆发性的购买这本书，出刊一周内记录了网上教保文库国内图书综合第一位。第一次印刷4天卖完3000部，第二次印刷2天内卖掉3000部。现在已经是第5次印刷，销售量为1万5千部，一直维持着畅销书的宝座。

在全国书店进行的出刊纪念展也做出了重要的代言作用。除了猫照片以



济州遗弃猫heek的活泼愉快的猫生逆转记《heek的家》

外，还摆设了heek的人形立牌，除外还有猫的脚步。这通过在网上上传照片瞬时传开了。以猫书房Schrodinger为开始在教保文库合京站、釜山shopmakers、YES24二手书店弘大店、釜山水营店进行了展示。今后也在计划循环展示。在网上书店进行的“heek读后感大展”，照片墙举办的‘第一次印刷购买者证明照片’活动，heek人形立牌赠送活动等，正是通过这些活动维持了与读者间的沟通。基于是1人出版社，所以在营销部分没有办法投入很多的经费，出于这种原因进行的活动就是可以让喜欢猫的人都参与起来的活动，比如照片展等。这反而成为了很好的宣传这本书的方法。还有heek免费捐献才能参与的《Big issue》韩国版171号2万2千部全部卖完，这很好的证明了heek的粉丝量。

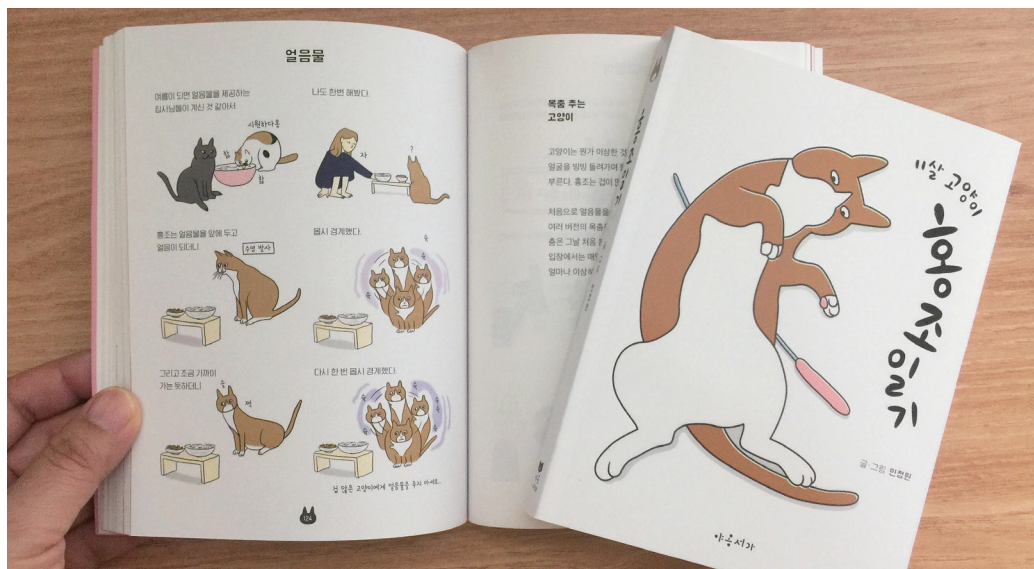


免费捐献才能参与的《Big issue》韩国版171号

韩：书中的主人公一般通过什么方法去寻找呢？

高：我不仅是出版社的代表，更是爱猫人士。所以经常会在社交网站上关注猫，如果有关心的猫就会长时间去关注并了解被领养的故事还有主人的价值观。我重视的不是粉丝量，也不会因为以可爱为由把它作为书的主人公。

我认为最重要的是猫和人之间有没有“治愈”和“成长”这两个关键词，著作者对猫的责任感也是重要部分之一。



喵喵书架的第二本书，《Hongzo日记》

有时会去独立出版书店寻找主题，也会去有关独立出版的庆典寻找适合的作者。2017年12月出版的第二本书《Hongzo日记》的Min Jeong-won作者也是在国内最大的独立出版活动-UNLIMITED EDITION认识的。书的内容是主人公领养了5岁时被遗弃的猫，取名叫Hongzo，作家通过漫画描述了与老猫Hongzo之间的日常生活。这本书包括作家在照片墙(@cathongzo)连载的(1年3个月)漫画和未公开的63篇作品，还重新写了散文，也加上了对作者的采访内容。

韩：作为猫专门出版社，好处与难处是什么？

高：选择一个职业的时候，我认为最重要的就是能不能快快乐乐的去做事。我是喜欢书和猫的人，所以设立了猫出版社。每当看到流浪猫遇见好主人过上幸福的生活或者人通过猫治愈心灵的时候，我的心也会变得很温暖。

有些人担心今后没主题可写该怎么办，以前写书的时候反而因为题材太多时间有限而苦恼，所以一点都不担心这个问题。只是遗憾因为是1人出版社，所有的业务都要我自己去解决，所以出刊跟不上策划速度。

有些时候很遗憾出版界看轻猫书的问题，甚至有些人还认为照片散文只是简简单单填几张纸面就可以，这些偏见都是我们要客服的课题。《heek的家》的读者书评中有人说刚开始以为只是社交网站上有名的猫画册，但读完之后深深的感动了我。为了消除这些偏见，我们出版社要持续的让读者认为“喵喵书架制作的书是可以信赖的”，那么我相信这个问题肯定能够解决。



2017年12月在教保文库合京站举办的《heek的家》出刊纪念展

韩：创作中最重要的是什么？

高：我们出版社的使命是“帮助猫咪可以变得更幸福”。我们希望今后被虐待的流浪猫和遗弃猫可以越来越少，希望可以成为一个家庭中的组成员，喵喵书架可以在其中做出贡献。所以我们在邀请作者的时候不会只看这个人的写作能力，而是根据对猫的关注程度和题材来选择。比如对伴侣动物毫无所知的人偶遇一只猫，进而出现变化，实现共同成长的样子往往会给读者带来

同感。我们需要的不是写作能力强的作者，而是有过领养流浪猫和遗弃猫经验的人。特别是可以很好消化育儿育猫、成猫领养主题的著作者。

除了文章之外照片也很重要，我们在邀请作者的时候会先问除了文章以外照片能不能用。有的时候文章很感动但不提供照片，或者照片很好但写作能力不够，这时我们会另外邀请图画作家和写文章的作家共同进行契约。有时同样的内容会根据策划人的能力在完成度上出现很大差异，因此如果哪个部分需要补充我们会通过策划能力来弥补这个问题。

韩：现在策划中的书或今后的计划是什么？

高：从今年7月到年末将出版3本照片散文。第一本书是写《Indifferent but Friendly》的Jeong Suh-yoon作家的后续作品，第二本是讲述第一次同时养女儿并养猫的兽医爸爸故事，第三本是看到宠物店的残酷现实后领养第二只和第三只流浪猫的内容。虽然三本书的主题都不一样，但都是通过猫成长的故事。2019年我们计划出版以猫为主题的旅行指南书、猫工艺书和符合猫生活的装修书等实用领域的作品。

我们出版社虽然设立还没到一年，但一些作者相信我的15年工作经历(猫书作家)，毫不犹豫的签订了契约。并且一年内也形成了信赖我们出版社的读者层。我们为了不辜负这些读者的信赖今后会为消除对猫的偏见做出最大努力。

 喵喵书架照片墙 https://www.instagram.com/catstory_kr/

 heek的家照片墙 https://www.instagram.com/sina_heek/

mini interview

为爱猫人的另外一个出版社

Petianbooks

Organized by Kim So-hee代表(petianbooks)

照片petianbooks提供

Q: 请问设立伴侣动物专门出版社的契机是什么？



A: 长时间作为动物专栏作家看到了太多因为信息不正确而受苦的主人和伴侣动物。正确的知识直接相关于动物的生命，一不小心就会虐待和遗弃。我认为需要以科学为基础的准确信息来养伴侣动物，因此设立了出版社。动物行动学对动物本身和主人的生活质量会起到很大的作用，所以决定制作动物学有关书籍。我个人毕业于首尔大学动物行动学硕士学位，20多年从事于这一行业，也想充分利用我的专业。

Q: 编书的时候最重要的什么?

A: 含有科学信息的书, 容易阅读的书。我们追求的不是以个人经历为基础的单纯罗列信息的书, 而是以学会上认可的科学为基础的书。每当看到通过我们的书更好的理解伴侣动物并解决问题的时候, 就会感到非常的高兴。动物与人一样, 也会思考并感受很多种情感。有很多人为了伴侣动物的幸福主动地去学习, 我们将为这些人制作更多的好书。



Q: 现在准备中的书或者今后的计划是什么?

A: 很多人认为猫是没办法训练的动物, 但其实包括猫所有的动物都是通过教育来改变的, 如果稍微多了解一下相信动物和人都是可以过上幸福的生活。现在准备中的书是为消除偏见的猫行动学书籍。如果我们正确理解伴侣动物, 学会于它们进行沟通的话, 相信遗弃或虐待动物的问题也会逐渐消失。

焦点

——
拉近人与书之间的距离

2018图书之年& 首尔国际图书展

作者. Jeon Jin-woo 记者



共读(共同阅读)之书，容读(容易阅读)之书-2018“图书之年”

今年3月22日韩国文化体育观光部把2018年指定为“图书之年”。这是政府为了解决日趋减少的国民阅读率和出版产业萧条情况而实行的举措，这是1993年指定“图书之年”之后时隔25年的决定。为了营造“共读的社会”将在全国的书店、图书馆、地方政府、社交媒体上运营一年的有关项目。正式的口号是“#读什么书？”，为了便于在社交网站上进行宣传便使用了。



#무슨책읽어?

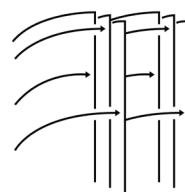
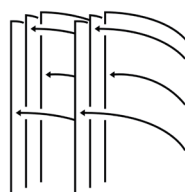
随时随地，自由阅读

在“图书之年”举办的所有项目都以“共读”为中心。目前很多人知道阅读的重要性，但因为日常生活太繁忙没有时间去抽空阅读。因此为解决这个问题进行的项目有《每天10分钟共读活动》，《深夜书房日》，《移动书房》等。

《每天10分钟共读活动》是在学校和职场上抽出10分钟的时间，所有组成员共同参加后把现场拍摄下来的照片上传到官方网站上，年末的时候进行颁奖。《深夜书房日》是为了让更多的人可以在深夜阅读，全国的小型书店实行深夜营业。《移动书房》是亲自走向市民的项目，比如在电影院旁边和度假期间的沙滩，书卡车直接开往这些地方，进行作者互动和演出等活动。

传播书的快乐

最近出现很多利用社交网站的活动。《我也是Booktuber(Book+Youtuber)》是招募影像的活动，主题为书。把自己拍摄的影像上传到自己的社交网站上，获得最多“推荐”的人获取奖项。《with book 活动》是把与书有关的有趣的照片上传到自己的社交网站。这种活动不仅打破了与书之间的界限，还通过社交网站增加了对书的关注。除此之外，还举办各种评价韩国出版现状和未来的论坛。以不同的主题每月举办一次，特别是在10月和11月各举办两次国际论坛，主题为“读科学”和“通过书治愈世界”。



打破书的界限，扩大领域-2018首尔国际图书展

2018“图书之年”举办的首尔国际图书展会变得更加丰富。从2018年6月20日至6月24日举办的“2018首尔国际图书展”以“扩张，New Definition”为主题进行更丰富的活动。特别是在去年举办的“2017首尔国际图书展”的访问人数与前一年相比增加了两倍，取得了很好的成绩，因此预期今年举办的2018首尔国际图书展参与者也会大幅增加。今年举办的图书展将在更大的场地举办更加丰富多彩的活动。



书的种类变得更加更富

本次2018首尔国际图书展最大的特征就是扩大书的范围。首先把电子书称为“新书”，并且通过出版业人士进行的讲座和研讨会探索新的出版市场之路。除此之外，过去轻小说是青少年的专有物，但现在为了让更多读者关注这一领域将举办脱口演唱会。为了实现此次国际图书展的主题“扩张”，将准备更多可以扩大书的定义与种类的项目。



与“图书之年”相符的丰富内容

此次国际图书展准备了很多项目，其中包括《阅读医院》，这个活动的口号是“处方书”，内容是通过与作者进行对话推荐适合我的书籍。还有《把你的文章策划为一本书》活动，这是把个人每天记录下来的文章编辑为纸质书的活动。除外还有“阅读秘诀大展”等活动。项目申请可通过官方网站进行，其中有些项目将通过抽签的方式限制人数。

 2018首尔国际图书展官方网站：<http://www.sibf.or.kr>

出口趋势

讨论生活的作家， Kim Tak-hwan

不久前金作家的著作《The Banggakbon Murder Case》获取了里昂第三大学授予的变色龙文学奖。推理长篇小说的特征-具有说服力的故事结构获取了评审委员的好评。同时作者的能力和才能重新受到关注，金作家写的25篇长篇小说中已有几部作品已经拍摄为电影或电视剧。《这是谎言》，《He Who is Beautiful Will Be A Person》等涵盖社会焦点问题的书证明了金作家的写作领域有多么丰富。

Organized by Jihye Gwon
照片_民音社，booksfear提供

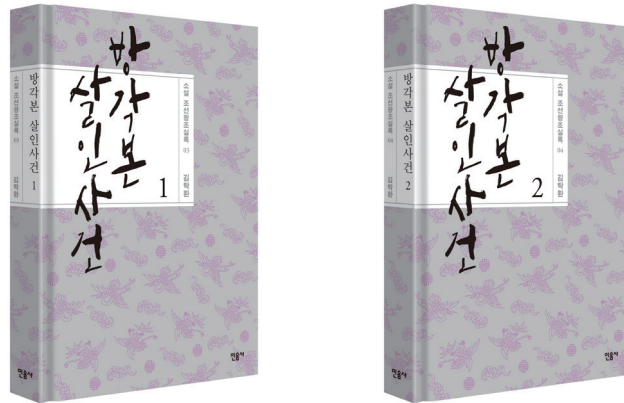
韩国出版文化产业振兴院(以下韩)：非常高兴能够在我们的网络杂志上介绍您，请向我们海外的读者简单做一下自我介绍。

Kim Tak-hwan作家(以下 金)：我1996年正式步入文坛，是一个专门写长篇小说的职业作家。至今共出刊25篇长篇小说。平时对时代小说和社会派小说关注较多，我的作品领域还包括推理、爱情、嫌疑、惊险等。并且有些作品还制作为电影和电视剧，代表作有104集电视剧《不灭的李舜臣》，24集电视剧《黄真伊》，电影《朝鲜名侦探》，《朝鲜魔术师》，《Gabi》。



发表变色龙文学奖获奖感言时与임영희翻译家一同

韩：很高兴您的长篇小说《The Banggakbon Murder Case》获得了里昂第三大学授予的变色龙文学奖，我们想知道以朝鲜时代作为背景的历史小说在法国受到好评的原因是什么？



金：这部小说是从2003年开始发表的历史推理小说“Baektabpa series”的第一部作品。之后连续发表了《The Secret of the Virtuous Widow》(2005), 《Yeolhagwangin》(2007), 《目击者们》(2015)。Baektabpa系列是10世纪后期想要从中世纪制度中摆脱出来，渴望近代社会的知识分子集体为中心进行的犯罪推理小说。虽然法国读者缺乏对朝鲜时代的理解，但小说类型是普遍的“推理”，因此没有什么太大问题。获奖的本次作品特别是从抄本小说时代向版刻本小说时代跨越时，小说家、流通公司和读者对这种新的变化关注了起来。随着印刷术的发展出现的小说变化不管是东西方都是共同部分，因此我法国读者会更容易理解。



韩：包括这次获奖的《The Banggakbon Murder Case》您写作的作品中以朝鲜时代为背景的作品很多，请问故事的素材是从哪里获取的呢？

金：我不会刻意的去找素材，我往往会对我的生活提出最重要的提问。也就是对一个核心问题最少考虑3年左右的时间，大概考虑一千遍之后还会写成长篇小说。当通过故事解答这个提问的时候会去找最好的时间点、场所和人物，之后进行研究和修改。我认为这个提问越是靠近人的本质，小说就会超越时间和空间创造出紧张和感动。就算写的是100年前的人物和事件，我的提问总会是面向生活在当今时代的读者和我本人身上。

韩：第33届越山金廷汉文学奖获奖者《这是谎言》和去年出版的《He Who is Beautiful Will Be A Person》是讨论岁月号沉船事件的作品。您认为出现社会性事件的时候作家的作用是什么？

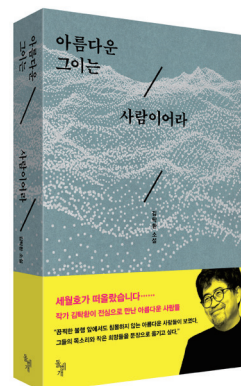
金：偶尔有人问我平时主要写时代作品，突然写有关当代的社会问题不会感到陌生吗？我可以回答一点都不陌生。我是围绕着“提问”，为找出答案而写长篇小说的作家。这两部作品的时间和场地已经都有了，虽然最终想要传达的是“美好”这个信息，但我提出的提问就是“人怎样去克服不幸？”。在找这个答案的时候看到了受害者的伤痛，为了找出真相而连接在一起的人们。

我认为这就是可以重新获取希望的理由。

小说家们都会想把事件从头到尾进行详细的说明，但讨论社会问题的小说有时是没有办法完完全全的进行分析。岁月号事件现在才慢慢开始调查，当结果出来找出真相之后就会出现有关原因和责任的小说。尽管如此这两部作品之所以在2016年和17年发表是因为有些受害者绝望在痛苦之中，又有些人妨碍揭开真相。对重要的社会问题及时讨论，并记住因此而改变人生的人们也是作者一定要做的工作。

韩：有没有想要介绍到海外的作品？

金：我想介绍时代作品和社会派小说。首先时代作品是历史推理小说 Baektabpa系列的四篇小说和讨论19世纪末的长篇小说。近代资本主义体系的过渡期是东西方共同经历过的事情，作者可以通过各自的经验更简单的写出作品。主要作品有介绍咖啡是怎样进入到韩半岛的爱情小说《Russian Coffee》，朝鲜时期的宫女与法国外交官相爱，经过日本和法国最终抵达摩洛哥丹吉尔的爱情小说《A Court Lady from Joseon in Paris》，介绍银行和股份公司是怎样设立在韩国的作品-《银行》，以近代为开始在仁川租借地朝鲜、日本和清朝的黑社会组织以鸦片为中心展开的血战，作品名叫《鸦片战争》。



还有社会派小说《这是谎言》和《He Who is Beautiful Will Be A Person》。第一部作品是续写了事故发生当时救助牺牲者的民间潜水员的故事，还有政府的冷落态度等。第二部作品也可以称为“岁月号的人们”，这部作品是就生存学生、一般生存者、志愿者、牺牲教师的遗属、牺牲学生的遗属、特别调查委员会调查官等，叙述了从事件发生后到现在这些人是怎样生活下来的。

韩：有没有正在准备中的作品或今后想写的作品呢？

金：3年多的时间里我一直围绕“善良是什么？这个主题撰写着长篇小说，计划2018年6月末出刊。全世界小说史上讨论恶与恶人的小说很多，但讨论善或善人的小说极少。这部作品的主人公将是以往韩国小说中没有出现过的善良、有趣而又有魅力的人物。还有正在撰写一本社会派小说，主题是生命的价值和国家的责任。

专栏 1

东南亚出版市场出口趋势

作者. Joseph Lee (President of KL Management)

对华出版规模在过去18个月间大幅下滑的情况下，为进入东南亚出版市场的韩国出版界的关注及业绩逐渐呈现上升趋势。这不仅是为了挽回对华出口的损失，还体现了韩国出版界开始慢慢认知到当今时代需要进一步扩大出版市场领域。明确的是与东南亚出版市场的交流从2005年开始持续上升，不仅如此韩国出版界目前以扩大市场为目标，开始生产出更多丰富内容。我们认为如今之所以有这样的成果，也基于韩国出版文化产业振兴院数年间进行的项目-“寻访图书展”。进行交流的城市有曼谷、河内和雅加达等地区。就是这些东南亚国家(泰国、越南、印度尼西亚)与韩国出版市场形成交流中心轴。

随着泰国出版市场接受的韩国出版内容愈加丰富，进入到该市场的书籍领域也变得越来越丰富。目前最受欢迎的领域是包括网络小说的爱情和推理小说。这一领域是读者们可以通过上下线各种渠道接触的文学领域。一般网络小说是在网上以连载方式进行作品流通，如果一部小说在当地的网上渠道受欢迎的话就会出版为纸质书。目前进入该市场的基础一定程度上已经构建起来，并且在韩国出版为纸质书的作品在泰国以网上连载的方式进行流通，这也是一种扩大市场范围的有利条件。泰国对韩国目前的各领域畅销书非常关注，近期进入泰国的代表文学有赵南珠的《82年生金志英(民音社)》，丁柚井

作家的《物种起源(银杏树)》,《7年之夜(银杏树)》等。还有值得关注的是ELT领域,过去是以青少年读者为主,但现在读者层已经扩大到了成人读者。特别值得注意的是目前泰国出版市场对中国的历史爱情片越来越关注,对此翻译并出版的事例较多。因此我们也需要积极挖掘并介绍韩国的历史爱情小说。越南出版市场发展人人皆知,根据越南当地出版人的说明,2017年销售业绩比起前一年上升了20%。河内和胡志明等主要城市为中心不仅形成了书店街道,随处都可以看到书店。除此之外,以成人和儿童为中心的出版市场销售规模逐渐呈现上升趋势,其中韩国出版物也占很大一部分。如今各种领域的韩书正在不断进入越南市场,虽然目前越南当地出版市场中书的销售规模有限,但不同领域的书均匀的介绍到当地读者是一个非常大的魅力。最近进入到越南市场的小说作品有片惠英的《The Hole》(moonji), Hyejin Kim作家的《对于女儿》(民音社), Hyun-wook Park作家的《没有同情的世界》(文学村)和《鸟是》(文学村), Ho-seung Jeong作家的《恋人》(yolimwon)等具有个性的作品。

非小说领域的畅销书有李基周的《语言的温度》(Malgeul Site), 散文有 Hye-rin Lee作家的《I Am Happy To Be Alone, But I Dont Like I Am Alone Now》(Frenemy), 有关健康的书籍有韩医Lee Jin-won作家的《再见肠易激综合症》(barunbooks), 儿童图画书有Hyejin Go的《回家》(dalgurim)和 Namkung Jeong-hee的《The Happy Story of Mr. Anchor》(Yellowpig)。东南亚出版市场中又有一个重要的市场,就是印度尼西亚。虽然市场规模本身不是很大,但儿童学习教养漫画、文学、非小说类和自我开发书籍市场非常稳固。最近进入到印度尼西亚的韩国文学有片惠英的《The Hole》(moonji), 韩江的《少年来了》(changbi), 丁柚井作家的《物种起源》(银杏树), Do-hyun Ahnu作家的《The Salmon Who Dared to Leap Higher》(文学村)等。印度尼西亚购买的版权主要是在国际文坛上已经认可的作品。青少年文学有Suyoung Kim的《魔力咖啡厅》(wisdomhouse), 儿童文学有Ah-joo Song作家的《SKATEBOARD, NOT SMARTPHONE》(byeolsoop)和《A

GIRL JINDALRAE'S PUBERTY PARTY》(byeolsoop), Kyu-hee Lee作家的《THE BATTLE OF HATE COMMENTS》(byeolsoop), 还有Park Hyun-kyung作家的《机器人朋友安迪》(byeolsoop)等。有关处事和自我开发类书籍有李基周作家的《语言的温度》(Malgeul Site), Juhjung Kim作家的《考虑未来及方向的20多岁人群要准备的东西》(未来文学史)等作品。

韩国出版市场需要了解泰国、越南和印度尼西亚等当地哪位作家的哪部作品形成多大的市场规模。这些国家的作家当中有不少已经在国际舞台上获取了认知度, 这里包括小说、非小说和儿童图画书等有独特个性的作品。目前为止韩国读者很难在韩国的书店接触到这些国家出版的作品。我认为文化的意义在于相互沟通相互交流, 在其过程中可以互相了解对方。我希望韩国出版市场今后可以挖掘更多东南亚圈所出版的丰富而优秀的作品介绍至韩国读者的手上, 同时蕴含韩国文化的书籍也可以进入对方国家。

专栏 2

容易受伤的社会， 读者对“感性散文”的需求

作者. Sung Sang-min(文化评论家、专栏作家)

畅销书就是一个社会的缩影。特别是像如今购买书籍的人极少的社会中，购买书的行为体现了个人对这本书的收藏欲望。当今社会仅靠流行卖不了多少书，反而可以体现社会趋势和需求的书会记录很好的销售业绩。因此我们可以从畅销书分析社会趋势。

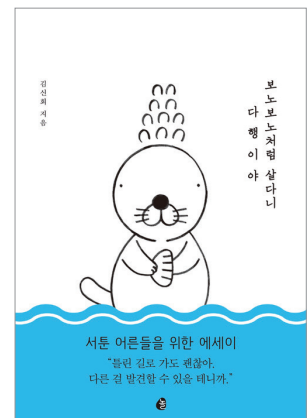
2018年如今，在韩国书店最受关注的是“感性散文”类书籍。韩国的代表性上下线书店“教保文库”和“aladin”上2017年综合畅销书第一位为李基周作家的《语言的温度》(Malgeul Site)。这部作品的作家是有数年记者经历的人，也在青瓦台当过演讲稿写作者，这部作品很好的体现出了作者过去的工作经历。从过去李作家就善于写作有关写作法和对话法的书籍，这部作品中的内容收集了我们周边发生的有趣的话与文章，在其中体现了个人的想法。书里的每个情节虽然都非常短，但其中的文章温和的靠近处于各种情况的读者。





除了《语言的温度》以外占据2017综合畅销书行列的大部分书籍都是“感性”散文。尹洪均的《自尊心课程》(Simple life)也从书面上就开始强调“一天一个，恢复自爱的自尊心恢复训练”。作者出身于精神科医生和自尊心专家，从书的题目和宣传语句中就已经强调要从挫折和自卑感中摆脱出来，需要“盲目地”去爱自己。过去也有一些精神科医生撰写的有关个人心理的书籍，但像这部作品一样纳入畅销书前十的作品并不多见。特别是强调个人幸福和正能量的心理学散文受到如此的欢迎是很罕见的现象。

《语言的温度》和《自尊心课程》都是以作者向读者讲故事的方式写作的传统散文。但最近一年里以人人皆知的漫画及动漫为题材的感性散文开始流行起来。最具代表性的作品是Shin-Hoe Kim作者的《幸好像 BonoBono一样生活》(Noll出版社)。这部作品是通过五十岚三喜夫作家的畅销漫画《暖暖日记》的知识产权，以原作里出现的台词和插图为基础展开作品情节。虽然作者亲自创作的部分不是很多，但以读者们熟知的作品为基础进行再创是一个很好的挑战。这部作品出刊之后受到市场的关注，之后在市场上出现了“小熊维尼”一样的作品，今后预期会出现更多类似的散文。



目前有些人气作品是先在社交网络上受到关注后出版的。SNB广播频道子2014年开始的节目-“讲述故事的女人”，在脸谱-照片墙-Pikicast等社交网站上保有80万名的访问者。这个栏目是通过社交网络直接听取故事后对此进行回应的方式进行，5年的时间里刊登的散文在过去2年里通过《讲述故事的女人》(aurm)和《我，喜欢现在的我》(hummingbird)这两本书重新与读



者相见。这两部作品的方向是公开回答在网上没有办法进行的读者提问，营销战略是吸引在网上已经接触过故事的读者再一次通过纸质书阅读内容。

除此之外，还有很多散文的战略也都是向读者传达感性。书面和本文是柔和色，同时插入简单的插图，书的题目也比较直接。过去的感性散文是围绕作者的经验和人生观，现在受欢迎的散文是围绕我们日常生活中随处可见的题材。《语言的温度》是

使用了周边的“语句”，《幸好像 BonoBono一样生活》是使用了有名的形象内容。并且除了《讲述故事的女人》之外还有很多在社交网站上有名的人也试图通过网上的人气来撰写散文。相反从心理学的角度来讲述内容的感性散文除了《自尊心课程》之外受到瞩目的并不多。

为什么韩国人倾向感性散文呢？几年前韩国出版市场的主流是“自我开发书”，传达的信息是虽然现在情况很艰难，但总有一天会迎来光明。代表性例子是2000年代中期流行的乔辛·迪·波沙达作家的《孩子，假如你吃了棉花糖》(book21)和2010年成为畅销书的金兰都教授的《因为痛，所以叫青春》(samnparkers)。但长时间持续的经济低增长和青年失业问题褪色了“努力”这个单词的价值，相反想要即时获取幸福和安慰的人越来越多。

2016-2017年在韩国开始流行的“YOLO”(You Only Live Once, 你只活一次)和“小确幸”(村上春树的小说中首次出现，‘在日常生活中可以获取的小而确实的幸福’)是不追求个人的变化及挑战，而是强调在现实情况下追求小小的幸福。追求的不是特别大的快乐，重要的是现在幸不幸福。

如今是容易受到伤害的社会，并且社会不会给我们提供力量，因此读者希望他人可以理解自己的局限和伤痛。就像漫画和动漫中的暖暖和小熊维尼一样没有任何的担忧和苦恼，追求的是通过温和的语气和温馨的图片来确认自己的自尊心。如今这种类型的散文作品之所以流行恰恰体现了刻薄的现实社会。

书籍概要

有望出口的韩国图书

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

<孔子的网>

1. 出版社信息

山和文

2. 图书信息

书名 | 孔子的网

副题 | 中国文明的精神模式及西式近代性

作者 | 金必年

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电话 | +82-10-9349-2519

电邮 | Jongrak1327@naver.com



4. 营销信息

发行量及畅销书排行榜名次 | 1000册

图书主题 | 孔子思想与西方文明的比较

主要读者群 | 学生、学者、普通读者

媒体评价及广告词 |

孔子对21世纪中国的意义(《韩民族新闻》)

引领未来中国的象征、被视为中华帝国没落元凶的孔子在被“打倒”1个世纪后的21世纪,又重新绚丽回归。中国为何重新选择孔子? 作者从拥有传统社会最高合理性和近代先进性的中国在15世纪以后陷入停滞陷阱,从此从近代化队列中落伍的原因着手,立足于反面事实对“孔子复兴”的现代意义进行了探索。

原文阅览:

<http://www.hani.co.kr/arti/culture/book/735565.html#csidx235417e5485471483ec74d5f4be5047>

5. 作者简介

出生于韩国庆尚北道安东。成均馆大学法学院毕业后,以《作为马克思·韦伯后继研究的东西文明比较论——对中西方政治、经济、自然科学及文学不同发展的研究》一文在德国波鸿大学史学专业取得博士学位。

著有《东西文明和自然科学》(喜鹊, 1992)、《资本主义为何萌芽于西方明文》(汎洋社, 1993)、《磨难与顺从, 从普遍史观点理解中国文明》(分道出版社, 2001)、《权力社会与反权力革命》(韩国数字图书馆论坛, 2010)、《孔子的网(山和文, 2016)》等著作。

6. 图书简介

孔子(《论语》)是保守、落后、迂腐的思想家,还是进步、开放、具有近代倾向的思想家?这一争论持续至今。持前一观念的人以儒教支配下的传统中国社会的专制统治、本质特点、落后的经济、低下的生活水平为依据;持后一观念的人则以今日儒教文化圈国家(韩国、日本、台湾、香港、新加坡和中国大陆)的辉煌发展为依据。

对此,本书作者提出了囊括上述内容的第三种备选方案。作者首先高度评价了孔子思想。孔子希望靠意志净化自己的思想,在此基础上消除当时的混乱和不合理现象,建立和平秩序。孔子排斥迷信和非正义,比谁都重视个人努力、经验性学问和正直理性。是他在封建贵族支配的社会为庶民提供了教育机会。孔子并不向弟子施以权威,是一位不掩饰自己无知和失误的正直导师。

在这一点上,即使以今日的标准衡量,他也是一位理性、进步的思想家。但孔子思想的基础确实有落后的神话式信仰。它反映了孔子以前的漫长岁月一直存在的中国传统世界观。

孔子思想支配了传统中国社会，甚至到20世纪中后期仍在影响中国人的思维方式。中国传统社会的合理性已达到相当水平，但它还比不上以资本主义或自然科学为代表的近现代合理性。正因如此，中国直到20世纪80年代邓小平的改革开放后，才正式开始现代化。从普遍史观点看，这是一种摆脱以往孤立主义，和世界其他国家展开贸易竞争的政策。

不同于传统社会，今天中国大陆的经济已摆脱政治的束缚，成为相当重要的生活领域。孔子强调的个人的努力和学问的重要现在已和经济有效地联系在一起。孔子思想有助于经济发展的事实从脱离政治集团、移居海外的华侨的成功中也得到了证实。如今中国人已正式冲破孔子的罗网，孔子思想的合理性开始发挥作用。在西方，国家间的长期竞争为资本主义和近现代合理性的发展奠定了基础，如今摆脱传统封闭性的中国也开始参与这一竞争。不同于它在传统社会起的稳定功能，孔子思想将成为一种非常积极的推动力。

<韩国语发音指南>

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书名 | 韩国语发音指南

副题 | 像韩国人一样发音

作者 | 金志珉, 尹信爱, 李殷珠

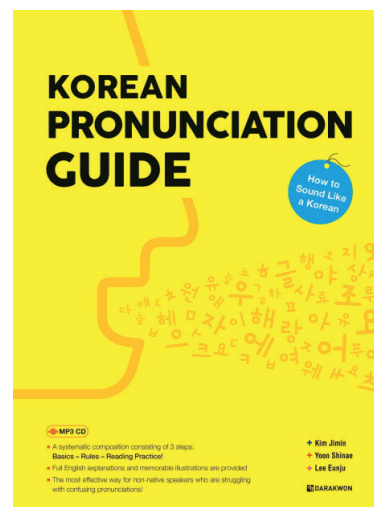
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图书主题 | 供自学者使用的韩国语发音教辅书

主要读者层 | 韩国语初、中级(2—4级)学习者

媒体评论及 广告文案 | 为韩国语初、中级学习者“量身定做”的发音教材！

5. 作者简介

1.金志珉：梨花女大教育学硕士，从事面向外国人的韩国语教育工作。现为弘益大学国际语言教育院讲师，曾任“가나다”语学院讲师。著作有：《弘益韩国语4A(S/B,W/B;4B(S/B,W/B))》(合著，2017年)，内容与形式。

2.尹信爱：梨花女大教育学硕士，从事面向外国人的韩国语教育工作。现为延世大学韩国语学堂讲师。著作有：《面向外国人的韩国语语法练习(中级)》(合著，2012年)，延世大学出版文化院。

3.李殷珠：梨花女大教育学硕士，从事面向外国人的韩国语教育工作。现为天主教大学韩国语教育中心讲师。曾任斯里兰卡National Institute of Education讲师，LTRC讲师。

6. 图书简介

《韩国语发音指南——像韩国人一样发音》是一本针对韩国语初、中级水平(即2~4级)学习者自学发音时使用的教辅书。与以往以分散、片段的形式讲解韩国语发音规则的教材不同，本书的特点是以系统的结构对整个韩国语发音规则进行全方位的整理。首先将韩国语的基本发音按“元音(子音)、辅音(母音)、收音、连音”几个部分详细讲述；然后，又按顺序整理了“顎音化、鼻音化”等外国人在发音练习中最需要也是最常见的问题点。在帮助学习者熟悉基本的规则之后，本教材还按难易度以及主题的不同配有口语风格及书面语风格的阅读资料，以便让学习者在这些资料的指导下自我判断发音及速度。这是一本多功能教辅书，涵盖了从基础的韩国语发音到听、说能力训练等多重内容。

- **基础篇-规则篇-朗读篇**：分为三个阶段，系统的结构！

基础篇主要讲述的是韩国语造字原理以及基本发音知识等内容；规则篇则帮助学习者掌握各音节间产生的发音规则；最后在第三阶段则配备了应用前两个阶段讲述的原理的例句，让学习者以实际速度来练习跟读。

- **配有生动形象的插画与详细的英语说明**，让我们在学习疑难发音方面事半功倍！

以真实嘴型为基础具体而形象地绘制发音时的嘴型，学习者可以看着逼真而生动的插图对疑难发音进行比较，最终轻松掌握发音。同时，为了照顾韩国语水平未达到中级以上的学习者，本教材所有的说明都是英语形式，因此，一般学习者在理解方面不会发生问题。

- 配有20篇风格各异的朗读文章，让学习者在学习发音的同时熟悉韩国文化，提高韩语阅读的流畅性！

本书选配了与日常生活密切相关的20篇文章，既有口语风格，也有书面语风格，通过听和跟读的方式，学习者可以加深对韩国文化的理解，开拓视野，增长知识。同时，本书配备的录音都是请专业配音者朗读，学习者可以根据不同风格的文体和各位配音者的朗读速度进行跟读练习，提高韩国语文章的朗读能力。

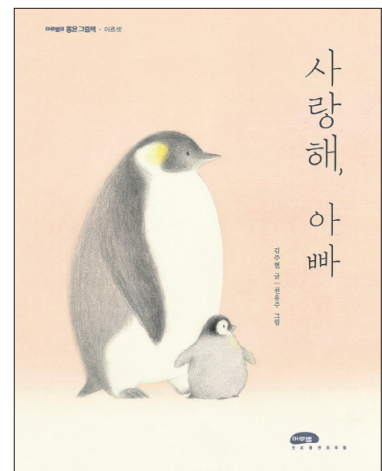
<爸爸我爱你>

1. 出版社信息

Marubol Publications
www.marubol.co.kr

2. 图书信息

书名 | 爸爸我爱你
作者 | Kim, Joohyun
图画 | Cheon, Yooju
页数 | 40p
开本 | 255 200 (mm, 横 竖)
封页装帧 | Hard cover
发行日期 | 2017年12月28日
ISBN | 978-89-5663-581-1



3. 负责人信息

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4. 营销信息

图书主题 | 父爱, 帝企鹅, 爱, 牺牲, 生命

主要读者群 | 4~9岁

媒体评论及广告文案 |

以简炼的故事和温馨的图画给予读者的心灵温暖的拥抱。
充满感性的图画书，幼儿和成人的心灵都能得到慰藉。

5. 作者简介

Kim, Joohyun(文)

“多拥抱一下孩子多好啊”！“怎么没有多说几次‘妈妈爱你’呢”！而留下了无限遗憾的高龄笨妈妈

养育调皮捣蛋的孩子，更多的日子是在嘶喊吼叫中度过，但将孩子搂在怀中的时光仍然是最幸福的。

著有《为朋友朗读的大猩猩》，是BORIM出版社“创作童话征文比赛”获奖作品；《寻找最棒的书斋》，是创作与批评出版社“创批儿童优良图书征文”获奖作品；《读书还是吃书》；《狐狸的辣拌饭》；《在哪里？在这里》等图画书。

Cheon, Yooju(图)

曾在记录影片里看过在酷寒中颤抖的小企鹅。既然出生在南极，能轻松应付严寒该多好！可是小企鹅实在太柔弱，让人心疼。

插画作家Cheon,Yooju的孩子在《爸爸我爱你》中的企鹅绘图将完工之际，开始了蹒跚学步。孩子跌跌撞撞摔倒无数，正因为他的脆弱让我们更加爱他。在爱里，即使脆弱也无妨。

在插画学校“HILLS”学绘画。绘著图画书《我的心》和《蝴蝶轻舞》；插画作品则有《可以叫你妈妈吗？》

6. 图书简介

《爸爸我爱你》描述帝企鹅与酷寒奋斗保护幼子，以全副的爱照顾小企鹅的故事。

淡淡的色调，细腻柔和的图画与文字融合，从翻开书页的那一瞬间便拥抱了读者的心灵，帝企鹅爸爸默默地守护着小企鹅出生、成长，传递无限的父爱。通过帝企鹅的生活模式让我们思索爱的真谛。《爸爸我爱你》抚慰了所有孩子和成人的心灵，希望读者藉这一本充满感性的图画书，与跨越世代连绵不绝的家族之爱产生共鸣。

<扎马尔，最后的决战>

1. 出版社信息

伊卡洛斯的翅膀

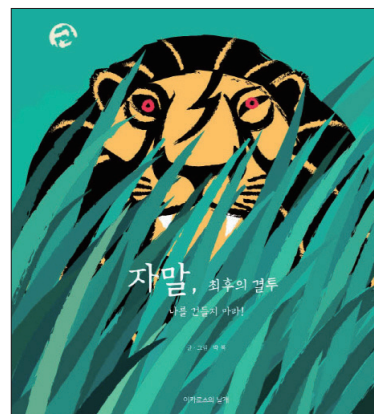
<http://blog.daum.net/icaroswings>

2. 图书信息

书名 | 扎马尔，最后的决战

副标题 | 别惹我！

作者 | 朴布克



页数 | 40p
开本 | 215 240 (mm, 横 竖)
封页装帧 | Hard cover
发行日期 | 2015年3月23日
ISBN | 979-11-950549-3-0 77810

3. 负责人信息

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4. 营销信息

获奖、推荐及入选经历 | 2015 年“世宗文化共享”项目入选书目

媒体评价及广告词 |

评价：以雄狮们不为人知的凄绝命运为主题，一本充满“硬汉式(hard-boiled)”叙述风格的漫画书凌空出世了！

广告文案：草原上的帝王，雄狮扎马尔最后的血战！“别惹我！”

5. 作者简介

作家朴布克作品的主题始终如一：“为尊严而战！”对朴作家来说，敢于应对世界的挑战者甚至失败者都是伟大的主人公，都是这个世界的主演，他们的故事一定要流传下来。本着这样的精神，朴作家让他们的故事在自己的图画书中获得了新生。自2015年起，朴作家的图画书一直都是“世宗文学图书共享”项目的入选作品。

“我的图画书不追求流行，也可能在短时间内不会给人们带来较大的帮助。但是，在漫长的人生道路上，我们不可避免地会遭遇困难或恐惧的瞬间。这时，我的漫画书就像坚强的心脏一般，可以帮助大家战胜这些困难和恐惧。”

6. 图书简介

《扎马尔，最后的决战》与以往以狮子为主人公的童话或图画书不同，它以其他作品中较少登场的雄狮那不为人知的凄切、残酷的命运为主题，尝试以“硬汉式(hard-boiled)”写作方式来展开故事。

某一天，草原之王、无所畏惧的雄狮扎马尔意外地在一群鬣狗们那里受到了侮辱。那天之后，扎马尔就成了嘲弄与失败的代名词，在一夜间失去了全部名声和权力，成为无家可归的流浪儿，只能灰溜溜地离开了草原。在这一过程中，它遇到了很多动物，同时也亲身领略到从前从不知晓的草原新面目，也了解到各种动物之间激烈的生存

法则和曲折命运。这时，扎马尔受到了来自年轻雄狮的挑战。它会就此退缩吗？本图画书通过扎马尔的故事向读者展示了何为“名誉”，如何以自己的力量去战胜每个人一生中都会遭遇的屈辱和绝望的瞬间。

出版业

韩国政府的出版振兴政策

作者. Won-Keun Baek(书与社会研究所代表)
(Books & Society Research Institute, President)

韩国出版产业的特征之一是政府的政策参与度较强。1987年实现韩国政府的民主化及出版社自由化之前，最大的特征就是1960年军事政权对出版活动和出版规定的镇压和限制。相反1993年文民(民间)政府树立之后，从2000年代以后开始实行的出版政策与过去是完全相反的，采取的是积极的振兴政策。目前韩国出版产业的法律政策根据是“出版文化产业振兴法”(多次修正了2003年制定的“出版及印刷振兴法”)，法定的国家运营机构为韩国出版文化产业振兴院，每5年一次会重新树立并实行“出版振兴基本计划”。中央政府机构-文化体育观光部有专门负责出版业的部门，部门的名字叫出版印刷阅读振兴科。这里负责的业务是针对出版产业、印刷产业和阅读文化树立并执行政府政策。政府树立的细部的政策实行由韩国出版文化产业振兴院负责。除外包括杂志的期刊、印刷、阅读、文化领域还有个别的振兴法，每5年一次制定并实行计划。这些领域中有专门法定机构的是文化，根据“文化振兴法”运营的韩国文化翻译院负责有关韩国文学的海外宣传活动。在出版领域具有重要意义的法制规定有根据图书馆法的缴送本制度、出版文

化产业振兴法规定的图书定价制、根据税法的增值税免除制度等。出版社每次出刊新书都要向国立中央图书馆和国会图书馆提交两部缴送本，政府将支付图书正价一半的补偿金。从1979年开始图书的价格是根据公正交易法，流通交易当事者(出版社-书店)间通过契约方式决定的，但从2003年开始实行义务性的价格制度。打折率限制在正价的15%，并且对于部分书籍实行再定价制度，可以说制度弹性非常大。图书定价制度适用范围包括电子书。除外从70年代开始的增值税免除制度适用于所有纸质书和电子书。

韩国政府正在实行的有关出版的振兴政策领域包括出版产业、阅读振兴活动、国际交流等，范围非常之广。有关出版产业的项目有支持出版内容的事先制作(支持作者的写作活动及出版社制作费用)、对商业性比较弱的新书提供普及支持(以“世宗图书”的名称把各领域的图书普及到全国公共图书馆)、改善出版流通环境(书店及流通信息化、确立流通秩序)、韩国图书的海外进入(在海外主要图书展设立韩国馆、展开寻访图书展、支持海外出版社出版的韩国图书)、培养人才(访问海外教育项目及支持海外出版社实习项目)、国际交流合作(国际出版讨论会)等。

阅读振兴政策包括对婴幼儿的(Book Start)支持项目、支持对图书馆的优秀阅读项目、军队里的阅读指导项目、对图书购买者提供税收优惠、为鼓励地区阅读实行地区循环“图书大展(庆典)”、选拔进行阅读经营的工作岗位等。像这种丰富的出版产业支持制度在国外非常罕见。韩国的出版政策发达的背景如下；小型出版社和书店比重较大的产业结构(与大型出版社为中心形成市场结构的外国不同)，包括图书馆公共购买市场不发达(各级图书馆图书购买费用较少)，受语言限制导致海外出口较少，除了学习参考书(教育领域出版)之外的产业局限，各领域丰富支持制度活跃等多种要素。韩国政府的出版产业振兴政策表面上看起来是为了出版社，但其实最终是为了国民。因此实现出版多样性是公共政策的主要意义。

畅销书

4月韩国畅销书趋势

2018年4月统计结果

作者. Kim Hyun-jung(教保文库营销支持室品牌管理组)

安慰和康复(healing)为主题的散文

小熊维尼传达给你的人生名言集《小熊维尼，幸福每天都在》(RHKOREA)以女性读者为中心获取爆发性人气，占据了综合第一位的宝座。通过社交网络广泛分享书面和内容后越来越多的人接触到这部作品。维尼熊受到关注之后，以过去传统形象为素材的散文成为了安慰和康复的内容(contents)。期待今后更多以形象为题材的主题散文。



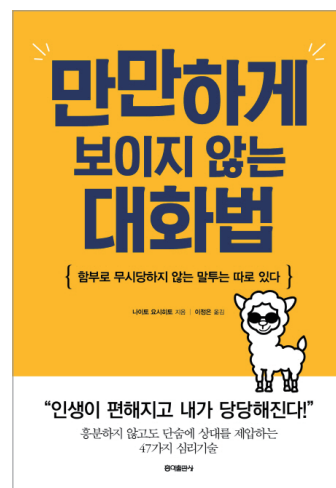


《所有的瞬间都是你》(wisdomhouse), 《对无礼的人微笑应对的方法》(ganapub), 《我决定做我自己》(Maumsup(心里的森林))等体现自己生存方式的自豪感和安慰读者的散文受到欢迎。

并且, 李基周作家的《语言的温度》(话字处)记录100万部销售记录后又重新引起了人们的关注。这本书是代表性逆行畅销书, 2017年成为年度畅销书第一位。今年也一直停留在排行榜的前位, 证明着这本书的人气。

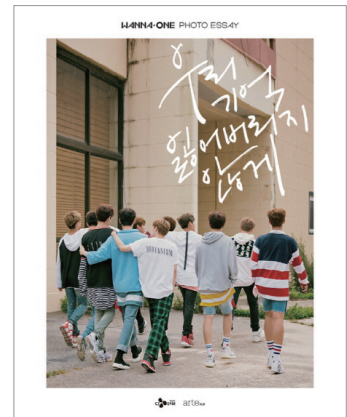
有关交流与对话(communication)的图书 持续保持人气

《不会被人怠慢的技巧》(弘益出版社)等有关对话方式和口才的书本仍然是很受欢迎的领域。这种类型的书对于在人际关系上遇到对话困难的读者来说是再好不过的参考书了。



著名男组合写真集，年轻女性读者的最爱

从预约销售就已经人气沸腾的男组合wanna one的写真集《保存我们的记忆》(artePOP)出版同时占据了综合排行第一位。购买的读者93%是女性，因为是年轻男组合，因此20多岁的女性读者比重占34.8%，其后是30多岁和40多岁读者。



<本月畅销书排行前10>

排行	著作名	作家	出版社	领域
1	小熊维尼，幸福每天都在	小熊维尼	RHK	诗/散文
2	所有的瞬间都是你	Ha Tae-wan	Wisdomhouse	诗/散文
3	对无礼的人微笑应对的方法	Jeong Mun-jeong	Ganapub	诗/散文
4	82年生金志英	赵南珠	民音社	小说
5	wanna one写真集 《保存我们的记忆》	CJ E&M	ArtePOP	诗/散文
6	我决定做我自己	金秀贤	Maumsup (心里的森林)	诗/散文
7	不会被人怠慢的技巧	内藤谊人	弘益出版社	自我开发
8	语言的温度	李基周	Malgeul Site	诗/散文
9	解忧杂货店	东野圭吾	现代文学	小说
10	The Subtle Art of Not Giving a F*ck A Counterin	Mark Manson	Galleon	自我开发

公报

2018出版内容海外发行 赞助项目公告

为了扩大韩国出版物在海外的发行，韩国出版文化振兴院实行的<出版内容海外发行赞助项目>如下，希望积极关注并参与。

1. 项目概要

- 项目目的：通过韩国优秀出版物的海外发行，打造出版物韩流基础。
- 主要内容：与韩国出版公司已签订了著作权合同，出版了2018年图书，或准备要出版的出版社的出版费用。

2. 项目内容

区别	详细内容
赞助对象	有韩国出版物著作权许可的海外出版公司
	限于2018年已出版或准备出版的，递交时可以提出临时性装订版时
	※必须在2018年 10月 31日止，完成发行。 ※临时性装订版时，应提交整个图书的1/2以上(包括封面)
提交及评选	2次/年(4,7月末结束提交， 5,8月中旬评选大奖)
赞助金	2,500US/种(出版后一次性支付)
	※系列出版物时，赞助3卷以内。

3. 申请方法

- 申请期间
 - 1次：2018.3.8.(周四)~2018.5.7.(周一)
 - 2次：2018.5.21.(周一)~2018.7.30.(周一)
- 申请资料(必须)
 - ① 赞助申请书(振兴院申请表, Application form for 2018 Overseas Publication Grants)
 - 进入振兴院官网www.kpipa.or.kr下载后填写。
 - ② 著作权合同(Copyright contract)及翻译合同(Translation Contract)副本
 - ③ 临时性出版物(PDF格式, 包括封面的整个图书的 1/2 以上)
- 申请方法：网上(e-mail) 受理及提交
 - e-mail :kbookcenter.kpipa@gmail.com
 - 问询处：全球事业部 ☎ 063-219-2767(韩语/英语)

4. 评选标准

- 图书质量的优秀性
- 海外市场的适合性
- 出版计划的具体性

5. 项目执行程序

- 评选结果的发布：个别通知被评选企业
 - 1次：5月中旬
 - 2次：8月中旬
 - 签订出版赞助约定
 - 根据约定，在著作权页面明示振兴院的制作赞助事实。
- (※已出版的图书，贴标签来代替及出版时先修订后印刷)

- 发行报告书及受理出版图书
 - 2018年 10月 31日(周一)前完成发行
 - 向振兴院提交出版图书及包括赞助年度在内的三年内，每年应用业绩报告书(振兴院样式)
- 赞助金的支付

6. 其他

- 已提交的资料 and 作品一律不返还。
- 若包括韩国国内出版物海外发行赞助事项不明图书时，不得参加大奖评选，并因此而发生的所有责任归出版公司。
- 曾接受过韩国文学翻译院、韩国文化产业振兴院等韩国国内其他机构的出版赞助或准备出版的图书，应在本项目赞助对象中排除。若发现同一内容重复被赞助的事实时，解除已签订合同，返还赞助金等采取制裁措施。
- 出版及图书的提交无正当理由而迟延或发行报告书的内容不完整时，不支付赞助金。
- 以上公告内容根据情形，部分内容可以进行变更。

韩国出版产业振兴院长