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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

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K-Book Trends

韩书趋势

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Trends

South Korea's Literary Awards

Written by Jang Eunsu (President of Editing Cultures Institute)

Authors of South Korea usually start their careers by writing short stories. Every January 1st, South Korea's key newspapers print literary works that have snagged awards, like short novels, poems, reviews and fairy tales. These contests by the papers are called "sinchunmunye", which would translate into "spring literary contest". This tradition began in 1925 by *DongA Ilbo* newspaper and for the next near century, South Korea's key writers would first meet readers through this method. South Korea's literary editors read these works at the beginning of the year, assess the literary potential the writers have and start contacting the new authors. The writers usually win around 5 million won per prize and winning an award at these annual competitions is considered a great honor. For many, a long time is spent honing their craft.

Prominent literary magazines like *Literature and Society*, *Munhakdongne*(*Literary Neighborhood*), *Creation and Critique* and *Hyundae Munhak*(*Modern Literature*) also hold contests of their own for up and coming writers. There are many South Korean writers who begin their literary careers by winning prizes in these competitions as well. If the aforementioned contests held by newspapers are geared more towards existing readers, the magazines tend to select innovative and experimental works that fit the respective magazines' images. There is one competition just for university students that began in 2002 by the Daesan Foundation in hand with Changbi Publishers. Writers like Kim Ae-ran, Yoon Go-eun and Jung Han-ah appeared on the literary scene thanks to this contest.

There are other ways to debut as a writer or “*deungdan*”(appear on the stage) without going through the ritual of being reviewed by other writers, critics or literary editors. Those who bypass newspaper or literary magazine contests usually win prizes in competitions for full-length novels. This kind of contest began in 1977 by Minumsa called “Today’s Writer Award” and the contest aims to award prizes to the best unpublished full-length novel regardless of whether the author is new or not. At times, these contests are used by writers who have already debuted to test out their creative abilities. The prize money can range from 30 million won to 100 million won but the more important thing is that



the prize-winning novel gets to be published by a distinguished publishing house. Competitions like these hosted by Hankyoreh, Munhakdongne and Changbi all have ended up publishing novels that later gain much attention on the market.

The Hankyoreh Literary Award given out by *The Hankyoreh*, a newspaper in South Korea, from 1996 has introduced acclaimed novels to the world like Park Min-kyu's *The Last Fan Club of the Sammi Super Stars*, Seo Jin's *Welcome to the Underground*, Shim Yun-kyung's *My Beautiful Garden*, Yoon Go-eun's *Weightlessness Syndrome*, Chang Kang-myung's *Bleach* and Choi Jin-young's *The Name of the Girl Who Passed By You*. The most recent recipient of the award would be Kang Hwa-gil for *Different Person*.

The Munhakdongne novel award hosted by Munhakdongne Publishing Group from 1995 has resulted in bringing the most prominent authors of this generation to the forefront. Kim Un-su's

Cabinet, Eun Hee-kyung's *The Bird's Present*, Jeon Kyung-rin's *The Man Who Was Nowhere*, Cho Nam-joo's *When You Listen Closely* and Chun Myung-gwan's *Whale* all received awards in this competition and the most recent recipient of this award would be Hwang Yeo-jung for *The Ghosts of Algeria*. Changbi has also been managing their own competition from 2007 and Seo Yu-mi's *One Cool Step* and Jeong Se-rang's *This Close* have been awarded prizes.

"Today's Writer Award," which has seen authors like Yi Mun-yol, Cho Sung-ki, Lee Hye-kyung and Lee Man-kyo receive prizes, changed their rules in 2015 to award only published works. After the rules were changed, younger authors have gone home with the top prizes, like Gu Byung-mo for *Hoping That Won't Be Me* (Moonji Publishing), Chang Kang-myung for *Reply Army* (Eunhaengnamu) and Cho Nam-joo for *Ji-young Kim Born in '82*.

South Korea's literary market tends to strongly prefer short stories. Monthly and or quarterly literary magazines usually have four to seven short stories published in every issue and there are many competitions that give out awards once a year to the best one. The Hyundai Munhak award, which has been around in 1956, in addition to the Yi Sang award and Hwang Sun-won award have all received acclaim from readers, naturally lifting the status of the prize-winning works. One factor that sets these awards is that the prize winning works are published every year in a separate

collection with runner-ups.

Awards are not distributed based on varying values by the hosts, but rather their literary value on a whole. This is the reason why key South Korean authors have already received these literary awards. The more popular or central you are in the South Korean literary world, the more likely you've received an award for short stories. Most awards hosts prefer avoiding giving one author more than one award, but there is no limit to the number of stories you can enter so at times, leafing through award-winning story collections will end up featuring many famous South Korean authors.

The Hyundai Munhak award is managed by *Hyundai Munhak*, which is the country's oldest literary magazine. Awards are given out in three categories: poetry, novels and commentaries. In the case of novels, authors like Kim Young-ha, Pak Kyong-ni, Park Wan-suh, Song Sok-ze, Son Chang-sop, Shin Kyung-sook, Yoon



Dae-nyung, Yi Mun-yol, Lee Seung-woo and Lee Je-ha have all received this award. Other recent recipients of this prize were Pyun Hye-young for *Sonyuniro*, Kim Chae-won's *Berlin Phil*, Kim Kum-hee's *All of Chess* and Kim Song-jung's *Inheritance*.

The Yi Sang literary award is being managed by *Literature & Thought* and it was established in 1977 to commemorate Yi Sang, a Korean author who is credited with creating modern Korean literature. The Yi Sang literary award has contributed to creating the tradition of publishing not only award-winning literary works but also the runner-up works in addition to handing out prizes. It is an award that has received much love from readers who seek out good short stories every year. Key award winners of this prize include Kim Seung-ok, Kim Yeon-su, Park Min-kyu, Shin Kyung-sook, Oh Jeong-hee, Eun Hee-kyung, Yi Mun-yol, Lee Chung-joon and Han Kang. Kim Soom's *The Roots Story*, Kim Kyung-wook's *The Door to Heaven*, Gu Hyo-suh's *The Sound of the Wind-bell* and Son Hong-gyu's *I Said I Dreamed A Dream* are the most recent recipients of the award.

Another South Korean daily newspaper, the *JoongAng Ilbo*, started giving out its own literary award, called the Hwang Sun-won Award after the famous Korean writer Hwang Sun-won, in 2001. Every July, the newspaper receives ten literary recommendations each from key literature critics and novelists. The thirty works that receive the most recommendations are long-listed, after which ten

make it to the short list. One is selected for the award. Key award recipients have been Kim Young-ha, Kim Won-il, Kim Hoon, Park Wan-suh, Yoon Sung-hee, Lee Seung-woo and Ha Sung-ran. Recent recipients are Han Kang for *While One Snowflake Melted*, Chung Yong-joon for *Walk Through Seonreung* and Lee Ki-ho for *Han Jung-hee and Me*.

There are literary awards that give prizes to relatively ‘new’ authors for whom their debut date was less than a decade ago. These would be Munhakdongne’s young author award that began in 2010 and the Moonji Literary Award managed by Moonji Publishing. Grand prize winners for Munhakdongne’s young author award have included Kim Kum-hee, Son Bo-mi, Lim Hyun, Chung Ji-don and Hwang Jeong-eun. The 2018 recipient was Park Min-jung for *Cecile, Joo-hee*. The grand prize winners for the Moonji Literary Award have included Kim Tae-yong, Park Sol-moe, Yoon Yi-hyung, Lee Jang-wook, Jeong Ji-don and Park Min-jeong. The 2017 recipient of this award was Paek Su-rin for *The Summer Villa*. These awards give readers opportunities to meet new, talented authors.

From a broader point of view, the Shin Dong-yub literary award managed by Changbi that gives awards in both novel and poetry categories also plays a similar role. Changbi started giving this award in 1982 in memory of Korean poet Shin Dong-yub and his fighting spirit. At first the award was managed as a support

fund for authors who showed exceptional talent, but currently the recipients and their award winning works are announced to the public. Authors who have received this award would include Gong Sun-ok, Kim Mi-wol, Kim Ae-ran, Park Min-kyu, Yi Mun-gu, Chun Sung-tae, Cho Hae-jin, Chun Woon-young, Choi Jin-young, Hyun Ki-young and Hwang Jeong-eun. Kim Kum-hee's *Sentimental Goes One or Two Days*, Kum Hee's *My House That Doesn't Exist On Earth* and Kim Jeong-ah's *Thorn* have also been awarded this prize.

While most literary awards in South Korea are linked to publishing houses, literary awards managed by key newspapers like the Hankook Ilbo literary award and Dongin literary award and contests like the Daesan literary award by the Daesan Foundation give prizes to already-published works and rather aim to recognize writers for their contribution to the country's literary sphere.

The Hankook Ilbo literary award was first given out in 1968 by the *Hankook Ilbo* newspaper in order to drive authors to use their creativity more and write pure literature, moving beyond commercial success and literary divides. At first the paper also received applicants with short to medium length stories, but now the grand prize is only given to works that have already been published. It is widely considered the most coveted prize by young Korean authors. Key recipients would include Kwon Yeo-sun, Kim Kyung-wook, Kim Ae-ran, Bae Soo-ah, Song Sok-ze, Shin Kyung-sook, Lee Ki-ho, Yi Mun-gu, Lee In-sung, Lee Chung-joon, Lee

Hye-kyung, Ha Sung-ran, Han Yu-ju and Hyun Ki-young. Chun Sung-tae's *The Two Self-Portraits* (Changbi), Yoon Sung-hee's *I Lay On My Pillow* (Munhakdongne) and Chung Se-rang's *Fifty People* (Changbi) are more recent recipients of the prize.

The Dongin literary award was established in 1955 to commemorate Korean novelist Kim Dong-in. It experienced several hiatuses and from 1987 it has been managed by the nation's biggest daily, the *Chosun Ilbo*. The judges for the award, who are usually in their roles for as long as possible, read through full-length novels and short story collections and come up with a long list every month. The reasons behind their selections are introduced in the newspaper and every autumn, a shortlist is announced. A deep discussion ensues and the final prize is awarded. Recipients of this prestigious award include Gu Hyo-suh, Kim Sung-han, Kim Young-ha, Kim Hoon, Sun Woo-hwi, Song Sok-ze, Yi Mun-wol, Lee Seung-



woo, Lee Ho-chul, Cho Se-hee, Choi In-hoon and Pyun Hye-young. Kim Jung-hyuk's *The Embrace With Fake Arms* (Munhakdongne), Kwon Yeo-sun's *Farewell Drunkard* (Changbi) and Kim Ae-ran's *Outside is Summer* (Munhakdongne) have been recent recipients of the award.

The Daesan literary award was established by the Daesan Foundation to contribute to the globalization of Korean literature. It looks at literary works from the most previous two years and prizes are given to the best poems, novels, play scripts, commentaries and translated works. The foundation is known for its work in recognizing translated Korean works and as such, the prize winners for the poetry, novel and play categories are given opportunities for their work to be translated in a different language. Recipients of the Daesan award include Gu Hyo-suh, Kim Soom, Kim Yeon-su, Kim In-sook, Kim Ju-young, Park Hyung-suh, Lee Seung-woo, Lee Chung-joon, Chung Young-moon and Hwang Sok-yong. Hwang Jeong-eun's *I'll Keep Going* (Changbi), Kim Yi-jeong's *Time of the Ghost* (Silcheon), Son Bo-mi's *Dear Ralph Lauren* (Munhakdongne) are recent recipients of the award. In the play or drama category, Go Yeon-ok, Park Geun-hyung, Bae Sam-sik, Oh Tae-suk, Lee Kang-baek, Lee Man-hee have received the award while most recent awards have gone to Kim Jae-yub's *The Alibi Chronicles* and Chang Woo-jae's *Isn't This Joyful As Well*. Poets who have received the Daesan award include Ko Un, Kim Sa-in, Kim Chun-su, Baek Moo-san, Shin Kyeong-nim, Lee Seong-bok, Lee Chang-wook,

Jin Eun-young, Choi Seung-ho, Hwang Dong-gyu and Hwang Ji-woo. Seo Hyo-in's *Yeosu* (Moonji Publishing) was its most recent recipient.

Korean poets also make themselves known via new poet contests held by literary magazines, similar to novelists and their newspaper contests.

The Kim Soo-young literary award was created in 1981 by Minumsa to honor Kim Soo-young, one of Korea's most renowned poets. At first the award was handed to published works only, but from 2006 it was turned into an open contest, giving young poets the opportunity to win the top prize. Recipients of this award include Kim Kyung-joo, Kim Ki-taek, Kim Hye-soon, Song Chan-ho, Lee Seong-bok, Chang Jeong-il, Chung Hee-song, Cho Jeong-kwon, Choi Seung-ho, Hwang In-chan and Hwang Ji-woo. The 2017 recipient was Moon Bo-young for *Book Pillar*.

The Nojak literary award was established in 2001 to commemorate Korean poet Hong Sa-yong. This award is usually given to young poets who write experimental works of poetry and the award itself is considered as a weathercock of sorts for the future of South Korea's modern poetry. Key recipients include Kim So-yeon, Kim Haeng-sook, Moon Tae-jun, Son Taek-su, Shin Yong-mok, Shim Bo-sun, Lee Moon-jae and Lee Young-gwang. In 2017, the award was given to Hong Sin-sun's *On the Hapdeokjang Road*.

The two literary awards created to remember the two most famous poets who contributed to modernizing traditional Korean emotion, Kim So-wol and Seo Jeong-ju, cannot be left out. The So-wol poetry literary award was first established by *Literature & Thought* in 1986 and the Midang literary award has been managed by *JoongAng Ilbo* from 2001 along with the Hwang Sun-won award. After the prize winners are selected, their works are published along with the runner-ups. Key recipients of the Midang literary award include Kim Ki-taek, Kim Un, Kim Haeng-sook, Kim Hye-soon, Moon Tae-joon, Lee Young-gwang, Chung Hyun-jong, Choi Seung-ho, Hwang Byung-seung and Hwang Ji-woo. The recipient in 2017 was Park Sang-soon's *Endless Trembling, Endless Embrace*. Meanwhile, the recipients for the So-wol literary award have included Kim Yong-taek, Na Hee-deok, Moon Jeong-hee, Moon Tae-jun, Song Sookwon, Oh Se-young and Lee Seong-bok. In 2017, Yoo Hong-jun's *The Bukchon Crow* received the prize.

The Kim Dal-jin literary award was established in 1990 in memory of poet Kim Dal-jin. The award is usually given to poets whose work focuses on spiritualism in the world of materialism and awards are given out in two categories: poetry and poetic commentary. Recipients of this award include Kim Myung-in, Na Hee-deok, Moon In-su, Song Jae-hak, Oh Se-young, Lee Mun-jae, Cho Jungkwon, Chung Hyun-jong, Choi Jeong-re and Hwang Dong-gyu. In 2017, Lee Gun-chung's *There Was A Horse in the Gokmadan's Backyard* (Seojeongsihak) won the top prize.

The Manhae literary award was established by Changbi in 1974 to commemorate Korean poet Han Yong-un. The judges for this award consider all literary works regardless of genre, including poetry, novels, commentaries and reports, over the most recent three years. Recipient poets have included Ko Un, Kim Ji-ha, Baek Mu-san, Shin Kyeong-nim and Lee Si-young. Novelists who have received this award include Gong Sun-ok, Kim Young-ha, Park Wan-suh, Shin Kyung-sook, Yoon Young-soo, Yi Mun-gu, Han Kang, Hyun Ki-young and Kwang Sok-yong. Last year, Kim Jung-hwan's *The Name That Befell Me* (Munhakdongne) received the top prize while a special award was given to recognize a report by Hwang Sok-yong and others regarding the situation in Gwangju, South Korea after a military coup in May 1980, called *Past Death, Past the Darkness of This Age* (Changbi).

Aside these, there are other literary awards in South Korea that are too many for this limited space. According to one statistic, there are more than 250 such prizes. In honest truth, it is easy to establish a literary award and then go on to select a good novelist or poet. However, it is a far more difficult task finding unique writers or poets like literary awards should when dealing with a minority language like Korean. After organizing this list of excellent literary awards that show the uniqueness of Korean literature, one cannot help but hope for more diverse literary prizes.

Korean Publisher

How About a Genre Novel to Read on a Quiet Day?

GOZKNOCK ENT

Imagine a hunter who seeks out his prey for writing, hunts it down, collects it and cooks it after. If one were to look at Gozknock ENT, they would be reminded of such a hunter, as the workers here become observers and explorers in order to find good writing. They are in their second year of existence and they already have a strong reader base and are known for their genre novels. Readers say they don't need to think twice when it comes to books from Gozknock - they just read them. The below is a Q&A with Bae Seon-a, head of Gozknock ENT currently sprouting stories for film adaptations in a garden of content.

* Photographs provided by Gozknock ENT

Written by Jihye Gwon

KPIPA

Could you tell us what kind of place Gozknock ENT is?

Bae

Gozknock ENT is a development company that creates original stories ready to be adapted into video, in addition to genre novels. We combined the Korean word 'gozknock' which means quiet, cozy with 'ent' from the word 'entertainment'. As



you've already felt from the name, as soon as you open up one of our books, you feel calm, quiet and like you can focus entirely on the story. ENT symbolizes the fun in content. It also means all stories can be the source of entertainment content. Gozknock ENT's business model is currently divided into three sections: publishing and serial uploading, secondary copyright contracts and education for authors. Above all else, we are a professional original story for video IP development company, and it is our mission to provide excellent content and educate new talent.

KPIPA

We are curious to know the genre literature brands that Gozknock ENT has.

Bae

I think we can introduce the literary genres Gozknock deals with with a number of different meanings. First would be the history 'faction' genre that has helped the company establish its foundation. Through books like *Five Special Cops* and *Direct Writing* we were able to know for sure the value of written content that could be adapted into film. By expanding that thought, we asked ourselves, 'What genre would people like best if it was adapted into video form?' And we arrived at 'K-thrillers'. Much of our efforts goes into honing part of our craft.

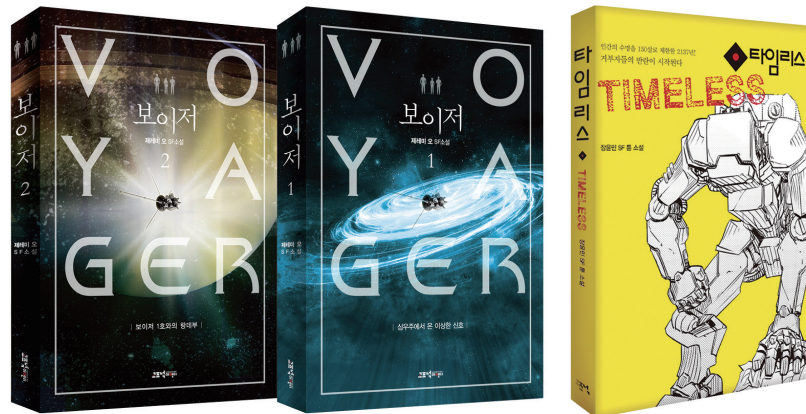
What we're thankful for is that our fans, the readers of our thrillers, have given us a slogan of sorts. This would be, "Just trust and read



Gozknock ENT's K-thriller series

Gozknock's thrillers". We believe our achievements are only as big as the trust and acknowledgement our readers give us.

In our business expansion to include web novels, we've newly launched the publications of romance novels. Our romance novel brand name is 'GRomance', with the letter G coming from Gozknock. This genre has also gained popularity from word of mouth and readers have been seeking them out through web novels and webtoons. Lastly, we are considering expanding again to include science fiction works. There is much demand for content in this genre in markets like China and the United States and we are eyeing to see if there is a good story out there like *Voyager* we can launch in South Korea and elsewhere.



Gozknock ENT's science fiction novels

KPIPA

Is there a special tactic that you use to seek out good writers?

Bae

It's our goal this year to bring together a group of 100 local writers. We are currently working with KOCCA and the SBA to create an educational course and encourage new, young writers.

In South Korea, there is a desperate need for a development program that has a good system to educate writers. So in our case, since the beginning of the company, we've tried to funnel our efforts into creating a good education program for authors. We felt that we needed to aggressively find authors who have diverse talent and a strategy to let them reach their potential through learning. In this process, we've managed to find what certain styles individuals have as well as what genres they are most comfortable with in order to help them publish books that can later be adapted into films, dramas and even webtoons.



2018 Web video novel creator course_
learning class for authors

In the case of thrillers, these novels have to follow a certain structure even from the very first page. So we scrutinize every 50 to 100 pages of the drafts. If a writer has written 500 pages but we feel it's not in the form of a thriller, we will urge them to start from the beginning. Through this detailed writing that's planned out from the beginning we get good thrillers.

I think our biggest competitive edge at Gozknock would be this collaboration with the writers and our story development system. The producers who work in the video industry boast the highest skills in the story industry. In order to create intellectual property they can be satisfied with, you have to have a detailed development program like I mentioned. Otherwise, you will have a difficult time obtaining excellent work.

KPIPA

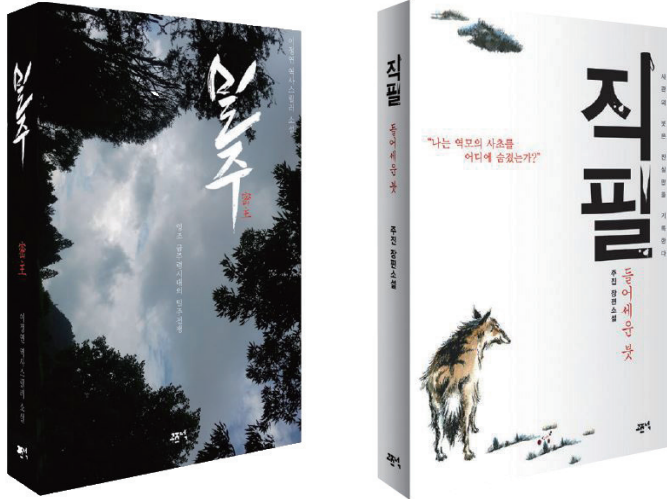
Do tell us about the moments when you felt 'happy' by discovering a certain story or author.

Bae

There are people who say there are three kinds of people in the world: man, woman and writers. (Laughs) I do think writers have a whole different system of thinking than most other people. And they should be respected for that. It's our hope that all writers will be able to look deep at their own potential and drive themselves to be their best. In that respect, I think I can say Gozknock ENT encourages writers and helps draw something special out of them.

One memory I have is of some of our writers feeling exactly what we were thinking as we worked together. It was basically the writers surprising themselves, saying they never knew they had this kind of ability in them. When rough writing reads rhythmically, or when a certain piece of work comes out better than the editor expected, then that ends up being very fulfilling. In these cases, we end up signing future contracts with the authors quite easily.

At times this has led to signing contracts for secondary copyright sales or even overseas translation deals. One author told us he never thought he would be able to achieve the things he did, being a newly debuted author. He thanked the editors and planners and afterwards, he told us he was leaving everything to us because he could trust us to do the right thing for him. "I'm just going to write!" he told us. I think that's when this work feels most fulfilling. And we try hard to give back as much as well. (Laughs) In the end, it's a process that involves feelings going back and forth. The more we try to help our writers shine, the better our results are.



History 'faction' novels *Five Special Cops* (left) and *Direct Writing* (right)

KPIPA

We've heard you've had some successes in international events. Could you tell us about them?

Bae

One feat that we've managed would be that we were selected four years in a row from 2014 to 2017 for the book-to-film Asia Film Market at the Busan International Film Festival. Of the four works that were pitched, we've completed deals for their film adaptations. Last year we pitched Lee Jeong-yeon's *Five Special Cops* and received a new creator award. This award is usually given to the creator who has the best pitch and thanks to this award, Gozknock ENT's name became a bit more famous. I think this was possible only because of the hard work and passion our editors and producers poured into the projects. We tried to prepare as much as we could for a dramatic pitch.

Aside from this, we participated in the K-Story event hosted by



Affairs of Fate, My Sister

KOCCA and ended up signing a contract with a Japanese publisher for a 2016 entry novel called *My Sister*. We're now anticipating the novel's translation and subsequent release. A 2017 entry novel in China called *Affairs of Fate* caught the eye of China's only listed literary contents provider, which is a private publishing company. Their film making arm has expressed an interest in the original work and we are in talks with them.

KPIPA

Are there any upcoming publications from Gozknock you'd like to tell us about?

Bae

We're currently working on four K-thrillers at the same time. One of these would be the next new release that deals with music by author Kim Yong-tae, who wrote *Meteorite Hunters*, and another is a fantasy thriller by Ju Jin, who wrote *Direct Writing*. We're also

preparing a political thriller by Kim Ju-ang, who received an award for *Papa's Scent is Alcohol Scent*. Also coming soon would be the seventh thriller by Kim Ji-yeon called *Red Hat*, which is a family thriller based on fairy tales. Our hopes are high for these books as we've been working on them for a long time.

KPIPA

We'd like to know what your plans are for the future.

Bae

Our plan is to become the best entertainment content original story company that everyone wants to work with. Recently we've had film industry people recognize us first. We really have a professional know-how when it comes to adapting story content into video. It's also our dream to take our work abroad. We'd like for a lot of requests to come in so that books by Korean authors' works are translated and sold abroad and later adapted into movies. We hope K-thrillers are not only on bookstores' shelves in Japan but in those of the United States, China and France. It's our eventual goal to create Korean thrillers and romance novels that people around the world can enjoy.

For this, Gozknock ENT has a mission to find new authors like finding pearls in the mud. After discovering them, we need to create good, trusting relationships with them and work together. We have pride in creating global content from original works and that pride is probably what gives value to what we do.



Hostages Trial, Mr. Lee Clean Center

KPIPA

Lastly, are there any Gozknock ENT books you'd like to introduce to our readers outside Korea?

Bae

My Sister, which we agreed to publish in Japan in 2016 was finally released there this year. At first, responses to the novel were, 'Were there thrillers in South Korea?' But we ended up changing these opinions and the feedback has been largely positive. We're hoping with this, our K-thriller brand takes off in Japan, which is safe to say the home country for thrillers.

In the case of *Hostages Trial*, it received much interest at the recently held New York Rights Fair from U.S. buyers. It's a novel that we are curious to see adapted into film or television.

We signed a deal regarding *Mr. Lee Clean Center* with a Taiwanese publishing group early this year as well as Indonesia's M&C Comics. It's a work that's been contributing to the growth of Hallyu



GRomance *My Precious Ghost In A Jar*



GRomance series

content. Deals have been signed for its adaptation into a television series, so we are excited to see what that will look like.

My Precious Ghost In A Jar and *The Windy Hills* are historical romances that have been sold to other Asian countries. We've signed a deal for *My Precious Ghost In A Jar* with M&C Comics while *The Windy Hills* we have a contract with Indonesia's Haru Publishing.

It's quite difficult to enter the Chinese publishing market, but we've had some success after we pitched *Affairs of Fate*. In South Korea, it's currently being published as a webtoon series. We hope many readers inside and outside South Korea will be able to lose themselves in our garden of content.

Issue

Expand Your Thinking and World Through Books

2018 Seoul International Book Fair 'New Definition'

Written by Lee Jung-hwa

The annual Seoul International Book Fair, now in its 24th year, was held for five days from June 20 to 24 at COEX, Seoul with the theme 'New Definition'. At the fair's local exhibitions 234 companies participated, while in the international booths 91 companies from 32 countries including France, the United States, Japan and China took



part in the festivities. The guest country of honor for this year's fair was the Czech Republic. In line with the theme 'New Definition', there was a variety of seminars, conferences, special programs, events and exhibits. Just inside the fair venue were shelves of books, unique booths, events and lectures by famous participants that caught your eye. There were many different programs to satiate all kinds of book lovers at the Seoul International Book Fair. This piece delves into this year's book fair that aimed to shed seriousness, centering around 'the light novel festival' and a special book fair inside the main book fair called 'Summer, First Book' that saw the most popularity over the five days.



Special book fair 'Summer, First Book'

At this year's book fair and its special programs, one called 'Summit, First Book' was the first of its kind, introducing ten new releases: Rhyu Si-min's *History of History* (Dolbegae), Kim In-sook's *Just One Eternal Night* (Munhakdongne) and Lee Yeong-do's *Over the Choice* (Golden Bough). Visitors were able to meet the authors of the releases at their respective publishers' booths. Among these, a long queue formed at the autograph event for acclaimed fantasy writer Lee Yeong-do and his first book in a decade. Rhyu Si-min, who was unable to hold an autograph event due to time and space restraints, participated in a session where fans snapped photos with the author. Fans lined up to grab numbered tickets for the chance to meet Rhyu and many succeeded in meeting the author. Kim In-sook, recipient of many literary awards like the Yi Sang literary award, Hyundai literary award, Hwang Sun-won literary award and Dongin literary award, also saw many fans lining up to get their books autographed, seeming to reflect their avid interest in Korean literature. In addition to these authors' books, Kim Tak-hwan's *This Aloof Love* (Bookspear), Lee Seung-woo's *Tears to Hold Back Created Tears* (Maumsanchaek), Choi Min-seok's *With Ponderings and Novels: I Pretended to Write Without Care, but Actually These Are Actually Thorough Answers* (Bichae), Choi Ki-hong's *When You Are in Pain But Cannot Say So: Facing Your Emotions* (Saheopyoungwon), Kwak Ah-ram's *I Eventually Did Not Become a New Yorker* (Art Books), Jeong You-jeong and Ji Seung-ho's *Jeong You-jeong Tells Stories About Stories* (Eunhaengnamu)



and *The Right to Have Better Debates* (Humanist) by Kim Eun-sil and others were available at this special book fair.

Korean Literature, Meeting With Authors

While the Seoul International Book Fair was ongoing, young Korean authors currently leading Korean literature like Kim Geum-hee, Jeong You-jeong, Ku Byung-mo, Cho Nam-joo and Chang Kang-myung held autograph sessions at their publishers' booths and met their fans. In addition to the autographing events at the special 'Summer, First Book' event, the weekend these young Korean novelists held their autographing sessions saw crowds milling into the book fair venue, packing the space with readers anxious to meet their favorite writers.

Main conference: Books, Humans and Future

The main conference of the Seoul International Book Fair called ‘Books, Humans and Future’ related to the fair’s theme ‘new definition’ addressed the question: ‘If artificial intelligence learns and writes in the near future, how will the relationship between books and humans change?’ It was a chance for participants to hear diverse opinions on how books are affected in a day and age where things are changing swiftly. More than 100 people flocked to the conference that had sociologist Lee Jin-kyung, physicist Kim Sang-wook and author and culture critic Jeong Yeo-wool on the panel. Yonsei University professor Lee Sang-gil moderated the event. The following are key points from the panelists for those who were unable to enjoy the conference in person.

“The future and past of books, for unreadable books”

Sociologist Lee Jin-kyung offered a philosophical look into books with the theme “the future and past of books, for unreadable books”. There are many outlooks that in the future, the publishing industry will suffer, but Lee countered those opinions saying there will always be people who wish to deliver secrets through books and those who seek to crack them. Lee stressed in the future reading books will carry an important meaning.

“Where did books come from and where are they going?”

Physicist Kim Sang-wook gave a historical presentation called, “Where did books come from and where are they going?”,

explaining in order to know the future of books, one must know the past of books. One cannot know the exact future of books, but books do not exist as simple records of time. Kim said one must think deeply about what the relationship is between man and books, what humans gain from books and what books sell.

“Paper books, electronic books and audio books - for their creative co-existence”

Lastly, writer Jeong Yeo-wool gave a speech called “Paper books, electronic books and audio books - for their creative co-existence”. Physical difficulties presented by paper books can be overcome with electronic books and audio books, Jeong explained, while the advancement of electronic books and audio books does not equal a crisis for paper books. Rather, Jeong added, paper books can co-exist in the digital age because of its analog aspect.





International conference - Copyright in the Digital Age: the Rights of Authors and Publishers

At this year's book fair and its international programs was a conference called 'International conference - Copyright in the Digital Age: the Rights of Authors and Publishers'. With the arrival of the digital society, the creations of writers can go in hand with the expansion of media and be applied to a number of different media while also being used in various cultural art genres. This makes it easier for readers to approach while at the same time, protect the rights and profits of the original copyright owners and prevent illegal copying. The system in which payments to use this content has become pluralized and complicated. Regarding this, several copyright professionals working outside of South Korea were invited to the conference regarding copyright in a digital age. Kim Myung-hwan, director of the Policy Research Institute of Korean

Publishers Association moderated the event. This conference too, is summarized below for those who missed the event in person.

“The good, the bad and the ugly world copyright trends”

Jose Borghino, secretary general of the International Publishers Association, summarized global copyright trends into three categories - the good, the bad and the ugly. Good trends were strong and stable copyright laws, copyright infrastructure with a sturdy base and government intervention, he said. Non-government organizations against copyrights fell into the ‘bad’ category, while attempts to debate copyright for the public that create negative results would go into the ‘ugly’ category. Actions to funnel away public funds by changing copyright laws and other unfair practices also fall into the ‘ugly’ category, according to Borghino.

“The publishing industry’s cultural, economic value”

Caroline Morgan, CEO of the International Federation of Reproduction Rights of Organizations, introduced the audience to the cultural and economic value the publishing industry carries and expressed her regret over copyright infringements by some schools, libraries, companies and governments. She went on to stress strong regulations against copyright infringements and legal means to obtain publication rights could only drive a country’s publishing industry further and create new content.

“Copyright and policies focusing on copyright management”

Sarah Faulder, CEO of the Publishers Licensing Service in the UK, gave detailed examples from where she is currently based to explain copyright and policies that focus on copyright management. Copyright laws in the United Kingdom, their past, their present, the works that are currently under the protection of those copyright laws, the duration of that protection, exclusive copyright rights, actions that do not fall under copyright law infringement and key roles of bodies responsible for managing copyright for publishers were all addressed by Faulder. She also told the audience of a number of policies that could be used in South Korea for local authors and publishers while offering detailed example cases.

Special Exhibition: The Light Novel Festival

The ‘Light Novel Festival,’ which marked its third anniversary this year through the Seoul International Book Fair, provided a special experience for visitors to see with their own eyes the expansion of genres brought about by the growth of the light novel market, which previously was thought of as an inferior culture of sorts. Autograph events by famous Japanese light novel authors and illustrators saw many people participating. Limited edition publications that could only be obtained at this year’s books fair and character items, original artwork exhibitions were all on display, making it a delight for light novel fans from all over.



Aside these, there was the international booth corner where a variety of books and magazines created outside South Korea could be seen as well as an audio booth where books could be read on tablet PCs. A special exhibition on magazines called ‘the age of magazines’ was also available as well as a book goods event, a booth where one-person publishing applications could promote themselves, an inter-Korean booth where passersby could compare words used in North and South Korea, a ‘reading pharmacy’ program where readers would be recommended books were all at the book fair and became hits with visitors. Thanks to the events’ popularity, a record number of visitors came to the book fair and more details on the fair, which is now concluded, can be seen on the fair’s official website.

2018 Seoul International Book Fair official website: www.sibf.or.kr

Export Trends

Ha Seong-Ran, An Author Ready to Talk

In the April issue of *Asymptote*, which has a global circulation of 70,000, a book by South Korean author Ha Seong-ran was featured inside. Ha is known for her detailed depictions in her writing and the book that was introduced was *Bluebeard's First Wife*(Changbi). Whether she is far away or close by, Ha is ready to talk and the following is a Q&A with the author.

Organized by Gwon Ji-hye

KPIPA

Please tell us about yourself.

Ha Seong-ran(Ha below)

Since my short novel *Grass* was selected in a literary competition by *Seoul Daily* in 1996, I've been writing short, long novels and prose. Before I won that award, I had about 10 years of preparation and long before that in school I wrote in literary clubs so I've been writing for a long time. When I experience a bit of writer's block, I think of my middle school years when I used to write short novels. I also think of the novel that won my first award and made me a novelist. In between my pondering 'I can, I can't' I've written five

short story collections, four full-length novels and four books of prose.

KPIPA

Recently your work was featured in an online English literary magazine called *Asymptote* in a competition for up and

coming translators. This was *Bluebeard's First Wife* that you wrote in 2002. It was meaningful because a Korean novel was introduced overseas in this way.



© <https://www.asymptotejournal.com/search/apr-2018/special-feature>

Ha

Janet Hong, who translated *Bluebeard's First Wife*, has been working for a very long time to introduce the works of my colleagues and I to overseas readers. As a result of her toils, *Next Door Woman*(Changbi) will be published in the United States next year. If my novels stir interest or emotions in readers outside Korea, it will all be thanks to Janet Hong's translation. *Bluebeard's First Wife* was inside a collection of stories I published in 2002 and it was written quite long ago so it's somewhat different from my current work. Today, you have access to so much news in real time and the gap between then and now is too large. If someone were to ask me why I wrote that kind of story, I doubt I could explain

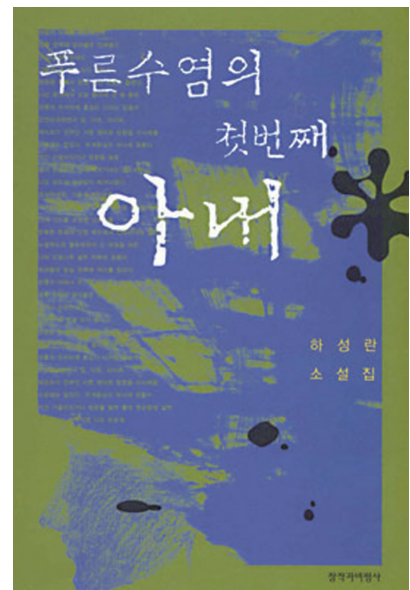
to them why. For me, as the original author, it wasn't something I kept in mind, but I do think it took too long for Janet, the translator, to reap the benefits.

KPIPA

Last April, your serial novel *Dark is Dark* that was published on Changbi's literary magazine *Literature 3* finally came to an end. We'd like to know what it was like to post a serial novel on the internet while communicating with readers instead of publishing a single paper novel.

Ha

Publishing a novel in installments has become so natural. When I first started doing it a very long time ago, I felt it was quite interesting to catch the responses of my readers immediately. It also felt I had to keep them in mind and eye their responses. I also wondered whether I had to change the ending of my stories because of the requests I received. Now I don't feel much of a difference between publishing on paper and online, but for online stories, I quietly go onto the websites, read the readers' comments and quietly slip back out.

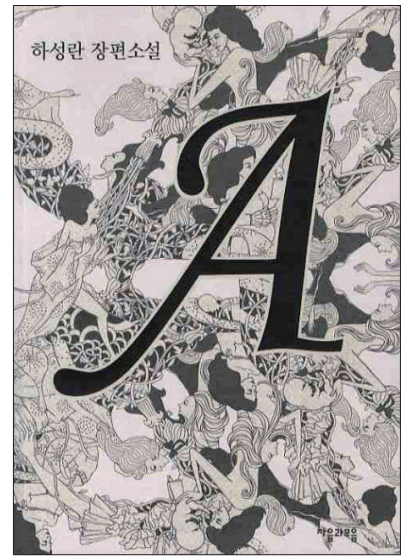


KPIPA

Is there a specific novel you'd like readers outside South Korea to know about?

Ha

That would be my full-length novel called *A*(Consonants and vowels). I wanted to write about how the letter A, which began as a brand in Nathaniel Hawthorne's *Scarlet Letter*, changed into a new letter. With a cement company as a backdrop, I tried to delve into mankind by telling the story of a group of only women, their desires and failures.



KPIPA

Do tell us about anything new you're working on, or if there's anything you'd like to write about in the future.

Ha

I don't know what stories I'll be writing in the future. I've changed, but some of me hasn't, so I'm sure my future work will be similar to what I've done so far. I've published three online serial novels so far on magazines and websites and these will be published sometime this year and the next. I'd like to end this interview with an short piece I wrote before one of the three novels was published, called *The Fox Woman*.

A decade ago I released *The Fox Woman* in a quarterly publication. The main character of the novel was a fox with nine tails called “*Gumiho*”. Gumiho is a well known character from Korean folklore, mainly appearing in scary summer stories and films. It’s a character that’s coveted because people say the actresses who play the character will reach stardom and fame. The Gumiho that appears in *The Fox Woman* has lived for 500 years and she does not know when she will die. Because she has lived for 500 years, she is not looking forward to living 500 more. She is no longer a troll that casts spells and takes on the form of a fox but rather a half-human who lives an everyday life.

Back in the day of Yeonsan-gun’s tyranny, this half-human half-beast came down to earth but I had no choice but to skip over much of what had happened during the 500 years of her life because of space restraints. Present day is 2010 and Gumiho is working at a horror house in a large amusement park. Ironically, she scares people by playing herself - Gumiho. She hates the false image she has to portray every day in order to make a living, but she has no choice but to stay. When the amusement park doors close late at night, Gumiho abandons the facade that humans have made for her. In her dressing room, she removes her white face makeup, takes off her wig and costume and removes the nine tails that stick out like brooms from behind her. While sitting on the very top of a roller coaster, she mimics Hollywood actress Jessica Alba from the movie *Sin City* by looking down on the empty amusement park below her.

In order to write a novel you must live 500 years. History repeats itself and life’s patterns do not really change. But if you live 500 years you must surely realize something. That history repeats itself and life’s patterns do not change much.

If you are writing novels, you will find it difficult to escape the relationships you are in now. Later on in life you’ll meet the great grandchildren of your close colleagues and tell them you knew someone just like them 200 years

ago. After showing off your knowledge to your colleagues who have lived just 30, 40 years you'll come back to your desk where you have a deadline and repeat to yourself, "I'm tired of this. This is too hard," while changing the very first sentence of your work over and over again. Your writing may change, and your pen name might too, but your novels will repeat those that came before them. There is nothing new under the sun, you might grumble, but even if nothing changes and everything is the same, you must live 500 years to write a novel.

It has been 10 years since I first started thinking I could rewrite *The Fox Woman* into a full length novel instead of the shorter length it is now. I had gone to a zoo and gazed at one specific fox for such a long time it started getting annoyed with me. The fox wasn't as big as I thought it would be. Compared to tigers or lions, its aura was small. I tried to crouch down at night and see like a fox. Sometimes I wanted to run through the forest on all fours when I went to the mountains.

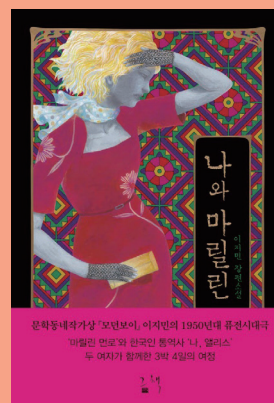
If you want to write a novel you must live 500 years. To have a brilliant intuition might equal the experiences of many lives. If you cannot live for 500 years then you must write with the force of a person or fox that has lived for 500 years. It is the curse of the fox.

Column 1

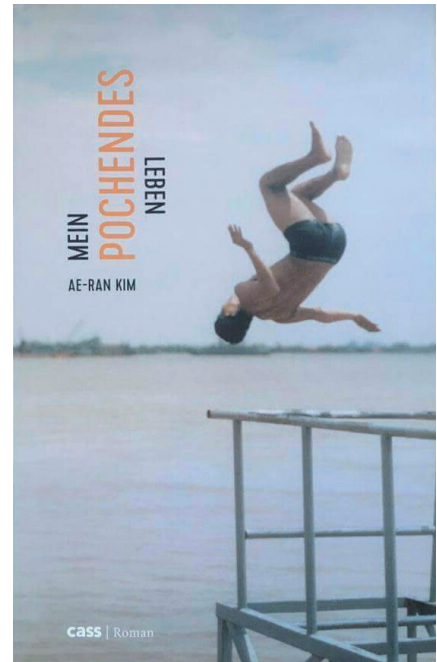
South Korean Literature, Expanding Its Clout in Global Markets

Written by Joseph Lee, President of KL Management

South Korean literature has recently been entering a number of different countries with different languages, instead of focusing on one language or one country. The situation has shifted from before, when South Korean original novels would find demand after a film or television adaptation gained in popularity or vice versa. This shows South Korean literature's presence in the global publishing market and that Korean literature has been gaining in competitiveness in a number of different markets.



Around the time of the New York Rights Fair that was held recently from late May to early June, Lee Ji-min's novel *Marilyn and Me* (That Book) was introduced to the market and since then has been the subject of great interest. This novel tells the story of Marilyn Munroe and her interpreter Alice in the February of 1954, just after the Korean War ended in a truce. The story of the two women's four-day journey has drawn intrigue not only from English speaking countries but a number of different countries in Europe as well. Lee is also the author of *Modern Boy* (Munhakdongne) which won the Munhakdongne writer's award and when she is not writing novels, she also spends her time working on movie scripts. *Modern Boy* was adapted into a movie in 2008 and gained much attention. *Marilyn and Me* was



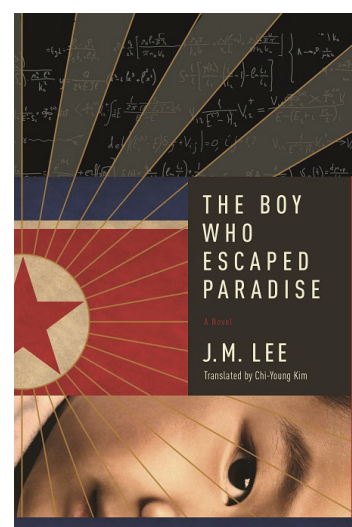
Cover art for the German version of Kim Ae-ran's *The Youngest Parents and the Oldest Child*



first sold into the United Kingdom. The first offshore publishing company that acquired translation rights to the book was none other than 4th Estate, a subsidiary of HarperCollins in the United Kingdom. Soon after, the book was sold into Germany. Hopes are high the book will sell elsewhere as there have been many publishers reaching out from a number of different countries.

Author Kim Ae-ran's *The Youngest Parents and the Oldest Child*(Changbi) was recently sold into Russia. This novel has already been translated and released in Germany, France, China, Japan, Taiwan and Vietnam. In 2014, this novel was adapted into a film of the same name starring South Korean film stars Kang Dong-won and Song Hye-kyo, stirring much interest. It tells the story of the youngest parents and the oldest child and addresses tales of heart-beating youth and love. Jeong You-jeong, who is currently enjoying the global spotlight with her novel, *The Good Son*, recently saw the translation rights for her *Seven Years of Darkness* be sold to Russia. Expectations are rising that South Korean literature may see a boom in Russia.

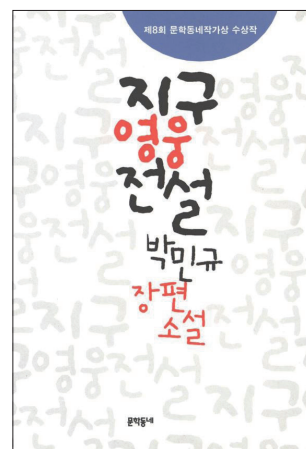
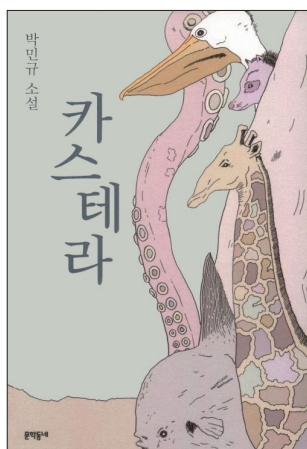
Lee Jung-myung's full length novel *The Boy Who Escaped Paradise*(Yollimwon) was also recently sold into Taiwan. This book has been published in English in the United States and it is a 'mathematics'

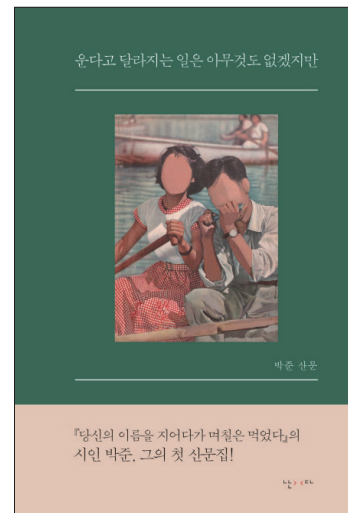
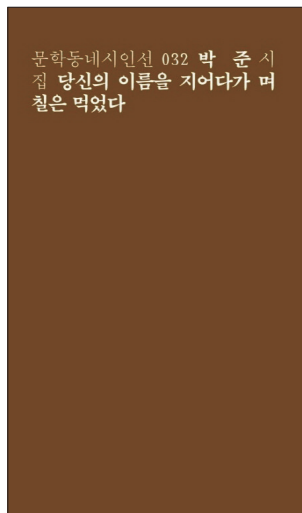


Cover art for the U.S. version of Lee Jung-myung's *The Boy Who Escaped Paradise*

novel, with the author combining his unique imagination with a fist-clenching story. The main character has the mental capacity of a six-year-old but shows immense genius when it comes to mathematics. Through this ability, he sees through the mundane and dreams of a free and glittery life. In addition to his story, a woman who is trapped by the walls of reality as well as ideology, laws and the lust and failure of those who are trapped by money and lies all appear in this novel. Readers will be able to look at their own lives by reading about the math genius who can only interpret the world from a six-year-old's point of view. The book has also been sold into Hungary and Turkey while Taiwan will be its first Asian country to be published in aside South Korea.

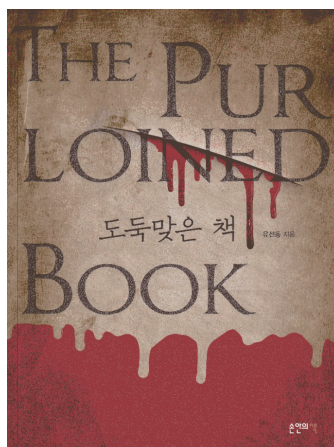
To Vietnam, author Park Min-kyu's first short story collection *Castella*(Munhakdongne) was sold. This collection's popularity in Asia has grown steadily, centered around Japan, and it will be interesting to see what kind of response the book draws from





Vietnamese readers. Park is known for *The Legend of the Earth Hero*(Munhakdongne) and *The Last Fan Club of the Sammi Super Stars*(Hankyoreh Publishing) and this collection has 10 stories, which features his comical writing style well. The stories in the collection are ones that were published in various literary publications from summer of 2003 to spring of 2005 and will provide fresh insight into writing interesting and funny content.

Another work of Korean literature that was recently sold to Vietnam and cannot be left out would be poet Park Joon's first work of prose *Nothing Will Change Even If I Cry*(Nanda). Park is known for his book of poems, *I Ate A Few Days On Your Name*(Munhakdongne). This collection of prose is divided into four parts but critics have said the stories flow together well, regardless of where you are in the book. When it comes to form, the book may seem like a hybrid of poetry and prose - one day it may read like a book of poetry and another, a book of prose.



Author You Sun-dong, also known for his work as a film director, drama producer and screenplay writer, had his first full length novel *The Purloined Book* (Book In Hand) sold into Indonesia. This novel was awarded a prize at a national story competition hosted by Korea Creative Content Agency (KOCCA) and after it won the prize, the novel was adapted into a play and webtoon bearing the same name. The play received rave reviews and has been playing every year after its first showing in 2014. The novel has details that cannot be fully depicted in neither the play nor the webtoon and hopes are high responses will be positive. Critics have also said this novel has shown a new facet of the Korean thriller as it tells the story of a screenplay writer Suh Dong-yoon, who is busy declining work requests after his work records hit after hit. Suh, in the book, is an unkind and sordid person and experiences a slump following his successes. The novel provides a different thrill for readers until the very end compared to other books, keeping hopes high demand for it will be strong in more countries outside South Korea.

Column 2

Meeting Art Through Books

Books with Pictures 'Uwha Company'

Globally renowned artworks have been brought together in books. The artwork in these books has been duplicated meticulously for readers to experience what they would feel if they were standing in front of the original works. These collections are usually known as gallery books, and Uwha Company is a leader in South Korea's publishing industry when it comes to these publications. This piece takes a look inside the art they do.

* Photographs provided by Uwha Company

Written by Lee Jung-hwa

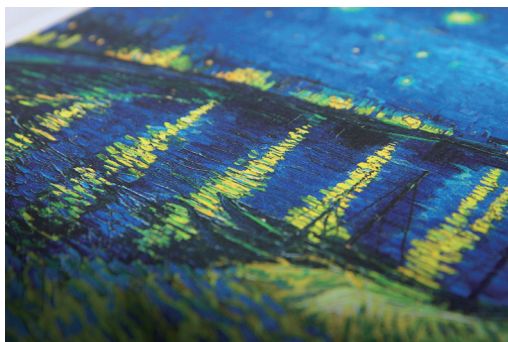


Art as Art

Books that present art as they are. Uwha Company says they began their work in order to help readers feel the same emotions through their books as they would if they were looking at famous original paintings around the world. Their efforts continue to this day to convey the beauty and emotions of paintings to readers, and help them feel like the pictures they see in books look more like the original than the original itself by enhancing the quality of the prints.

Duplicating original artwork's characteristics

Gallery books are created for people who cannot easily travel to see famous paintings and those who wish to retain the emotions they had when they first saw famous artwork at an exhibition or gallery. Uwha Company's *Gallery Book Series 1 - Vincent Van Gogh* has duplicated Van Gogh's work to the last detail that readers feel they are actually looking at the original work. Uwha Company creates gallery books that are differentiated from other publishers in order to deliver the beauty of artwork to readers.



Books where watercolor textures and colors come alive

The biggest advantage of offset printing is the speed. Uwha, the CEO of the company, said the company felt it would succeed in creating books that would be loved by many if they could create a print with offset printing that looked as if it had been painted on. This was in 2002. After researching and testing various methods for 15 years with that goal in mind, the company created its first gallery book. In order to test the quality of the company's print, the workers traveled to art galleries in the Netherlands in the spring of 2017. There they went to the Rijksmuseum Kröller-Müller where the most Van Gogh paintings are on display. At this art museum, the company was told that no one had seen this kind of quality before in a gallery book. The art museum, too, had high-quality Van Gogh books but none had the brush strokes and color like the Uwha Company book did. The head of the company said the gallery books could never fully replace seeing the original work, but it comes quite close - closer than any other gallery book.



Moving people with gallery books

The biggest appeal that gallery books have is their beauty. Uwha says after the company published *Gallery Book Series 1 - Vincent Van Gogh*, they were told, “This must be what Van Gogh’s paintings must really look like” most often. The company stresses the appeal their gallery books have that carry the same beauty the original paintings do. Uwha recalls when the company was struggling in developing and researching a new printing method, they visited a Van Gogh exhibition that was ongoing in Seoul. When they saw the paintings in person, they felt a thrill and were swept away unlike when they experienced the paintings in books and on the internet. That compelled the company to work harder in creating a gallery book that would instill the same emotions in other adults and children. The company head later visited all the cities that had Van Gogh paintings in their galleries - Paris, Amsterdam and Othello. All of his works were documented and created into data for the company’s gallery books.

When the company’s goal was first created, the company wished their books would be loved by people both inside and outside South Korea. Uwha Company says they plan to officially start their offshore business in October at the Frankfurt international book fair in Germany. At the book fair they plan to introduce a gallery book for children so that children can enjoy famous artwork. The company hopes, in turn, they will receive much interest and love from publishers of children’s books.



Uwha Company, maker of beautiful books

Uwha Company is preparing to publish the second installment of the Van Gogh series called *Gallery Book Series 2 - Vincent Van Gogh* by October this year. Uwha says they had planned it as a two-part series from the beginning as Van Gogh has many famous paintings that cannot all be published in one book. The company is currently in the process of analyzing Van Gogh's "The Red Vineyard", which is currently on display in Russia, and "Starry Night" in New York. The next series will feature Claude Monet and Gustav Klimt as well as Johannes Vermeer, whose paintings have yet to be perfectly duplicated in a printed book as his blue hues are so unique.

After these gallery books are printed, Uwha Company also plans to publish a series called *Big and Small Art Museums* that have prints of well known paintings from around the world. They would also

like to combine their work with IT technology to enable the public in experiencing famous artwork through augmented reality(AR) or virtual reality(VR). The process in creating a single gallery book is very tough and difficult. Despite this, Uwha Company has created a gallery book after much research and testing so that all people can experience art on paper. Uwha Company says it would like to publish books that are beautiful and special to achieve their goal of being remembered as a company that creates beautiful books by people who love art.

Book Summary

Export Prospects of Korean Books

KPIPA's Choice for Supporting Abstract · Sample Translation

Sandstorm

1. Publication Details

Imprint | SIGONGSA Co., Ltd.

Title | Sandstorm

Author | Jin-ki Do

Format | 130*203

Pages | 352 pages

ISBN | 978-89-5277-868-0

2. Contact

Name | Sunju Jung

Phone | +82-2-2046-2895

Email | alliswell1224@sigongsa.com

URL | <http://www.sigongsa.com/main/main.php>

3. Marketing Information

Media Review and Advertisement |

Korean-style mystery fiction, revived and evolved.

Author Jin-ki Do's fourth title in the "Jinu Series."

4. About the Author

After completing bachelor's and master's courses at the Seoul National University School of Law, Jin-ki Do served as the presiding judge of Seoul



District Court. At present, he divides his time between practicing law and writing mystery fiction. Do debuted in 2010, when his short story *Choices* received the New Mystery Writer Award from the Korea Mystery Writers Association. Do's works include *Murder at the Red House*, featuring lawyer Ko Jin, *The Portrait of La Traviata*, *Mental Suicide*, featuring Jin-ku as the main character, *The Problem of Order*, and *The Man Who Knows Me*. Four of Do's fiction titles have been exported to China. Do's detective fiction has garnered a strong fan base of mystery readers for its brilliant tricks and intellectual games. Publication of the educational book *Who Killed the Little Match Girl?* was part of Do's effort to present law in simple and interesting terms to the general public.

5. About the Book

Jin-ku learned ethics and humanity late in life.
The past that shaped him slowly bares its truth.

"I understand what ethics is.
But in the end, no one told me why I had to abide by them."

Jin-ku is commissioned by the CEO of a large investment company to perform a secret investigation of his son's lover. After learning that the woman in question is Yeon-bu, his best friend and rival from childhood, Jin-ku turns down the commission. Hae-mi questions Jin-ku about their relationship, sensing a heavy air between them. Jin-ku answers only that when they were in middle school, they followed their scholar fathers on a Silk Road expedition, and that they lost touch after an accident. Hae-mi is apologetic toward Jin-ku, who is especially sensitive when it comes to talking about his father. She begins reading books written about the mentioned expedition, and slowly walks into Jin-ku's past...

How a Superhero Wipes His Bottom

1. Publication Details

Imprint | Bear Books
Title | How a Superhero Wipes His Bottom
Author | Ahn Yeong-eun
Illustrator | Choi Mi-ran
Binding | Hard cover
Pages | 48 pages
ISBN | 979-11-5836-093-1



2. Marketing Information

Subject | How to wipe one's bottom, hygiene, daily habits

Target Readers | Children in grades 1-3

3. About the Author

[Story by Ahn Yeong-eun]

Ahn has thought about how she could best wipe her bottom since she was a child. Currently, as a disciple of Master Poo, she continues to study bottom-wiping techniques and helps children solve their problems. She has worked as a writer for a number of TV shows popular with children, including *TV Kindergarten One, Two, Three* on KBS; *PpoPpoPpo* on MBC; and *Mother Hen Pheasant* on EBS. Her picture book, *The Biggest Cake in the World* received a BolognaRagazzi Award special mention in the Book & Seed division, and she also wrote *Poop Island Is Disappearing* and *Pffft, Space Anal War*.

[Illustrations by Choi Mi-ran]

Choi studied industrial design at the University of Seoul and has worked as a graphic designer. She also studied illustration in graduate school at her alma mater. In 2009, she received a mention in the nonfiction division at the BolognaRagazzi Award for *Temple Built of Stone, Seokguram*. She has illustrated books including *Hey, So-and-so, You There!*; *Sambaegi's Story Unknown to Sambaegi*; *Letter Zoo*; *Scaredy-cat Manbo*; and *I Don't Want to Go Poo During Recess*.

4. About the Book

After a disgraceful fall from superhero to pants-soiler, Ripperboy seeks out Master Poo, who has spent a century mastering the technique of wiping one's bottom. How to wipe one's bottom is something that even mothers and fathers don't know very well, and something that they never teach in school or at private academies. Master Poo is here to teach you the proper way. In the past, there have been many books on how to poop, but books on how to wipe one's bottom have been rare. How many pieces of toilet paper does one need to wipe his bottom clean? How does one wipe and in what posture? Parents find it bothersome or are embarrassed to explain it in words, so they tend to evade the topic. This book specifically and thoroughly describes how to wipe one's bottom along with a funny story of the superhero Ripperboy. As you laugh along, you'll have mastered a daily cleaning habit.

A Blooming Flower

1. Publication Details

Imprint | Blue Bicycle Publishing Co.

Title | A Blooming Flower

Author/Illustrator | Kim Hyojeong

Format | 220*250

Binding | Paperback

Pages | 40 pages

ISBN | 979-11-88609-06-2



2. Contact

Name | Kim Mun-jeong

Phone | +82-31-955-7470

Email | Booksea21@hanmail.net

URL | www.paja.co.kr

3. Marketing Information

Awards, Recommendations, and Selections | 2,000 copies

Subject | The importance of believing in ourselves and the numerous decisions we make in our lives.

Target Readers | Age 6–8

Media review and advertisement copy |

On a sunny spring day, a gentle breeze touches all corners of the world. A precious story that carries the echoes of flower seeds preparing to blossom on land, on the surface of water, or in a completely unexpected place.

4. About the Author and Illustrator

[Written/Illustrated by Kim Hyojeong]

Ever since I fell in love with picture books in a library, I've studied and worked hard to create one myself. Because a life is a sum of choices, I wrote *A Blooming Flower* to highlight that no matter what choices you make, what's most important is to have faith in yourself and your decisions. I wrote and illustrated *Floating Cloud* and illustrated *I Want to Be a Monster*.

5. About the Book

Most of the time, we see flowers that are colorful, beautiful and sweet-scented. But as long as someone or something touches us and warms our hearts, they deserve to be called flowers whether or not they have a scent or brilliant colors. This book illustrates a dandelion seed that experiences excitement, worries and fears while it prepares to blossom, as well as the priceless result its brave choice brings. As the seed continues to believe in its choice despite fear and

temptation, it successfully blooms to become a flower that, even with a unique appearance, spreads happiness and warmth among people.

The book will help young readers to have courage like sunlight, to wait like water and to have faith in themselves, as they continue to face unanticipated events and challenges that require them to make choices. And one by one, they will get ready for a precious flower to blossom within themselves that will bring delight and warmth to other people. After all, we all are special and proud seeds with the potential to grow into any kind of flower.

Publishing Industry

South Korea's Library Status

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

Libraries form the base of the public's reading activity. They also play a role in the publication market as they buy various reading materials to provide to the public. According to the 2017 South Korean Library Almanac by the culture ministry and the Korean Library Association, there were three national libraries in South Korea as of end-2016, 1,010 public libraries(92 children's libraries), 5,914 small libraries, 48 libraries for the disabled, 53 libraries in correctional facilities, 1,877 adjunct libraries(check), 461 university libraries(221 in four-year institutions), 11,625 libraries in elementary, middle and high schools(6,132 in elementary schools, 3,152 in middle schools and 2,341 in high schools) and 602 specialized libraries. In total there were 21,593 libraries nationwide. If you look at just the numbers they may seem large, but there is a Korean aspect that needs to be considered. Aside South Korea's

basic library law, there are other laws that promote small libraries, libraries in schools and libraries in universities. The term ‘small libraries’ was designated by law in 2009 and refers to libraries that are smaller than public libraries designated by the basic library law. They are funded by provincial governments and there are 1,403 publicly funded small libraries and 4,511 private ones. According to the residential property law in South Korea and regulations regarding residential area construction, apartment complexes that have more than 300 households are required to have a small library and these take up 32.1 percent of the whole small library count. Also, readers of this piece will have noticed the number of military libraries is not small, mostly due to the fact that South Korean men are required to serve in the military as the country is technically at war with North Korea.

The number of public libraries in South Korea has risen 28 percent over the past 5 years. This is thanks to government policies to boost the number of libraries in the country overall, as well as increased demand from the public for libraries with better facilities and more spending power by provincial governments. This trend is expected to go on for the foreseeable future. Libraries in South Korea tend to have a variety of resources in addition to paper books, like electronic books, movies and audio books. They also have educational, liberal arts and cultural programs as well. If health centers in the U.K. and Japan usually take on the responsibility of running book start programs, libraries in South Korea play a central role in those types of projects.

However, compared to advanced countries, South Korea still has a

way to go when it comes to the number of public libraries compared to the size of the population. For every single public library, there are 51,184 South Koreans, which is five times the number of that in Germany(10,595). Also, for every person in South Korea there are 2.0 books available in libraries, which is smaller than Japan's 3.4 books per capita. The number of libraries, librarians and books is also still insufficient. As a result, South Korean publishing companies and reading-related entities request public libraries secure enough funding to buy the latest releases every chance they get, but it has been a slow process. In the case of university libraries, the usage of their databases of academic papers has been skyrocketing, leaving little money for colleges to invest in books. Two-thirds of university library spending is said to be set aside for academic papers.

Another task for libraries is hiring enough librarians. Just 57 percent of the nation's elementary, middle and high schools have full time staff who manage their libraries while nationwide, the number of librarian teachers stands at only 899, which falls short of 8 percent when compared to the number of schools nationwide. This all makes for a difficult situation for school libraries. In small libraries, 37 percent are completely unmanned while military and correctional facilities do not have professional librarians in their facilities. There is a need for the improvement of the quality of libraries in South Korea and not just the headline number.

This may leave one wondering about the actual usage of libraries in South Korea by the public. When looking at the results of a survey by the South Korean culture ministry on South Koreans'

reading statuses in 2017, 83.5 percent of students in elementary, middle and high schools used their school libraries. The usage rate of public libraries by these students was at 63.0 percent. However, only 22.2 percent of South Korean adults were found to be using public libraries and that number is on a declining trend. Users of libraries were found to be visiting libraries an average of 2.5 times per month. Students or adults in their 20s who use libraries go to them for study and learning materials rather than reading or borrowing books. It is not difficult to find South Korean studying in libraries even today, among desks with partitions. They also never browse the libraries' bookshelves. This has compelled some to promote the original role of libraries.

Those involved in the public library system currently hold various programs involving lectures, reading, creating, culture and club activities in order to draw the public in and make libraries a central location for members of the public. Some libraries have extended their hours, and some regional locations use libraries for civic activities. The government has been actively providing funding for humanities programs in libraries like lectures by book authors. South Korean libraries have shown incredible development when it comes to numbers over the past decade, but there are hurdles up ahead if the quality is also to improve.

Best Seller

Aggregate Data for June

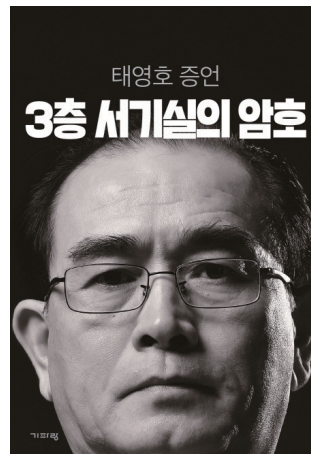
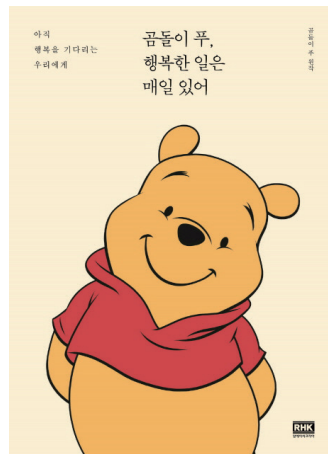
South Korea's June Bestsellers

Written by Kim Hyun-jung

(Brand management team, Marketing support division at Kyobo Book Centre)

Pooh Bear, Happiness Happens Every Day(RH Korea), which has sparked a surge in popularity for famous character-led essay collections hopped back into first place on the bestseller list in June. North Korean defector Thae Yong-ho's *Cryptography From the Third-Floor Secretariat*(Guiparang), snapped up by senior readers thanks to volatile inter-Korean issues, slipped to third place. *Every Moment Was You*(Wisdom House) stepped up to second place. Written by Ha Tae-wan, who was propelled to fame by his social media accounts, the book saw demand after a character in a popular television drama was featured reading the book.

In this age of social media, so much data is produced and



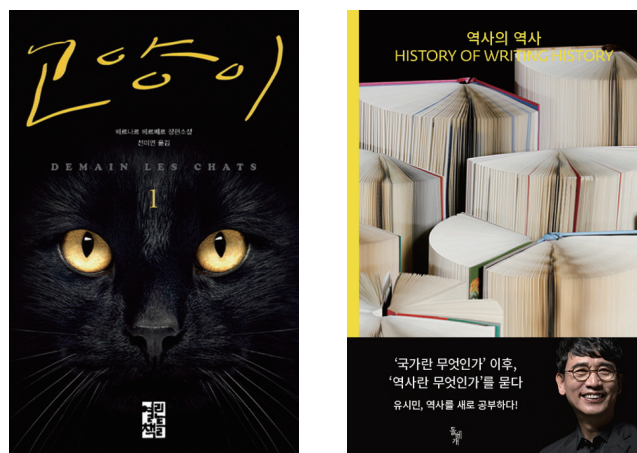
shared at a breakneck pace, but the influence of television is still prominent. Books that see a sudden jump in popularity usually do so after readers receive information on the book from television. For television adaptations, viewers take an interest in the original work. For instance, the original work for television drama *What's Wrong With Secretary Kim* (Gaha Books) and *Miss Hammurabi* (Munhakdongne) by Moon Yoo-seok both saw a jump in sales after their adaptations aired. The latter was especially popular as it was based on a novel written by a South Korean judge who was also involved in the scripting process. Moon's previous work, *Individualist Declaration* (Munhakdongne) also gained in popularity, climbing to 12th place on the bestseller list.

Bernard Werber's *Demain Les Chats* (Open Books) has seen steady demand thanks to the author's sturdy fan base. Werber is well known in South Korea for his imaginative novels that address a number of topics like science, philosophy and history. Over the

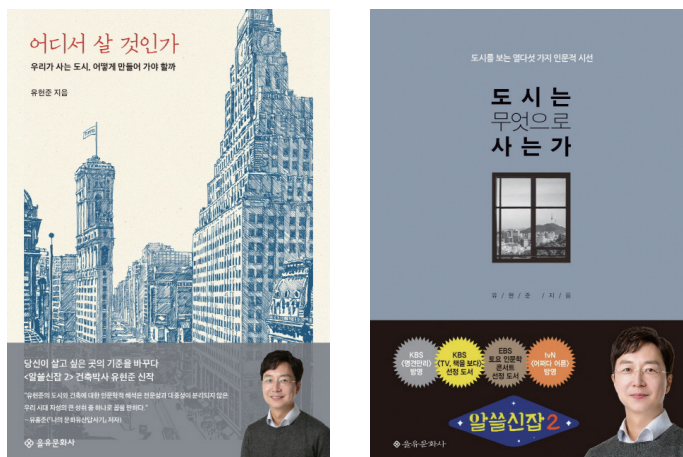


past months, South Korean and Japanese authors like Cho Nam-joo or Keigo Higashino had taken up slots on the bestseller list, but in recent weeks, French and English novels have climbed up the rungs.

Rhyu Si-min's *History of History*(Dolbegae) was popular from the get-go, with pre-orders surging. As soon as it was published, it reached sixth place on the monthly bestseller list. Rhyu has



steadily published books on humanities, history and culture after he retired as a politician and became a full time writer. He has also been making frequent appearances on television programs that address political issues, making him the most-wanted celebrity for television show producers. Rhyu also meets his readers frequently outside the television studio, at lectures or book readings, creating opportunities for South Koreans to read and learn about history which can be a difficult topic for some.



Following these writers on the bestseller list would be *Where Will You Live* (Eulyoo Publishing) by architect Yoo Hyun-jun in seventh place. After Yoo appeared on a television entertainment program, readers began taking an interest in his work, including *What Cities Thrive on* (Eulyoo Publishing) which was published before this recent publication. Yoo's books are currently loved for their view on architecture that affects lives and on space in general.

<Top 10 Bestsellers>

No.	Title	Writer	Publisher	Genre
1	<i>Pooh Bear, Happiness Happens Every Day</i>	Winnie the Pooh Original Works	RH Korea	Poems /Essay
2	<i>Every Moment Was You</i>	Ha Tae-wan	Wisdom House	Poems /Essay
3	<i>Cryptography From the Third-Floor Secretariat</i>	Thae Yong Ho	Guiparang	Society /Politics
4	<i>Demain Les Chats 1</i>	Bernard Werber	Open Books	Novel
5	<i>Pooh Bear, It's OK Not to Hurry</i>	Winnie the Pooh Original Works	RH Korea	Poems /Essay
6	<i>History of History</i>	Rhyu Si-min	Dolbegae	History /Culture
7	<i>Where Will You Live</i>	Yoo Hyun-jun	Eulyoo Publishing	Humanities
8	<i>How To Respond Smiling To A Rude Person</i>	Jeong Mun-jeong	Gana	Poems /Essay
9	<i>I Have Decided To Live As Me</i>	Kim Su-hyun	Maumsup	Poems /Essay
10	<i>Ji-young Kim Born in '82</i>	Cho Nam-joo	Minumsa	Novel

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

趋势

韩国文学奖

作者. Jang Eunsu(编辑文化实验室代表)

韩国作家的职业生涯一般都是从短篇小说开始的。每年1月1日，韩国的主要报社会在版面上介绍‘新春文艺’大赛所选拔出来的短篇小说、诗、评论和童话。从1925年《东亚日报》开始之后至今几乎维持了一个世纪，韩国的主要作家都是通过这里登坛的。韩国的文学编辑者们在年初都会先阅读作品，之后评价新人作家的文学潜力并约作家见面。作家们也认为奖金500万韩币的新春文艺是登坛的重要机会，也觉得非常自豪，因此很多人为了成为获奖者，修炼很长一段时间。

《文学和社会》、《文学村》、《创作和批评》、《现代文学》等主要文学杂志上也进行大赛形式的新人奖活动。很多韩国作者的文学生涯都是通过这一方式开始的。因版面性格上的差异，新春文艺一般会选出对于过去文学读者来说比较熟悉的作品，但新人奖一般会按照各文艺杂志的个性来选出有创新性和实验性的作品。还有一种独特的形态是专门选出大学生作品的新人奖，就是从2002年大山文化财团与创批共同运营的大山大学文学奖，金爱兰、Yoon Go-eun、Jung Han-ah等作家都是通过这一奖项走进文学道路的。

一般情况下我们所说的‘登坛’是通过前辈作者、评论家和文学编辑者的评审证明文学能力的行为，除了新春文艺以外大部分是通过长篇小说大赛来证明自己。自1977年开始民音社举办的‘今天的作家奖’作为长篇小说征集活动，对象不限于新人，而是以未发刊的所有长篇小说作为对象，因此已经登坛的作家通过这一平台



可以证明自己的长篇创作能力。奖金金额最低3000万，最多一亿韩元。虽然奖金很重要，但更有意义的是可以通过著名文学出版社来出版自己的长篇作品。韩民族文学奖、文学村小说奖、创批长篇小说奖等仍然持续发表着在文学领域受关注的作品。

从1996年韩民族报社举办的韩民族文学奖(韩民族出版社)发表的作品有朴玟奎『三美超级明星队最后的球迷俱乐部』、Seo Jin『Welcom to Underground』、Shim Yun-kyung『我的美丽庭院』、Yoon Go-eun『无力综合症』、Chang Kang-myung『漂白』、Choi Jin-young『擦肩而过的那少女的名字』等，最近期获奖的作品是Kang Hwa-gil『别人』。

从1995年开始文学村出版社举办的文学村小说奖，是这一时代作家登坛的重要平台。获奖作品有Kim Un-su作家的『cabinet』、Eun Hee-kyung『鸟的礼物』、Jeon Kyung-rin『任何地方都不存在的男人』、赵南珠『倾听』、Chun Myung-gwan『海豚』等，近期获奖作品有Hwang Yeo-jung『阿尔及利亚的幽灵们』。从2007年创批出版社举办的创批长篇小说奖获奖作品有Seo Yu-mi『潇洒的一步』、Jeong Se-rang『这么近距离』等。

挖掘Yi Mun-yol、Cho Sung-ki、Lee Hye-kyung、Lee Man-kyo等作家的‘今天的作家奖’从2015年开始改变，不是以征集作品的方式进行，而是像法国的评选活动一样，针对已出版的作品给予荣誉的方式。获奖作品有Gu Byung-mo的『希望不止是我』(moonji)、Chang Kang-myung『跟帖部队』(银杏树)、赵南珠『82年生金智英』(民音社)等，通过这一文学奖很多年轻作家的优秀作品得以向文学界介绍。

韩国文学界非常喜欢短篇小说，发表月刊和季刊的主要文艺杂志中，每一期都会发表4~7篇短篇小说。并且有很多一年一次选出最优秀作品的文学奖，其中包括从1956年开始到至今具有很长历史的现代文学奖以及李箱文学奖和黄顺元文学奖等，这些有权威的出版社以及作品获得了读者们的好评。与海外的文学奖不同的

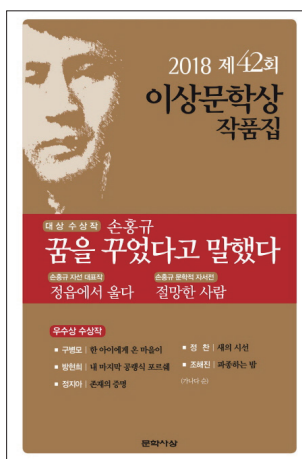
是，每年文学奖获奖作品会与候选作品一起以作品集的方式进行出版。

每个文学奖不是以差异化的文学观评选作品，而是集中看重‘文学性’，因此有名的作家大部分都获得过数个著名的文学奖。也就是说获得过多次短篇小说文学奖的作家，大部分是韩国文学界比较看重的作家。原则上来说一部作品获奖次数会限制在一次，但候选作品则没有限制，因此通过文学奖作品集可以看到所有主要作家的作品。

现代文学奖由韩国历史最悠久的文艺杂志《现代文学》举办。评选领域分为诗、小说、评论三个部分。获奖者有金英夏, 朴景利, 朴婉绪, 成硕济, 孙昌涉, 申京淑, 尹大宁, 李文烈, Lee Seung-woo, 李祭夏等。近期的获奖作品有片惠英作家的「少年易老」、金采原作家的「Berlin Phil」、Kim Kum-hee「国际象棋的一切」、Kim Seong Joong作家的「继承」。

李箱文学奖由《文学思想》举办，是1977年为了纪念韩国现代主义文学的开拓者-李箱而设立的。李箱文学奖不仅给优秀作品进行颁奖，还会把候选作品和获奖作品汇集后制作成一本作品集，因此每年一次出版的小说集长期以来获得众多文学读者的喜爱。主要的获奖者有金承玉, Kim Yeon-su, 朴玟奎, 申京淑, 吴贞姬, 殷熙耕, 李文烈, 李清俊, 韩江等。近期获奖作品有Kim Soom的「有关根的故事」、Kim Kyung-uk作家的「天国之门」、具孝书作家的「风景声音」、孙洪奎作家的「说做梦了」。

黄顺元文学奖是为纪念黄顺元小说家的文学功绩，韩国新闻报社《中央日报》从2001年开始举办的。每年7月，主要文学评论家以及小说家每人推荐当年发表的10部作品，拿票最多的30篇作品为预选作品。之后通过评审委员的讨论选出10篇入选作品后，最终选出获奖作品。主要获奖者有金英夏、金源一、金薰、朴婉绪、Yoon Sunghee、Lee Seung-woo、河成兰等。最近期获奖的作品有韩江的「一个



雪花融化的时间」、Chung Yong-joon作家的「散步宣陵」、Lee Ki-ho作家的「Han Jung-hee和我」。

还有一个文学奖是专门给予登坛不到十年作家的奖项。其中有2010年开始文学村出版社举行的文学村年轻作家奖和文学与知性社运营的文知文学奖。文学村年轻作家奖的大奖获奖者有Kim Kum-hee、Son Bo-mi、Lim Hyun、郑智敦、Hwang Jung-eun等。2018年的获奖作品是Park Min-jung作家的「Cecile, Joo-hee」。文知文学奖的大奖获奖者有Kim Tae-yong、Park Sol-moe、Yoon Yi-hyung、Lee Jang-wook、郑智敦、Park Min-jeong等。2017年获奖作品是Paek Su-rin作家的「夏天的联排住宅」。通过这两个文学奖可以认识到很多富有实力的年轻作家。

围绕诗和小说两个领域，由创批出版社运营的申东晔文学奖广泛来说也属于这一领域。这一文学奖是为了纪念申东晔诗人的抵抗精神，制定于1982年，刚开始只是选拔有实力的作家，为了让这些作家可以专心去写作而提供的‘创作基金’，但目前的运营方式改变为同时发表获奖作家和作品。获奖的主要小说家有孔善玉、金美月、金爱兰、朴玟奎、李文求、金成太、Cho Haejin、千云宁、Choi Jin-young、玄基荣、Hwang Jung Eun等。Kim Kum-hee作家的「多愁善感也是一两天」，Kum Hee作家的「世界上没有的我的家」，Kim Jeong-ah作家的「刺」。

韩国的文学奖大部分是直接和出版资本相连接在一起，但是像韩国日报文学奖、东仁文学奖等主要新闻社所运营的文学奖项，以及大山文化财团运营的大山文学奖等都不是以出版长篇小说或出版作品集为目的，而是以已经出版的作品为对象评价其对文学艺术的贡献，并给予荣誉和奖金。

韩国日报文学奖倡导超越商业性和文坛分派的纯文学性，是《韩国日报》在1968年以鼓励作家创作为目的制定的。过去评审作品中包括中短篇小说，目前的评审对象是已经出版的作品。这一奖项被认为是年轻作家最想获得的文学奖。主要获奖者有Kwon Yeo-sun、金劲旭、金爱兰、裴琇亚、成硕济、申京淑、李起镐、李文求、李仁星、李清俊、李惠敬、河成兰、Han Yu-ju、玄基荣等。近期或将作品有全成太作家的『两次的自画像』(创批)，Yoon Sunghee作家的『枕头』(文学村)，Chung Se-rang作家的『fifty people』(创批)。

东仁文学奖是1955年为了纪念日占时期的金东仁小说家制定的。中间有几次中断之后，从1987年开始由韩国最大的新闻社《朝鲜日报》负责。评审过程是文学奖评审委员每月通过读书会来筛选已出版的长篇小说和短篇小说，之后在新闻报纸上刊登选择作品的理由。到了秋天会再筛选进入决赛的作品，之后通过更深入的讨论来选择最终的获奖作品。获得过奖项的作家有具孝书、金声翰、金英夏、金薰、鲜宇辉、成硕济、李文烈、Lee Seung-woo、李浩哲、赵世熙、崔仁勋、片惠英等。近期获奖作品有Kim Jung-hyuk作家的『用假臂的拥抱』(文学村)、Kwon Yeo-

sun作家的『你好，酒鬼』(创批)、金爱兰作家的『外面是夏天』(文学村)。

大山文学奖是‘大山文化财团’为发展创作文学并提升韩国文学的国际化而制定的文学奖。评审的是两年内发表的作品，在诗(时调)、小说、戏剧、评论和翻译领域各选择一部作品进行颁奖。大山文化财团一直对韩国文学的翻译出版有贡献，并对诗、小说和戏曲获奖作品提供海外翻译出版的资格。主要获奖者有具孝书、Kim Soom、金衍洙、金仁淑、金周荣、朴馨瑞、Lee Seung-woo、李清俊、Jung Young Moon、黄皙暎等。近期获奖作品有Hwang Jung Eun作家的『继续去做』(创批)，Kim Yi-jeong作家的『幽灵的时间』(实践文学社)，Son Bo-mi作家的『Dear Ralph Lauren』(文学村)。戏剧部门获奖者有Go Yeon-ok、Park Geun-hyung、Bae Sam-sik、吴泰锡、李康白、Lee Man-hee等，近期获奖作品有Kim Jae-yub作家的『不在场证明编年史』，Chang Woo-jae作家的『不亦快哉』。获奖的诗人有高银、金思寅、金春洙、Paek, Mu-san、申庚林、李晟馥、Lee Jangwook、Jin Eun-young、崔胜镐、黄东奎、黄芝雨等，近期获奖作品有Seo Hyo-in诗人的『丽水』(文学和知性社)。

韩国的诗人也与小说家一样，会通过新春文艺和文艺杂志新人奖登上文坛。

金洙暎文学奖是为了纪念代表韩国现代诗的金洙暎诗人的文学精神，由民音社在1981年制定的文学奖。文学奖刚制定的时候只对出版的诗集进行颁奖，但从2006年开始通过大赛形式进行后，也给年轻诗人提供了获奖的机会。主要获奖人有Kim Kyung Ju、Kim Ki-taek、金惠顺、宋灿镐、李晟馥、蒋正一、赵鼎权、崔胜镐、Hwang In-chan、黄芝雨等。2017年获奖的是文甫荣作家的『书柱子』。

露雀文学奖是2001年为纪念洪思容而制定的。选拔的作家一般是写作‘挑战性诗



作’的年轻诗人，从这一文学奖可以预见韩国现代诗未来的风向标。主要获奖者有Kim So-yeon、金幸淑、文泰准、孫宅洙、慎鏞穆、Shim Bo-Seon、李文宰、Lee Yeong-gwang等。2017年获奖作品是洪申善诗人的「在合德路上」。

谈到文学奖我们不能不提到对韩国文学现代化有极大贡献的金素月 and 徐廷柱，目前也有为纪念这两位而制定的文学奖。首先金素月文学奖是从1986年开始由《文学思想》，未堂文学奖自2001年开始由《中央日报》举办(包括黄顺元文学奖)，特点在于会把获奖作品和候选作品汇集后进行出版。未堂文学奖的主要获奖者是Kim Ki-taek、Kim Un、金幸淑、金惠顺、Moon Taejun、Lee Yeong-gwang、郑玄宗、崔胜镐、황병승、黄芝雨等，2017年获奖作品是Park Sang-soon诗人的「无穷无尽的颤抖，无穷无尽的拥抱」。素月诗文学奖的主要获奖者有金龙泽、罗喜德、文贞姬、文泰准、宋秀权、吴世荣、李晟馥等，2017年获奖作品是俞弘浚作家的「北川乌鸦」。

金达镇文学奖是1990年为了纪念金达镇诗人而制定的。选拔的作品主要是在物质主义现代生活中体现精神主义的作品，分为诗和评论两大部分。主要获奖者有金明仁、罗喜德、文寅洙、宋在学、吴世荣、李文宰、赵鼎权、郑玄宗、崔正礼、黃東奎等。2017年获奖作品是李健清诗人的『马戏团后院有一匹马』(抒情诗学)。

万海文学奖是1974年由创批出版社为纪念诗人、独立运动家韩龙云先生而制定的。这一文学奖不分诗、小说、评论和纪实等领域，只要是三年内出版的作品就可以。主要获奖诗人有高银、金芝河、Paek, Mu-san、申庚林、Lee Si-young等。小说获奖者有孔善玉、金英夏、朴婉绪、申京淑、Yun Young-su、李文求、韩江、玄基荣、黃皙暎等。2017年获奖作品是金正焕作家的『刻在我身体中的地名』(文学村)，获得特别奖的是记录1980年5月光州军事政变的『超越死亡超越时代的黑暗』(创批)。

除了这些文学奖之外还有很多，没有办法一一进行说明。据统计，韩国的文学奖超过250个。其实制定一个文学奖后选出优秀作家和诗人不是什么难事，但对于像韩语这样的少数语言，按照文学奖运营的宗旨来选拔独特的作家或诗人就不是简单的事情了。韩国的很多优秀文学奖都可以反应出韩国文学的独特性，希望今后可以出现更多富有个性的文学奖。

韩国出版业

宁静的一天，看一本长篇小说如何？

GOZKNOCK ENT

这里有一名猎人。找到合适的主题，收集并打猎之后料理为一盘菜肴。他们为了找出好主题有时会成为观察者，有时又会成为探险家。每次看到GOZKNOCK ENT都会不知不觉想起猎人。GOZKNOCK ENT设立仅有两年，但基于稳固的读者群，目前已被称为“绝对相信的类型文学”。在内容(contents)这一花园里就像聚宝盆一样不断创造出新的‘影像作品的原著小说’。以下是我与公司的代表Bae Seon-a进行的一问一答式采访内容。

* 照片. GOZKNOCK ENT

作者. Jihye Gwon

韩国出版文化产业振兴院(以下韩)

请您介绍一下GOZKNOCK ENT是什么样的公司？

Bae Seon-a代表(以下裴)

我们公司不仅是专门创作‘影视作品原著’的公司，也是长篇小说的专门出版社。公司的名字来源于形容词‘宁静’和Entertainment的缩写ENT。在名字中可以感觉到翻开书本的同时，就会给你带来平稳及宁静的心态，让你全身心投入到书本当中。后面的ENT不仅象征着有趣的内容，还意味着‘故事是娱乐内容的开始’。公司的主要业务可分三大类，出版和连载作品、著作权的后续签约和教育作者。我们作为专门开发影像原著IP(知识产权)的公司，其中最重要的课题就是提供优秀作品和培养优秀作家。



韩

有哪些作品可以代表GOZKNOCK ENT？

裴

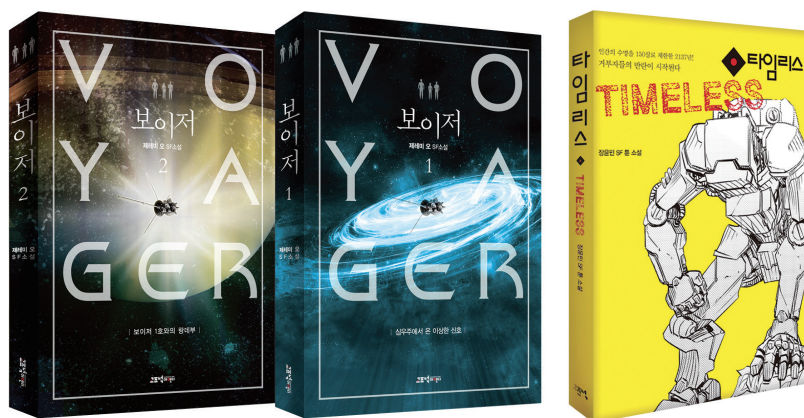
代表我们公司的作品很多，首先要介绍的是在奠定公司基础的过程中扮演重要角色的历史虚拟小说，我们通过《私酒》和《直笔》确信的‘小说影视化’所带来的价值。以这为出发点，后来我们开始思考‘如果把作品拍摄为影视作品，人们最喜欢的领域会是什么？’，这就是‘K(韩国)-惊悚’的诞生，也是我们最重视的领域。

喜欢我们作品的读者把我们称作为‘值得信赖的K-惊悚，GOZKNOCK ENT’，基于读者们的厚爱，我们也取得了相应的好成绩。



▲GOZKNOCK ENT의K-惊悚系列

自从把业务范围扩大到网络小说之后，开始做起了‘爱情’小说作品。我们把它称作为‘G爱情’，G代表着 GOZKNOCK ENT。爱情小说也通过网络小说和网络漫画受到读者的喜爱。最后要介绍的就是SF作品，这也是我们今后想要扩大的领域，像中国和美国这样规模较大的地方对此需求会比较多一些。所以每次遇到好作品(像《航海者》)，我们都会为了在国内外市场得到认可而努力。



▲GOZKNOCK ENT의SF类型文学

韩

请问可以与优秀作家进行合作的秘诀是什么？

裴

我们的目标是建立100名国内作家群，目前我们正与韩国内容振兴院(KOCCA•故事作家登坛项目)，首尔产业振兴院(SBA•网络影像小说创作家)共同开设教育课程，培养学生的写作潜力。

国内严重缺乏系统化的作家教育项目，因此我们从一开始设立公司就为构建教育体系而做出了很多的努力。我们认为积极培养并挖掘有潜力的作家，并通过教育实现价值也需要一些战略措施。我们通过一系列的教育活动，先了解作家的类型后找出符合他的类型小说，通过集中发展作家的强项创作出作品。通过这一系列过程可以让这些作品制作成为电影、电视剧和漫画。



▲‘2018网络影像小说作家’课程-作家教育

惊悚类作品最重要的就是故事的结构，因此以50~100页为单位进行作品的验证，即使已经写到500页，如果被認為结构不明确的话也得重新开始。好的作品就是这样，要从策划阶段开始致密的写作才可以。我们公司最大的竞争力就是与作家之间的紧密合作来开发故事内容的良好体系。尤其从事于影像业的PD，對故事产业的要求非常高，因此如果想创造出可以满足他们的IP,没有完善的开发体系就无法持续产出优秀的作品。

韩

遇到什么样的作家会觉得很‘幸福’？

裴

有些人开玩笑说这世界上可以分三种人，男、女、作家。(微笑)其实在某些角度上我同意这个观点，因为作家确实有一般人没有的独特思维。我认为这也是值得尊重的一点，我希望所有的作家都可以看到自己的潜能，进而最大限度使用自己的能力。GOZKNOCK ENT是鼓励作家，并可以让他们发挥出自己潜力的出版社。

最印象深刻的是作家在写完作品之后会说“没想到自己有这种能力，能够创作出这么优秀的作品”，其实这也是我们感受到的部分。当看到粗旷的写作风格读起来却非常有节奏感，作品的完成度比想象的要更好时，作为编辑会

感到很高兴。取得好成绩的作家往往会很容易有下一次的签约。

有时还会带来第二次版权契约或翻译出口。有些作家说“没想到作为新人作家可以取得这么好的成绩，非常感谢共同付出努力的编辑策划者。以后我就专心写作了，剩下的部分就全靠公司了！”。每当听到这种话心里就会感到很自豪，也会鼓励自己更加努力工作。(微笑)其实合作也需要心心相通，我们付出的努力往往与成绩是成正比的。



▲代表性历史虚拟小说，私酒(左)，直笔(右)

韩

GOZKNOCK ENT通过参加许多国际活动获取了很好的成绩，请对此介绍一下。

裴

公司获取的成果中最有代表性的是在釜山国际电影节Book To Film(亚洲影片市场)连续四年(2014年~2017年)获得了奖项。被选为Pitching(投资说明会的一种)的四个作品中，有三个已经完成了电影版权契约。去年Lee Jeong-yeon作家的《私酒》获得了新人创作者奖，这一奖项是颁给最适合影视化的作品。通过这一奖项不仅《私酒》成名，也得以让更多人认识我

们公司。我认为之所以可以取得这么好的成绩，是靠编辑策划者们的热情和努力。不仅如此，我们也为了获得奖项事前进行很多准备。



▲意乱情迷(左), 姐妹(右)

除外我们还参加了KOCCA主办的K-story项目，其中2016年介绍到日本的作品《姐妹》与日本的‘文艺春秋’出版社签署了合约，即将出版翻译版。2017年介绍到中国作品《意乱情迷》，受到中国唯一上市的以文学内容为基础的民营出版社，thinking them文化公社旗下的thinking them电影公司所关注。

韩

请介绍一下即将出版的一些作品。

裴

我们正在同时计划出版四部韩国惊悚作品。第一本是出版《陨石猎人》Kim Yong-tae作家的另外一部作品，是以音乐为题材的惊悚作品。第二本是《直笔》作家Ju Jin的科幻惊悚。第三本是通过《爸爸香气酒香气》获取‘具常文学奖’年轻作家奖的获奖者-Kim Ju-ang作家的政治惊悚作品。还有第四本是

已经第七次出版惊悚作品的Kim Ji-yeon作家的《红帽子》(引用残酷童话的家庭惊悚作)，这本书即将出版。这些作品的准备时间都很长，我们也非常期待市场对这些作品的反应。

韩

请问今后的计划以及方向是什么？

裴

今后的计划就是想成为创作最优秀娱乐内容的公司，最近甚至有些电影界人士会先认出我们。我们在故事内容影视化这一行列，是比较有专业经验的出版社，因此我们也希望可以创作出国际化的内容(Global Content)。我们希望今后可以把国内作家的小说翻译出版到国外，并且把它拍摄为电影或电视剧。我们最终的目标是把韩国的惊悚小说带到惊悚类小说的发源地-日本以及美国、中国、法国等国家，让世人都能喜欢上韩国的惊悚小说和爱情小说。

为此我们要挖掘更多像海底珍珠般的新人作家。之后还要和作家形成很好的信赖关系，共同合作。我们工作的价值体现在把原著IP发展成为国际内容。



▲清溪山庄的审判(左)，李善同清洁中心(右)

韩

最后请向我们海外的读者介绍几本公司出版的书吧。

裴

2016年与日本出版社签约的作品《姐妹》今年在日本出版。刚开始人们的反应是‘韩国也有惊悚作品？’，但后来这部作品打破了人们的这种观点，目前反应非常好。希望以此为契机，在惊悚类小说的原始国家-日本，可以介绍我们的公司以及韩国惊悚作品系列。

还有《清溪山庄的审判》这部作品在不久前举办的纽约Rights Fair中引起美洲购买商的关注，也值得期待今后会以什么样的影像内容出现在人们面前。《李善同清洁中心》今年初已与台湾高宝出版社签署了合约，同时也与印尼M&C Comics签署了契约，这一定程度上促进了韩流的发展。这部作品已经签署了影像化版权合约，因此今后的发展值得期待。



▲G爱情 - 我的傲娇坛子



▲G爱情系列

历史爱情小说《我的傲娇坛子》和《风之丘》也都已经翻译出版到亚洲各地区。《我的傲娇坛子》是与M&C Comics、《风之丘》是与印尼Haru出版社签署了出版合约。

中国出版市场其实存在一些障碍。《意乱情迷》这部作品通过Pitching介绍到中国之后反应很不错。目前国内这部作品的网络漫画已经开始连载，希望今后国内外更多读者可以感受到GOZKNOCK ENT的魅力。

热点

通过书扩大思维和世界

2018首尔国际图书展，“扩大-new definition”

文章. Lee Jung-hwa

今年迎来第24届的‘2018首尔国际图书展’，从6月20日(星期三)至6月24日(星期日)在首尔COEX成功落幕，举办的主题为“扩张(new definition)”。本次图书展中，国内馆共有234家参加，国际馆包括作为主宾国的捷克，还有法国、美国、日本和中国等32个国家的91家出版社参加。展览中进行各种符合本次主题的研讨会、论坛及特别的活动和策划展。现场有数不清的书和富有个性的展区，以及著名讲师的演讲等丰富的活动吸引着众人的眼球。只要是喜欢书的人，都会满足2018首尔国际图书展所准



备的活动。其中最值得关注的是‘夏天，第一本书’特别图书展及符合本次主题的论坛。接下来将围绕‘扩张’这一主题，以轻小说庆典(LIGHT NOVEL FESTIVAL)为主来介绍首尔国际图书展的各方各面

特别图书展‘夏天，第一本书’

本次图书展中进行的特别策划活动‘夏天，第一本书’是首次举办的活动。活动中将介绍首次揭晓的十本新刊(柳時敏《历史的历史》(dolbegae)，金仁淑《仅有一天的永远的夜晚》(文学村)，Lee Yeong-do《Over The Choice》(goldenbough)等)，并在各出版社的展区安排作者与读者见面。时隔十年发表新刊的Lee Yeong-do作家是奇幻小说的巨匠，在此次活动中读者们为了拿到李作家的签名排了很长很长的队伍。不仅如此，柳時敏作家的新刊纪念签名会，因为时间和场地问题临时改变为拍照活动，为了与作家拍照很多人都拿号排队等候。获得李箱文学奖、现代文学奖、黄顺元文学奖、东仁文学奖等多数文学奖的金仁淑作家签名会上，很多粉丝为了见作家一面而来到现场，我们从中可以看到读者对韩国文学的关注程度



相当高。此外还可以见到金瑋桓《如此崇高的恋爱》(booksfear), Lee Seung-woo《流泪忍泪》(maumsan), Choi Min-seok《苦恼于小说与：貌似粗略，但却是很真诚的回答》(vichebook), Choi Ki-hong《如果痛也说不出痛：面对情感的课程》(社会评论), Kwak Ah-ram《虽然最终没能成为纽约人》(artbooks), 丁柚井/Ji Seung-ho《丁柚井，讲故事》(银杏树), Kim Eun-sil及他人共著《做出更好争论的权利》(humanistbooks)共10本新刊及作家。

韩国文学，遇见作者

引领着韩国文学的Kim Geum-hee、丁柚井、BYUNG MO-KU、赵南珠、Chang Kang-myung等年轻作家，在各出版社的展区通过签名会与读者进行交流与互动，度过了非常有意义的时光。本次图书展周末期间的特别策划环节‘夏天，第一本书’签名会正式开始后，现场人山人海到无法自由走动，充分体现出了读者对国内作家的关注度。





核心论坛：书、人、未来

此次图书展的核心论坛‘书、人、未来’，讨论了今后如果人工智能可以自我写作，人与书的关系将会走向何方？论坛中针对急剧变化的时代中书会受到什么影响一题，深入交换了意见。Lee Sang-gil教授(延世大学交流(communication)研究生院)作为主持人举办的此次论坛，包括Lee Jin-kyung(社会学家)，Kim Sang-wook(物理学家)，Jeong Yeo-wool(作家、文学评论家)共有100多人到现场参与。为了没能来到现场的人群，讨论者们概括总结了主要内容。

“书的未来和过去，为了读不了的书”

Lee Jin-kyung社会学家以“书的未来和过去，为了读不了的书”为主题，说明了对书的哲学观。虽然大部分人认为今后出版产业会很艰钜，但学者认为尽管这样，仍然会有很多人希望通过书来获取信息，到了那样阅读将会是真正有意义的行为。

“书从哪里来，在哪里，将走向何方？”

Kim Sang-wook物理学家以“书从哪里来，在哪里，将走向何方？”为主题，指出了为了预见书的未来，首先需要从历史的角度理解它的过去。虽然我们不知书今后会

走向何方，但我们要知道书不仅仅是记录的媒介，需要从‘理解人与书的关系’、‘人通过书获取什么？’、‘书蕴含着什么？’等角度认真思考这一问题。

“为了纸质书与电子书、有声书的创造性共存”

Jeong Yeo-wool作家在论坛中指出电子书与有声书可以弥补纸质书的携带问题，并且电子书和有声书的发展并不代表纸质书的危机，相反地纸质书的原始感会随着时代的发展，呈现与电子书和有声书的共存关系。

国际论坛-数字时代中的著作权：作者与出版社的权利

此次首尔国际图书展的国际项目是论坛-‘数字时代中的著作权：作者与出版社的权利’。随着数字社会的来临出现很多新媒体，文化艺术领域也把文学作品使用到新媒体中。虽然读者可以通过各种渠道方便地接触文化内容，但随之也出现侵犯著作权利的非法行为，因此能够维护著作者利益与权利的收费体系变得更加复杂。因此邀请了有关海外著作权机构的负责人-Kim Myung-hwan所长(大韩出版文化协会



政治研究所)进行了以‘数字时代的著作权’为主题的论坛。接下来将为没能来到现场的读者介绍主要内容。

“好、坏、丑陋的世界著作权趋势”

国际出版商协会秘书长胡赛·博基诺(Jose Borghino)通过“好、坏、丑陋的世界著作权趋势”说明了核心焦点。他认为稳定并严厉的著作权法、坚实的基础、政府的参与是好的趋势，反对著作权的非政府机构活动则是坏的趋势。此外，认为围绕大众权益的著作权争论会带来负面的结果，并且通过改变著作权政策获取预算的行为及其他不公正行为是丑陋的趋势。

“出版产业的文化和经济价值”

国际复制权组织联盟(IFRRO)CEO卡洛琳摩根(Caroline Morgan)在论坛中介绍了出版产业的文化和经济价值，同时又指出部分国家的学校、图书馆、企业和政府领域广泛的著作权侵犯问题。他强调为了保护著作权需要实行严厉的规定，并且只有通过合法的方法获取出版权才是各国家出版产业继续发展并创造出新内容的路。

“著作权与著作权集中管理制度”

英国出版社著作权管理机构(PLS)CEO Sarah Faulder通过英国的事例说明了著作权和著作权集中管理制度。通过介绍英国著作权法的过去与现在、受著作权法保护的作品及创作、英国的著作权保护期间、著作权的排他性权力及种类、不受著作权法抵触的种类及范围、出版社著作管理机构的核心作用，指出了韩国著作权相关人士(作者、出版社)可以参考的政策。

特别策划活动‘轻小说庆典’

第三届‘轻小说庆典’展示了过去被认为是次文化的轻小说市场扩大的现状，同时强调了领域的扩张。活动中还准备了平时难以遇见的日本著名轻小说作家和插图画家的签名会，在读者的热烈参与下成功落幕。除外，还销售只有在此次活动中才能买到的限量版出版物和卡通形象商品，也安排了原画展示会等独特的经验。



此次图书展准备了很多丰富的活动，其中包括介绍外国书籍和杂志的国际馆，通过平板电脑阅读书籍的有声书展区，专门介绍杂志的‘杂志的时代’策划展，有关图书的商品活动，宣传一人出版APP的展区，还可以在民族语大词典南北朝鲜共同撰写事业会展区内，就韩国和朝鲜使用的单词进行比较，除外还有向读者介绍书籍的‘阅读的药店’等项目。‘2018首尔国际图书展’通过各种出版社展区和丰富的活动提高了访客的满意度，在记录史上最多的访客数下成功落幕。详细内容请搜索以下官方网站。

2018首尔国际图书展官方网站：www.sibf.or.kr

出口趋势

随时拥有数不清的故事， 河成兰作家

全世界共有七万读者的‘Asymptote’4月号特别号中，介绍了描写巨匠-河成兰作家的代表作《蓝胡须的第一个夫人》(创造与批评社)。以下是与河作家进行的一问一答式采访内容。

作者. Gwon Ji-hye

韩国出版文化产业振兴院(以下韩)

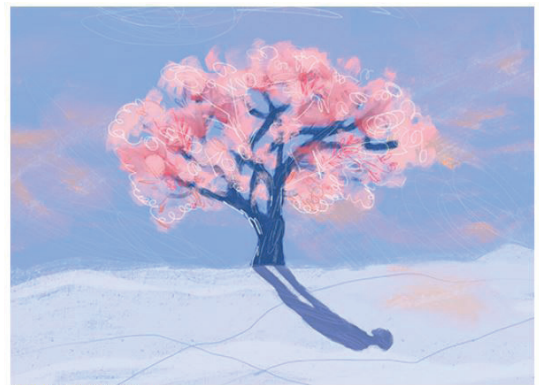
请向海外的出版人士简单介绍一下自己。

河成兰作家(以下河)

从我的短篇小说《草》在1996年首尔新闻新春文艺入选之后，我就一直写作短篇小说、长篇小说和散文。通过新春文艺登上文坛之前约有10年左右的演习写作时间，不仅如此在学校读书的时候也在文艺班练习写作。最近如果写不出来文章时就偶尔会想起中学生时期写小说的时候，也会想起登坛作品《草》。在数年的努力下写出的短篇小说集共有5本，还有4本长篇小说和4本散文集。

Bluebeard's First Wife

Ha Seong-nan



Artwork by Lee Wan Xiang

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韩

最近在英语圈网上文艺杂志‘Asymptote’进行了选拔新人翻译家的征文活动。其中有一部作品就是您写的《蓝胡须的第一个夫人》(2002年作品)，我们认为通过这次机会可以把韩国小说介绍到国外，这个意义非常重大。

河

翻译这部作品的Janet Hong其实从很早就开始为了向海外介绍我与我的同事的小说做出了很多努力，其中值得高兴的是明年将在美国出版小说集《邻居家女人》(创造和批评社)。如果我的作品可以给海外的读者带来感动，那应该都要归功于翻译家Janet Hong。《蓝胡须的第一个夫人》是收录在我的2002年小说集内的作品，因为是很久以前写的小说，所以与近期的小说会有些不同。现在是随时随地都可以获取地球村信息的时代，在时代背景上有很大的差异。如果问我当时为什么会写这部作品，我记不太清楚了。其实我并没有很在意这个消息，但对于翻译家Janet来说，获得这一成果所努力的时间终于有了回报。



韩

您在今年4月通过创批文学杂志《文学3》连载的小说“黑暗是黑暗”成功落幕。请问通过在网络连载小说与读者进行沟通有什么感觉？

河

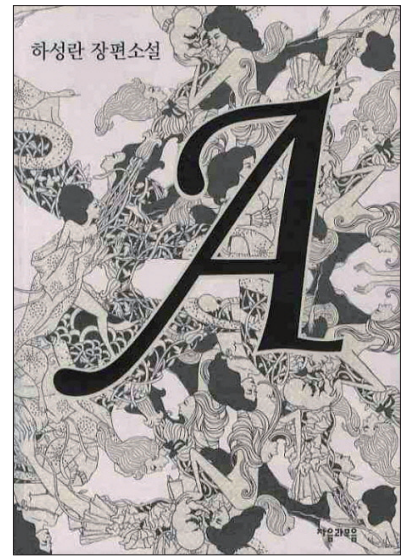
我在Hi-Tel(早期的网路)时期曾有连载长篇小说的经验。比起当时，现在在网上连载小说已经是非常自然的现象。当时连载长篇的时候可以随时看到读者的反应，觉得非常有意思。当然也会不知不觉地看读者的眼色，而苦恼要不要重写结尾。现在不管是纸质书还是网络连载方式，对我来说并没有什么差异，只不过还是会偷偷看一下读者的反应。

韩

有没有想向海外的读者介绍的作品？

河

我想介绍的作品是叫做《A》(jamobook)的长篇小说。这部作品是从纳撒尼尔·霍桑的《红字》中的A出发的，想传达的是从A开始的烙印怎样变化为新的A。作品以水泥公司作为背景，通过女性群体中发生的故事，从她们的欲望与失败来更深入地对人类进行探究。



韩

请您介绍一下正在准备中的作品或今后想要传达的故事。

河

未来是无法预测的，因此今后会写出什么作品我自己也没有办法知道。在杂志和网上连载的长篇小说共有三篇，今年和明年将正式出版。其中有部长篇小说，作品的名字叫《狐狸女》，连载这部作品之前写了一篇文章，就通过它来结束今天的采访吧。

十年前我在一个季刊上发表了中篇小说《狐狸女》，主人公是一只九尾狐。九尾狐始终是消暑节目不可缺少的题材。因为扮演九尾狐的女演员均能一跃成为明星，九尾狐角色历来受到女演员的喜爱。小说《狐狸女》中的九尾狐已经活了五百年，仍离死亡遥遥无期。她因为已走过五百年，为今后的五百年感到心烦厌倦。她不会摇身一变，变成狐狸妖耍花招，而是以人的身份过着自己的每一天。

因为这是中篇小说，我只好省略不谈关于在燕山君暴政期间忽然来到世间的半人半兽如何活过了五百年。不论如何，在2010年现今，这只九尾狐在大型游乐场的“恐怖之家”工作，恰好扮演着九尾狐角色惊吓入场的客人。她早已对虚假的九尾狐形象深感厌倦，但为了维持生计，别无选择。每当到了游乐场结束营业的深夜，她才能从人们熟知的九尾狐形象中摆脱出来。坐在化妆室，擦掉脸上的白粉，脱卸假发和衣服，拿掉挂在屁股上的如同扫帚般的九条尾巴。她对人类抱有憎恶之情，但深夜坐在过山车的最顶端，久久瞭望宁静黑暗的游乐场，模仿洁西卡·艾巴瞭望被腐败和犯罪充斥的“罪恶之城”之景。

我认为要写出一部小说，至少需要活五百年。我知道，历史总会反复，但生活模式不会因时代的变迁而出现什么大变化。

若能活五百年，想必能领悟到一点点，领悟到历史总在反复，生活的大同小异。如果我在那个时候仍在写着小说，身边的人也将和现在相去无几。“两百年前我曾经见过和你相像的人”，我几次在和昔日同事的曾孙子见面时，说了这些这种荒诞无稽的故事。在顶多活了三四十年的同事面前炫耀自己丰富的知识后，回到家反复修改即将要交稿的文章句子，嘴里念叨“无聊，太难了”等的话。即使会改改笔名，跟着时代流行改改写作风格，但是否还在重复着过去的“我”已发表过的小说，而只是换了名字而已？嘴上还是在嘀咕着，太阳底下没有新鲜事了。即使没有新的变化，即便古往今来大同小异，但要想写小说，至少需要活个五百年吧。

想要把中篇小说《狐狸女》写成长篇小说的念头已经有十年了。我曾到动物园目不转睛地观察一只狐狸，看得那只狐狸很不自在。我发现狐狸并没有想象中那么大，和老虎狮子比起来要小得很多。深夜，我试图蜷起身子坐在黑暗中，学习狐狸看到的一切。在树木苍苍的森林，我曾想用四肢奔跑，像狐狸一样穿梭于山林之间。

欲写小说，应活五百年。所谓尖锐的直觉，或许正源于丰富生活的亲身经历。若物理上不能活五百年，那么只好用诅咒的方式：以被五百年生活所累的人、狐狸的角度写下小说。这乃是狐狸的诅咒。

专栏 1

在国际舞台打造市场基础的 韩国文学

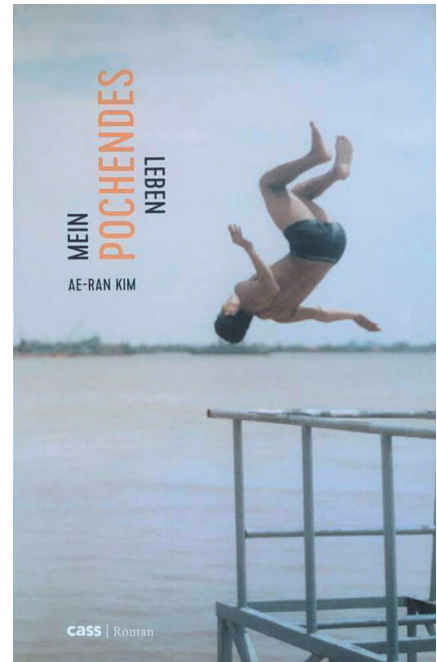
作者. Joseph Lee (President of KL Management)

目前韩国文学正呈现出不偏向于部分国家，均匀进入世界各语言圈的良好趋势，这种现象与以往的形式大有不同。过去的国际化现象体现在两个方面，一方面是在中华圈和东南亚国家受欢迎的电视剧和电影的原著小说，另一方面是将影视作品改写的小说。这代表韩国文学在全世界出版市场中的活动范围变大了，并且韩国文学在国际舞台上获取了一定的竞争力。

5月末到6月初在纽约举办的‘Rights Fair’期间，正式介绍的Ji-min Lee作家的小说《我与梦露》(thatbook)，引起了国际出版市场许多的讨论。故事叙述的是韩国战争结束之后的1954年2月，梦露与她的翻译家-‘我，爱丽丝’之间度过的四天三夜旅程，这部富有魅力的作品目前不仅在英美国家，甚至在欧洲地区许多不同语系的国家也得到关注。作家Ji-min Lee



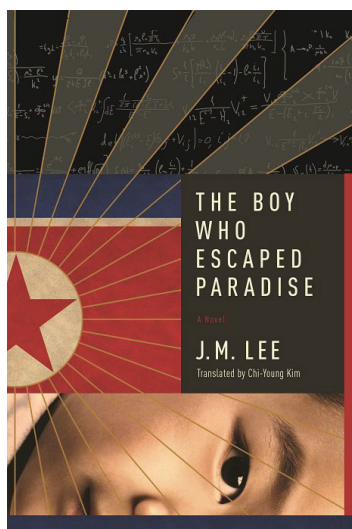
过去以《Modern Boy》(文学村)获得过文学村作家奖，不仅如此还是个电影剧本作家，是个非常有才华的人物。《Modern Boy》在2008年还拍摄为电影，充分获得了人们的关注。《我与梦露》最先进入的是英国，是由HarperCollins所属的世界级出版社4th Estate进行出版。紧接着要出版的国家是德国，此外还有很多国家都在关注这部作品，预期今后会向更多地区销售翻译版权。



▲金爱兰作家的《扑通扑通我的人生》
德语版封面

金爱兰作家《扑通扑通我的人生》(创批)的翻译版权销售到了俄罗斯，这部作品已经于德国、法国、中国、日本、台湾和越南翻译出版。此次俄罗斯的出版是这部作品的第七次海外出口。2014年由著名电影演员姜东元和宋慧乔主演拍摄为电影之后，得到更多人的关注。作品内容是讲述年轻的父母与年老的儿子之间的故事，传达的信息是让我们心动的青春与爱情。还有一位作家名叫丁柚井，这位作家通过《物种起源》(银杏树)获得了国际出版市场的

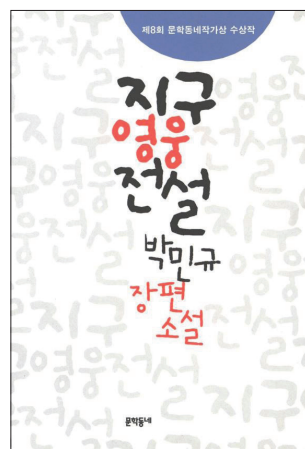
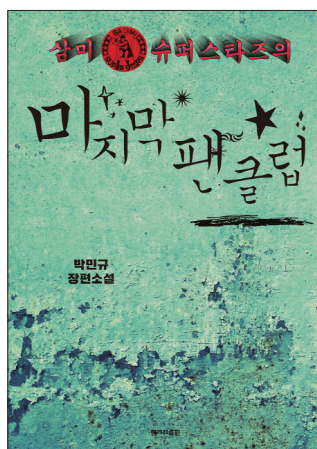
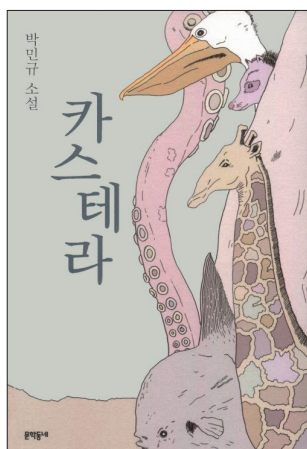




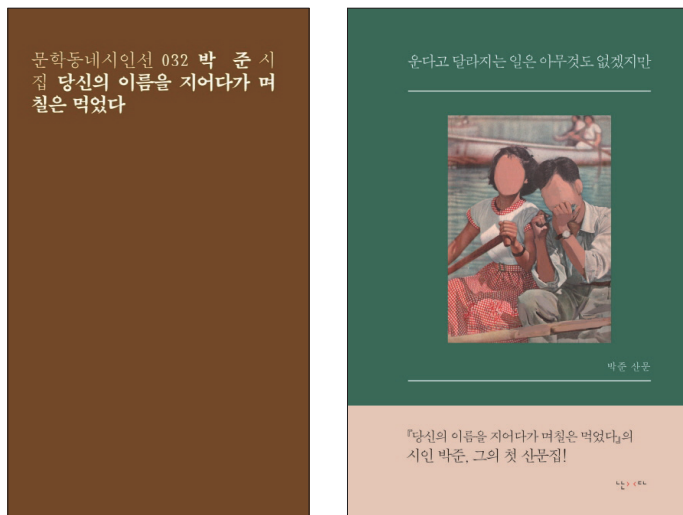
关注，并且近期有一部代表作《七年之夜》(银杏树)的翻译版权销售到了俄罗斯。这让我们更加期待韩国文学在俄罗斯的流行风潮。

Jung-myung Lee作家的《The Boy Who Escaped the Paradise》美国版封面

Jung-myung Lee作家的长篇小说《The Boy Who Escaped the Paradise》(yolimwon)的翻译版权销售到了台湾。这部作品在美国已经有翻译出版的经历，作为一部‘数学’小说，从极端的情节与丰富的修饰中可以看到作者独特的想象力。作品的主人公是六岁智商的数学天才，他通过这一项才能来洞察人生。另外在书中还有梦想可以过上自由华丽的生活，但却困在现实当中的女性。作者很生动地描述出无法从意识形态、制度、金钱和谎言中摆脱出来的人们的欲望与挫折。尤其读者可以通过六岁智商的数学天才眼中的世界，面对真实的生活。这部作品已经在美国、匈牙利和土耳其等国家进行销售，并且台湾是第一个出版的亚洲地区。

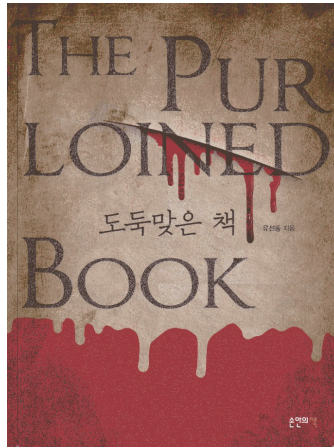


Min-kyu Park的第一篇短篇小说集《卡斯提拉》(文学村)成功卖到越南。Min-kyu Park作家是以日本为主，在亚洲地区获得读者关注的作家。期待这部小说集今后在越南的成绩。这部短篇集里还包括《地球英雄传说》(文学村)和《The Last Fan Club of the Sammi Super Stars》(hanibook)等10部短篇作品，作家的作品充满着独特的幽默感和想象力。这部作品是汇集从2003年夏天到2005年春天发表于各种文艺杂志上的小说集，读者可以从中感受到作家愉快的写作方式。



还有一部进入到越南市场的作品叫做《取了你的名字之后吃了好几天》(文学村)的诗集。这部作品的作家是《虽然哭并不能改变任何事情》(nandabooks)的诗人朴俊，这也是他的第一部散文集。这部作品总共分为四个部分，但无论从哪一个部分开始看，都能与前后联结在一起。作品形式可以说是诗和散文的结合体，有时可以当作诗来读，有时又可以当作散文来看。

电影导演、电视剧导演、剧本作家You Sun-dong的第一本长篇小说《被偷的书》(bookinhand)成功进入印度尼西亚出版市场。这部作品是内容振兴院主办的大韩民国故事征集大赛的获奖作品，获奖之后先制作了同名的话剧和网络漫画。话剧开始于2014年，由于获得观众的好评而每年上演，是最具代表



性的韩国惊险类型话剧。这部小说弥补了话剧和漫画没能表现出来的部分，提升了文学方面的完成度，是一部值得期待的作品。这部作品目前被评为是表现出‘韩国惊险’特色的小说。作品中的主人公是一位作者，名叫Suh Dong-yeon，是一个非常卑劣的人物。他过去是写什么火什么的人气剧本作家，原本出名的他突然陷入低谷期。偷了学生的作品后重新回到成功之路的主人公，又在一瞬间完全崩溃。这部小说从开始到结尾，通过独特的惊险情节带给读者一种痛快的感觉。期待今后这部作品可以出口到更多的国家。

专栏 2

书中的艺术

书中的画“Uhwacompany”

这本书含盖了世界级的名画，体现了原画实际的感觉，细致地重现其细节与特征。Uhwacompany透过这一本画廊书 在出版界占据了不可取代的地位。让我们一起走进这一艺术品看看吧。

* 照片提供：uhwacompany

作者. Lee Jung-hwa



让画更像画

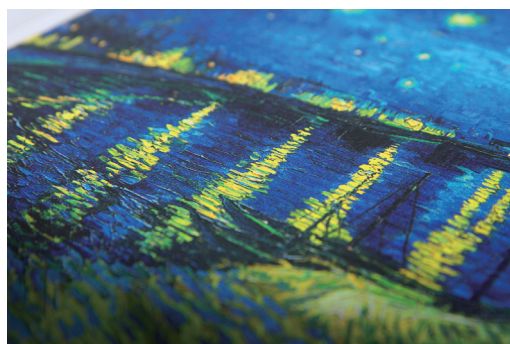
能最好地传达原画原有感觉的书。Uhwacompany的代表告诉我们，公司的出发点就是想要通过书把世界级的名画所带来的感动如实传达给读者。公司追求的目标是书中的画比原画还要真实，以及製作可以给读者带来感动的书。

如实重现原画特征

画廊书是为了那些无法直接看到原画的人，或是讓那些在展示会和著名美术馆看过作品的人，带来更长时间的感动而制作的。Uhwacompany的《画廊书系列1-文森特·梵高》篇就像是在看原画一样，把梵高的表现特征完美地体现出来，读者可以感觉到像是在美术馆看作品一样的真实。Uhwacompany制作的书以优越的品质向读者传达原画中的美丽。

生动的颜料及色彩

胶版印刷的优点就是速度快。Uhwacompany的代表在2002年的时候，认为如果可以通过胶版印刷方式表现出真实绘画的感觉，那么这本书就会受到人们的喜爱。为了制作出高品质的图画书，花费了15年刻苦研究，终于成功完成了特殊印刷的研究。后来为了证明品质的程度，2017年春天代表亲自访问了荷兰当地的美术馆，收藏梵高作品最多的梵高美术馆和



克勒勒-米勒博物馆。当时美术馆的负责人看到我们的书之后说第一次见到品质这么高的书。虽然这些美术馆自己也在印刷销售梵高画廊书，但从来没有见过像Uhwacompany制作的书这样色彩及颜料如此生动的作品。Uhwacompany的代表很自信地说虽然没有办法完美无缺地传达原画所带来的感动，但绝对是这个世界中能感受到最接近原作作品感动的书。

通过画廊书传达感动

画廊书的最大魅力在于其美丽。公司代表说自从出版《画廊书系列1-文森特·梵高》篇之后听到最多的话就是“梵高的作品好像真的是这种感觉”，这充分证明了作品的品质及画廊书的魅力。公司代表在开发技术最艰难的时期去观览了在韩国举办的梵高展示会，见到原画的震撼和感动与之前在互联网和书上所看到的没法相比。为了把这一感动传达给更多的人以及成长中的孩子们，制作画廊书的心志变得更加坚定。公司代表亲自访问了巴黎、阿姆斯特丹、奥赛罗等收藏梵高作品的城市，收集色彩数据，并把原画的美丽之处带了回来。

自从决定制作画廊书，公司代表就把目标放在国际化上面，基于多年的努力，将在2018年10月的德国法兰克福图书展正式向海外展示作品。为了让





海外的小朋友能愉快地接触名画，也准备製作儿童画廊书，期待以此为契机获得儿童出版社的关注与喜爱。

制作美丽书籍的Uhwacompany

公司正在准备以2018年10月出版为目标的《画廊书系列2-文森特·梵高》。公司代表说因为梵高有太多优秀的画，因此从一开始就策划要出版两本有关梵高的作品。为了发刊第二本书而亲自去访问了在俄罗斯展示的《红色葡萄园》和在纽约展示的《星月夜》，努力收集相关的资料。梵高作品完成之后还会出刊克洛德·莫奈和古斯塔夫·克里姆特的系列，此外还准备出版约翰内斯·维米尔作品，目前任何印刷技术都还表现不出他画中的‘蓝色’。除了这些著名画家的作品之外，公司还计划出版我们熟知的美术馆中展示的代表作，系列名叫《大大小小的美术馆》。公司为了让人们可以更容易地理解名画，准备融合虚拟现实和扩增实境等IT技术。制作画廊书的过程非常艰难，但为了让更多的成人及小孩子接触艺术，历经千辛万苦制作出高品质的画廊书。公司希望对许多热爱美术的人而言Uhwacompany是个制作美丽书籍的公司，之後也会持续为制作这种美丽及宝贵的书付出最大努力。

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

<气候变化与新世界契约>

1. 出版社信息

SANZINI

<http://www.sanzinibook.com>

2. 图书信息

书名 | 气候变化与新世界契约

副题 | 向可持续性发展迈进

作者 | 金沃铉(OckHyen Kim)

页数 | 289p

开本 | 152*225 (mm, 横*竖)

封页装帧 | Paperback

发行日期 | 2015年8月20日

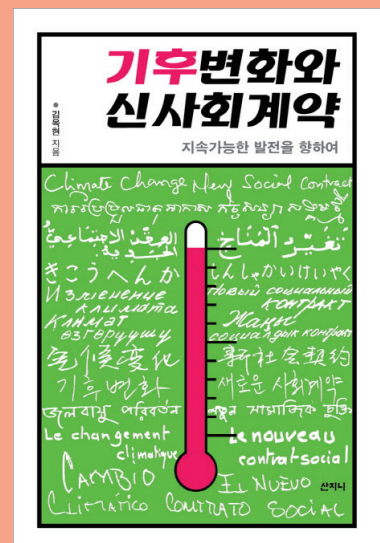
ISBN | 978-89-6545-314-7 03330

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姓名 | Eunju Lee

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电邮 | eun-joo-@hanmail.net



4. 营销信息

图书主题 | 环境问题、气象学/气候学

主要读者层 | 普通读者、研究员(环境/生态学、气象学)

媒体评论及 广告文案 |

揭示“人类共同的危机”，气候变化的过去、现在和未来。(《京畿新闻》)

人类共同的危机，气候变化会是社会发展的备选方案吗？

5. 作者简介

毕业于韩国外国语大学政治外交专业，在德国马尔堡菲利普大学社会科学与哲学学院取得社会学硕士及博士学位。曾在马尔堡大学从事研究和教学工作，后在灵山大学和汉拿大学担任授课教。目前在韩国外国语大学和汉拿大学教授现代社会学、气候变化学、德国政治社会学、统一论等课程，同时还积极参与环境NGO的各种活动。著有《社会阶层和发展战略》(德文，1994)，译有《权力(欧洲精神史的基本概念 5)》(2015)。

6. 图书简介

不同于侧重个别专业领域和自然科学的现有气候变化书籍，为增进普通市民的理解与实践，本书只介绍了跨学问领域的核心信息。作品认为气候变化的主要原因在于人类“逃票乘车”。人类在享受美丽景色、粮食、产业资源、净化能力等自然生态界提供的各类服务时，毫不顾及未来和后代，过度消耗能源，排放污物。今天地球温暖化的影响已超越国境，而我们最终面对的问题，从根本上说具有社会性和政治性。这就是我们迫切需要“如何生活？今后将生活在怎样的世界？”这一改变生活方式的21世纪版让·雅克·卢梭《新社会契约》的原因所在。

本书的第一章介绍了气候变化的原因和综合影响，第二章揭示了全新的可持续发展方式。书中提出的新社会契约面向个人、地域社会、各国政府、国际组织等主体，包括了各层次的可实施性社会制度。已到了追求“高速发展”的社会正视“绿色成长”的时候了。作品认为代替化石能源的新再生能源技术从长期来看是经济而有效的，同时作品还通过各国能源政策的比较，揭示了当“绿色成长”被明文化、被制定成包括财政支援政策在内的《气候变化法》时，其持续可能性和时效性才能得到保障。同时由于实现“绿色成长”而担负的责任和负担并不均一地作用于所有人，因此政治上的调整就显得十分重要。

本书认为所谓发展，就是克服当今的危机，展示新的方向。气候变化无疑是一件“意外的礼物”，因为它再次强调了自然与人类、人类和人类间的节制、共存和严肃对话。这部充满正能量的作品可培养读者关于气候变化的宏观视角，促使人们的日常生活发生改变。

<沙尘暴>

1. 出版社信息

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4. 营销信息

媒体评论及 广告文案 |

韩国式推理小说的复活与进化

都振棋作家的第四部“镇九系列”。

5. 作者简介

本科和硕士均毕业于首尔大学法学专业。曾任部长法官，目前正一边从事律师工作，一边积极创作推理小说。2010年凭借作品《选择》荣获韩国推理作家协会推理小说新人奖，正式涉足文坛。著有以律师高振为主人公的《红房子杀人案》、《茶花女的肖像》、《精神自杀》，以镇久为主人公的《顺序的问题》、《懂我的男人》。目前有四部作品已出口到中国。作者的推理小说以奇妙的骗局和出众的智力游戏而著称，深受推理小说读者的追捧。为简单、有趣地普及法律，作者还推出了《谁杀死了卖火柴的小女孩》等教养图书。

6. 图书简介

通过后天，认识道德和人性的镇久。

塑造镇久的过往历史终于慢慢显现出真实面目

“我知道什么是道德，
但最终没有人告诉我为何要遵守道德。”

一家大型投资公司的老板委托镇久对儿子的女朋友进行调查。当镇久得知被调查者是自己儿时独一无二的朋友兼对头莲芙时，断然回绝了委托。意识到镇久和莲芙两人之间非同寻常的关系后，解美开始追查镇久和莲芙的过去。镇久只透露中学时两人的父亲均为学者。在两人的父亲沿丝绸之路进行探险并遭遇不幸的一次事故后，双方就断了联系。镇久在提及父亲时总是十分敏感，解美为触及镇久的伤痛而深感歉意。她翻阅起介绍那次探险的图书，开始慢慢触及镇久的过去……

出版业

韩国图书馆现状

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

图书馆是市民阅读活动的基础，因为是购买书籍之后向市民提供，也可以看作是出版市场的一部分。文化体育观光部与韩国图书馆协会共同发行的<2017韩国图书馆年鉴>显示，以2016年末为基准，韩国共有3个国立图书馆、1010个公共图书馆(包括92个儿童图书馆)、5914个小型图书馆、48个残疾人图书馆、53个监狱图书馆、1877个军营图书馆、461个大学图书馆(其中221个四年制大学)、11625个中小学学校图书馆(6132个小学、3152个中学、2341个高中)、602个专业图书馆等，一共有21593个图书馆在运作。

如果只看数据可能会认为图书馆数量非常多，但这里出现了韩国的独特现象。除了图书馆基本法‘图书馆法’之外还有‘小型图书馆振兴法’，‘学校(中小学)图书馆振兴法’，‘大学图书馆振兴法’等。小型图书馆是指2009年‘图书馆法’修正案中定义的比国立公共图书馆规模还小的图书馆。通过地方自治团体运作的公共图书馆共有1403个，私立运作的有4511个。尤其根据‘住宅法’和‘有关住宅建设基准的规定’，要求300户以上的公寓义务设立小型图书馆，这一数据占整个小型图书馆的32.1%(1450个)。另外韩国因为是分裂国家，每

个男人都要服兵役。军营图书馆是为军人而设立的，我们可以从数据中看出它的规模也不小。

公共图书馆作为图书馆领域的中心，在去年5年间增加了28%。其背景为政府的‘图书馆扩张政策’、市民对设施良好图书馆的需求以及地方自治团体财政能力的增加。这种趋势预期今后还会维持一段时间。图书馆不仅提供纸质书，还提供电子书、影像(电影)、有声书等资料服务和教育、教养、文化等活动项目。比如像英国和日本以保健所为中心提供的‘Book stark’项目，在韩国则是以公共图书馆为中心。

目前韩国的公共图书馆与发达国家之间还存在很大差距。一个公共图书馆对应的人口数为51184名，与德国的10595名相比多出5倍(以人口比例来看图书馆的数量是德国的5分之1)，每一人平均的公共图书馆的藏书数量为2.0本，这与日本的3.4本相比是偏低的。目前看来图书馆数量、图书管理员数量及藏书量都比较缺乏。对此，出版界与图书相关团体持续强调公共图书馆需要购买更多的最新藏书，但因图书馆预算问题，目前来说还需要付出更多的努力。大学图书馆因海外(尤其英语)学术论文数据库利用率以几何级数的程度增加，这一费用占图书馆全部预算的三分之二以上，是支出最大的领域。基于这一原因，大学不得不减少图书的购买费用。

除此之外，还需要解决的课题是图书管理员扩充问题。拥有图书馆专职人员(图书管理教师，图书管理员)的中小学校占全国的57%，全国图书管理教师数为899名，与全部学校数相比只占8%。从这一数据中可以知道学校图书馆的运营效率。小型图书馆中37%没有职员管理，并且在军营图书馆和监狱图书馆也没有专职员工来管理。我们从中可以知道，图书馆不仅在量上，在质的方面也需要共同提升。

那么韩国人的图书馆利用率是多少呢？根据韩国政府(文化体育观光部)进行的<2017年国民阅读时态调查>显示，中小学学生对学校图书馆的利用率为83.5%，公共图书馆利用率为63.0%，还算不错。但成人的公共图书馆利用率仅为22.2%，并呈现持续下降的趋势。图书馆用户每月平均访问图书馆2.5次，利用公共图书馆的中小學生及20多岁人群(大学生，待业者)，访问图书

馆的目的大多不是‘阅读’和‘借书’，而是‘准备考试和学习’。至今韩国很多公共图书馆都设有隔板座位，很多学生都在这里读书学习。这些人群一般不会阅览图书馆资料，因此很多人指出要讓公共图书馆回到以阅览资料为目的。韩国公共图书馆为提升市民对图书馆的利用率，并成为市民生活的重点，提供很多专家讲座、阅读、创作、文化及社团服务。此外，通过延长开馆时间或提供市民活动空间，来增加使用率。政府也针对作家讲座等人文学活动项目提供更多预算。虽然过去10年韩国图书馆在量上有很多发展，但今后质的发展上还有许多课题需要解决。

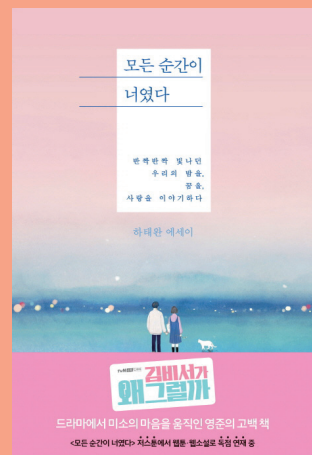
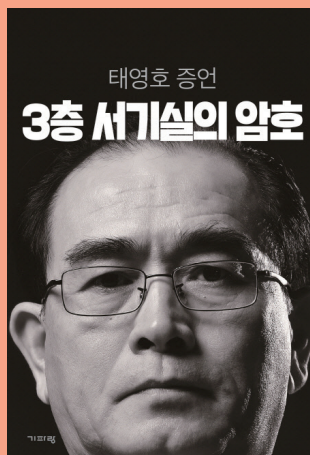
畅销书

6月韩国畅销书趋势

2018年6月统计结果

作者. Kim Hyun-jung(教保文库营销支持室品牌管理组)

引起‘卡通形象散文’热潮的《小熊维尼，幸福每天都在》(RHK)占据了综合第一位的宝座。基于南北韩关系的急剧变化，以中老年读者群为主，拥有巨大人气的太永浩《三楼秘书室的暗号》(guiparang)销售量稍微下滑，掉到了综合第三位。通过社交网络成为畅销书作家的Ha Tae-wan的作品《所有的瞬间都是你》(Wisdomhouse)，基于人气电视剧主人公在剧中阅读之后上升到了综合第二位。

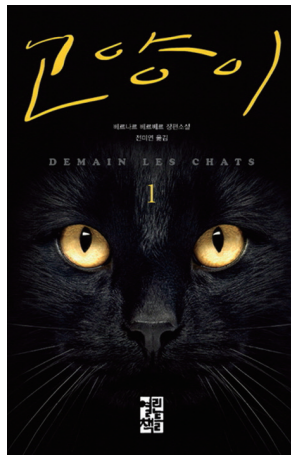




虽说在社交网络时代产生大量的内容，而且这些内容会快速扩散，但电视的波及效果仍然非常大。书店内人气突然上升的作品，几乎都是通过电视节目或电视剧而重新受到关注。电视剧《金助理怎么突然这样》(gahabooks)和Moon Yoo-seok作家的《汉谟拉比小姐》(文学村)都是电视剧的播放带动了销售额的激增。作者不仅是现任法官，还亲自参与了剧本的写作，这部作品可以说是因为电视剧播放的人气而受到关注。作家的另外一部作品《个人主义者宣言》(文学村)也同时上升到了综合第12位。

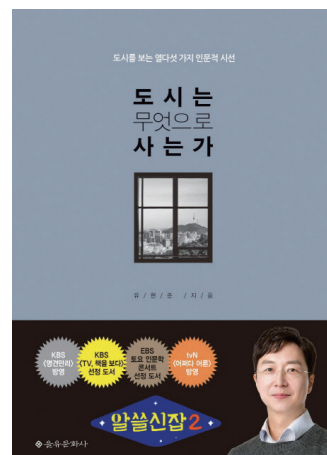
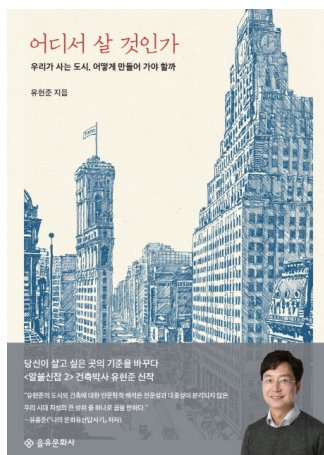
作品《猫》(openbooks)的作家贝纳尔·韦尔贝围绕科学、哲学和历史等题材，创作了很多想象力丰富的作品，国内也有很多他的粉丝。前段时间赵南珠和东野圭吾等韩国和日本的小说家排在畅销书排行的前面，销售一直成长。但最近法国和英美圈的小说又再次受到读者的关注。

柳時敏《历史的历史》(dolbegae)的预约销售量剧增，出版之前就已经引起了人们的关注。出版同时在月刊统计中记录了综合第六位。柳作家从政治家完全转行为作家之后，持续出刊有关人文和历史文化的图书，目前已经拥有很雄厚的粉丝群。并且通过在批评政治的电视节目和综艺节目上的活跃，成为了电视圈最受欢迎的嘉宾。除此之外，还经由讲座和读书会(book



talk)与读者见面交流。人们因著柳作家的作品，开始慢慢关注原本比较生疏的历史领域。

记录综合第七位的是Yoo Hyun-jun建筑师的《在哪里生活》(乙酉文化社)。作家自从出演电视综艺节目后，获得了很高的人气。除了目前的畅销书-《城市以什么生活》(乙酉文化社)之外，很多读者们都在期待今后的新刊。我们可以通过这些人文教养书重新关注影响人们生活的建筑 and 空间。



<月刊畅销书排行前10>

排行	著作名	作家	出版社	领域
1	小熊维尼，幸福每天都在	小熊维尼原著	RHK	诗/散文
2	所有的瞬间都是你	Ha Tae-wan	Wisdomhouse	诗/散文
3	三楼秘书室的暗号	太永浩	guiparang	社会政治
4	猫1	贝纳尔·韦尔贝	openbooks	小说
5	小熊维尼，不必焦急	小熊维尼原著	RHK	诗/散文
6	历史的历史	柳時敏	dolbegae	历史/文化
7	在哪里生活	Yoo Hyun-jun	乙酉文化社	人文
8	对无礼的人微笑应对的方法	Jeong Mun-jeong	Ganapub	诗/散文
9	我决定做我自己	金秀贤	Maumsup(心里的森林)	诗/散文
10	82年生金志英	赵南珠	民音社	小说

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。
提交及评选	※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

- 已提交的资料和作品一律不返还。
- 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