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KOREA



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Special Exhibition

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to those in the global publishing industry.

Korean Children's Books



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Korean Publishing Industry
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TREND

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TOPIC

South Korean Books at International Book Fairs in 2019

Written by Joo Jaeun (Department of International Affairs/Korean Publishers Association)

This September in the city of Gothenburg, the second biggest city in Sweden, the words 'book' and 'Korea' caught the attention of many passersby from the airport to the central parts of the city like big shopping malls. This was because South Korea was the guest of honor at the Gothenburg Book Fair from Sept. 26 to 29. Operating Korean Pavilions at overseas international book fairs is becoming an increasingly important way to spread the word on South Korea's books, publishing industry, authors and even culture and also to create a foundation for exchanges. As such, the interest and participation rates of South Korean publishing industry professionals are growing each year.

The Korean Publishers Association (KPA) opened several Korean Pavilions at book fairs this year, starting with the Taipei International Book Exhibition in February before going onto the Bologna Children's Book Fair in March. In August there was the Beijing International Book Fair, followed by the Moscow International Book Fair in September and the Frankfurt Book Fair in October. At the Gothenburg Book Fair, South Korea was the guest of honor to mark 30 years of diplomatic ties with Sweden and there, at the Korean Pavilion, many Korean books and authors were introduced to visitors. For December, the KPA is planning a China book fair for business purposes to boost copyright contract deals between the two countries. This year so far has seen more than 140 Korean publishers introduce their books to non-Korean publishers and readers through the Korean pavilions and seek ways to export books.



An advertisement for the Gothenburg Book Fair

Guest of honor booth: Establishing a platform for book, author exports through the enhancement of Korean culture's image

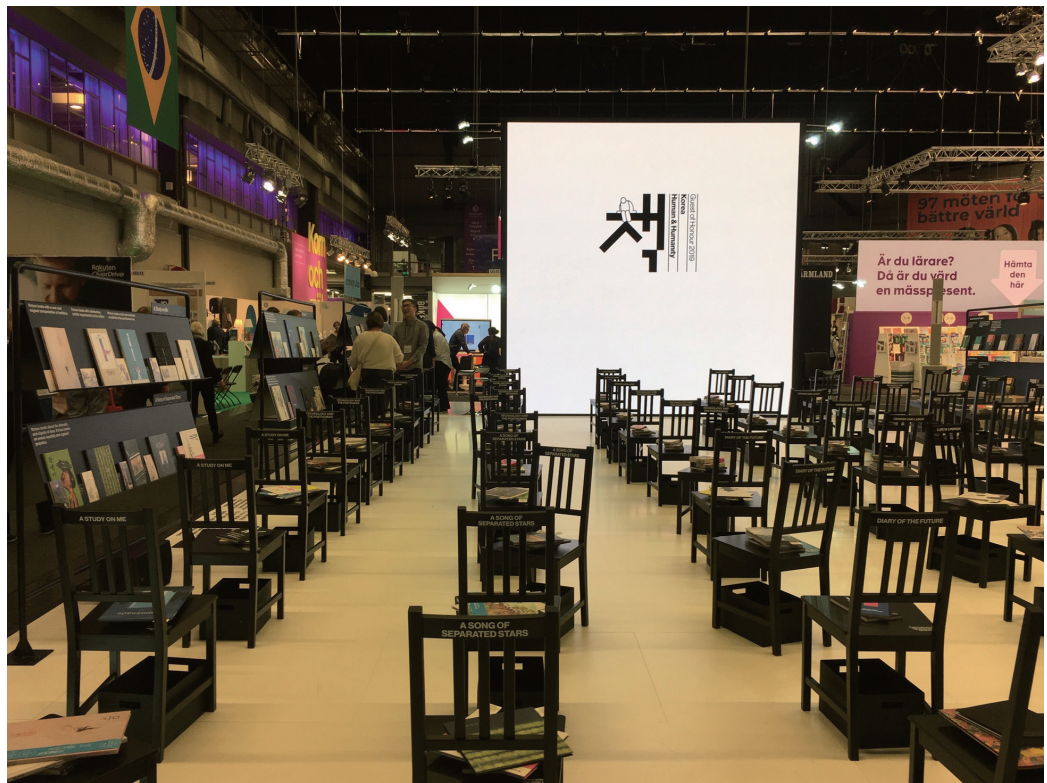
Each international book fair selects and invites one country each year to be the guest of honor there, and the honor carries special meaning. The guest of honor country usually sets the theme for that year's book fair and receives the most attention from international publishers and visitors. Also, it is an easy way to boost understanding about a country's authors and publishing industry in the process of negotiating programs over a long period with the book fair administrators, who have wide networks in the host country's publishing industry. It is a great opportunity to not only introduce individual books and authors but also shore up interest in Korean publishing and culture and strengthen the foundation upon which exchanges are made. This is why publishing-related institutions in South Korea including KPA make particularly bigger efforts when South Korea is selected as the guest of honor country for a book fair. They take care in selecting authors and books and planning programs. Other programs for professionals like seminars are provided as well, with Korean authors, publishing industry professionals and other experts in the industry. Thus, international publishing professionals can glean not only a deep understanding of the culture surrounding Korean books but very useful and professional information at the same time.

As aforementioned, the KPA managed the Korean Pavilion at the

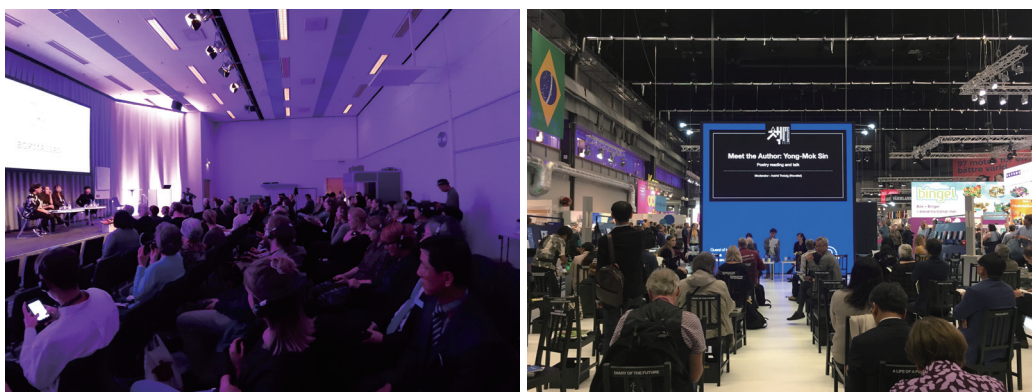
Gothenburg Book Fair with the help and cooperation of the Writers Association of Korea, which was also a co-organizer. Support was also provided by the Ministry of Culture, Sports and Tourism, the Publication Industry Promotion Agency of Korea, Naver supporters and the Literature Translation Institute of Korea. The Gothenburg Book Fair was first started by librarians in 1985, and currently it is the biggest of its kind in Scandinavian countries. In Europe, it is the second-largest international book fair after the book fair in Frankfurt. Due to its prominence, it is an event that has attracted attention from Korean publishers who are interested in entering the northern European market.

At this year's Korean pavilion in Sweden, 77 books and 54 picture books were placed on display under the theme, 'Human & Humanity'. In addition to the books, a special exhibition on the theme was also available, involving video and sound, which boosted interest among visitors. More than anything else, authors' book readings, seminars, book talk events, and autographing events saw the best feedback as the authors were able to personally communicate with visitors and publishing professionals. At the book fair were Korean authors like Kim Keum-hee, Kim Soom, Kim Un-su, Kim Haeng-sook, Sin Yong-mok, Lee Myung-ae, Suzy Lee, Cho Hae-jin, Jin Eun-young, Han Kang and Hyun Ki-young. The main seminar at the book fair, which could easily be called the 'flower' of the book fair, was a meaningful event as participants could discuss a diverse range of issues that currently affect Korean society. Topics discussed there were 'gender and labor issues',

'peace on the Korean peninsula', 'refugees and humanism', 'education for everyone' and 'literature in the age of technology'. The book fair was also an opportunity to realize how popular writer Han Kang is. Three of her books, *Human Acts* (Changbi), *The Vegetarian* (Changbi) and *The White Book* (Munhakdongne) have already been published in Swedish by Natur&Kultur. All the seminars that Han Kang participated in had long queues, and many visitors to the Korean Pavilion asked for her books.



A look at the Korean pavilion at the Gothenburg Book Fair



(Left) A seminar with Korean authors,
(Right) a meet and greet event with Korean poet Sin Yong-mok

On the back of the success seen at the 2019 Gothenburg Book Fair, the KPA will also run guest of honor booths at the Taipei International Book Exhibition in February 2020 and at the Moscow International Book Fair in September. If there are any non-Korean publishing industry professionals in those countries around that time, they are recommended to stop by and check out Korean authors and books there.

Korean Pavilion at overseas book fairs: Where Korean publishers, aiming for regional and genre connections, can be met

At the Korean Pavilions available at major international book fairs, Korean publishers who are excited over possibly entering international markets, as well as books of high quality selected with the interest of international readers in mind can all be found.

Children's books, picture books: The Bologna Children's Book Fair

South Korea's children's books, educational books and picture books are all publications that usually garner much interest outside South Korea. Reflecting this high interest and demand from publishers inside and outside South Korea, Korean book fair organizers tried to offer several chances for book fair visitors to focus solely on these books in 2019. Special exhibitions for picture books were on display at the Bologna Children's Book Fair, the Moscow International Book Fair, the Gothenburg Book Fair and Frankfurt Book Fair to great acclaim.



(Left) A scene from the Bologna Children's Book Fair (Right) Consultation event in Bologna

The Bologna Children's Book Fair that takes place in Italy is the biggest and most prominent children's book fair in the world. Every April, some 1,400 participating companies from 77 countries gather in Bologna and carry out negotiations on promotions, exchanges and copyright exports. The book fair is also famous for the Bologna Ragazzi Awards, also dubbed the Nobel prizes for children's books, which are handed out at the book fair. From April 1 to 4 at

this year's Bologna Children's Book Fair, KPA opened a Korean Pavilion and supported promotion efforts for Korean publishers and books. Around 40 Korean publishers, including Kyowon Co. Ltd, BookGoodCome, SND Corporation and BIR Publishing displayed their books inside the booth and directly engaged with visitors. Aside these, ten publishers sent their books to the fair to be displayed. The publishers that participated in the book fair created a catalog in English with the information of their representative books and their businesses for distribution at the book fair. Also, a separate space for copyright deal discussions was installed inside the Korean Pavilion to provide publishers with networking and exchange opportunities. The Korean picture books and authors who were shortlisted for the Ragazzi awards or received them are worth taking notice of. The awards are divided into five categories: fiction, non-fiction, new horizon, opera prima (for newly debuted authors) and toddler (books for children 6 years or younger). In 2019, illustrator Yoon Mi-sook received a special mention for *The Moon Over the Apple Orchard* (Changbi) in the fiction category. Another illustrator, Chae Seung-yeon, also received a special mention in the opera prima category for *A Shadow* (Bandal). The KPA plans to open another Korean Pavilion at the Bologna Children's Book Fair in 2020 for international publishing professionals who have an interest in Korean picture books and books for children.

Business opportunities in China: Taipei International Book Exhibition, Beijing International Book Fair, Biz Matching China Book Fair

Among Korean publishers, those who seek a way into Chinese book markets frequently participate in the Taipei International Book Exhibition, Beijing International Book Fair and other business-oriented events. If you are a Chinese publishing professional, these events are good opportunities to meet with Korean publishers and authors and gather useful information on their books.

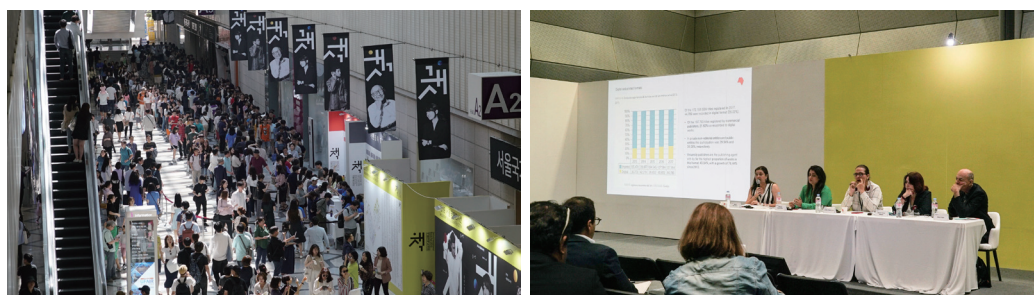


Images of the 2018 Biz Matching China Book Fair and publishers pitching their businesses

The 'Biz Matching China Book Fair' is slightly different from the Korean Pavilions previously seen at other international book fairs. A small number of participants are selected from South Korea and China to take part in the event in China. There, they are given one-on-one matching services, as well as consultation services and sessions to pitch their businesses to one another. It has served as an effective platform where publishers can carry out business in a short amount of time. Last year, the Biz Matching China Book Fair took place in Beijing through the cooperation of a Chinese publishing group. This year, it will be held in Chengdu in Sichuan

Province from Dec. 2 to 3. A copyright association in Chengdu and an association of authors in Chengdu are lending their help for the event while 13 South Korean publishers like DNC Media, Pakyoungsa, Sapyoung Book and Sanzini are all waiting to be matched with Chinese publishers. This event will also be held next year. Aside from this, the KPA is scheduled to participate in the Taipei International Book Exhibition in February 2020 as guest of honor and will open a Korean Pavilion at the Beijing International Book Fair in August.

Seoul International Book Fair: Where publishing markets of South Korea and Asia can be observed in one location



A view of the Seoul International Book Fair and an international conference during the event

Lastly, the best way to understand the publishing market in South Korea and Asia is to visit the Seoul International Book Fair that takes place every June in Seoul. Every year, over 150,000 visitors flock to the event, and in 2019, more than 420 publishers participated from over 40 countries globally. It was the perfect place for exchanges, with more than 1,110 copyright consultations occurring during the book fair. In 2019, the KPA carried out

copyright export exchange projects, liaised with the Seoul International Book Fair, operated a fellowship program to invite international publishing professionals and also hosted the Voltaire Award. At the Seoul International Book Fair this year, the guest of honor country was Hungary with a focus on Sweden, Norway and Denmark. Like these programs and events, the KPA invited many professionals from the international publishing industry, tried to create more exchange opportunities with their Korean counterparts and saw much success. The official notices for participants for the 2020 Seoul International Book Fair and fellowship program will be uploaded on the official website late October and early November.

* Seoul International Book Fair: www.sibf.or.kr

〈South Korea's participation plans for key book fairs in 2020〉

- Guest of honor country

Taipei International Book Exhibition 2020. 2. 4 ~ 2. 9, www.tibe.org.tw

Moscow International Book Fair 2020. 9. 2 ~ 9. 6, <http://mibf.info/>

- Korean Pavilion

Bologna Children's Book Fair 2020. 3. 30 ~ 4. 2, www.bookfair.bolognafiere.it

Beijing International Book Fair 2020. 8. 26 ~ 8. 30, www.bibf.net

Frankfurt Book Fair 2020. 10. 14 ~ 10. 18, www.buchmesse.de

- China Biz Matching (TBD)

- Seoul International Book Fair

2020. 6. 24 ~ 6. 28, COEX (SEOUL), www.sibf.or.kr

* Inquiries: Korean Publishers Association, www.kpa21.or.kr

SPECIAL PROJECT

**Books and Writers of
the Year Selected by Bookstores****Every Nov. 11 is 'Bookstore Day'**Arranged by Choi Ha-Yeong

Autumn, with days perfect for reading, is the season of books. There is a reason why autumn in South Korea is special. The Korea Federation of Bookstores Association celebrates every Nov. 11 which is 'Bookstore Day' and announces books and author of the year selected by bookstores. A shortlist is made from a list of recommended books and authors selected by bookstore professionals from South Korea, and finalists are chosen by a panel of judges comprised of well-known experts from the bookstore industry, publishing industry and reading movements.

The books of the year announced by the Korea Federation of Bookstores Association are selected for their social and cultural value to be introduced and distributed to the public, conveying the dignity and value of bookstores. The author of the year is usually

selected based on the positive impact an author has had on the public that year or the potential that a relatively new author shows. The selected books and author will be announced, and prizes will be given at the Sejong Arts Center this coming Nov. 11. The winning book and author's works will also be sold at special corners in bookstores nationwide.



Logo for Bookstore Day

Books of the year, selected by bookstores

In the novel category for books of the year selected by bookstores, *Have You Ever Wished A Soldier Could Become an Angel* (Hyundae Munhak) by Kim Soom was selected. Kim's book is based on interviews with Gil Won-ok, one of the surviving 'comfort women' who were forced to become sex slaves for the Japanese military during their colonial rule of the Korean peninsula. Gil was deceived into becoming a sex slave after she was told she could find a job at a factory and earn good money at the age of 13. She was only able to get her story out into the world through this novel at the age of 70. The Korea Federation of Bookstores Association said this novel was selected out of all others because it felt the book would compel readers to think about what is truly important at a time when South Korea-Japan relations are strained.

In the children and teens category, Hwang Young-mi's full-length novel *Cherry Shrimp: This Is a Secret* (Munhakdongne) was selected. Also, the recipient of the top prize at the ninth Munhakdongne awards for youth literature, Hwang's novel deals with the anticipation and fear children feel on their first day of school in the eighth grade. The Korea Federation of Bookstores Association said the novel would be able to serve as a milestone for children who are lost in difficult relationships and also become a model for those who need to learn about new relationships.



Have You Ever Wished A Soldier Could Become an Angel, Cherry Shrimp: This Is a Secret

Seoul National University Professor Kim Young-min's *It's Good to Think About Death in the Morning* (Across) was selected as book of the year in the liberal arts, politics, society and history category. In the book, the author says everyone dies twice in life. Everyone goes through a 'social death' when they lose their meaning in life by no longer being able to do the work their lives were defined by. The

second death would be physical death when one's organs refuse to cooperate to continue life. When looking at today's society, all generations are losing hope for the future, but their lifespans are being extended without precedent. In the book, the author describes a kind of purgatory between social death and physical death. Korea Federation of Bookstore Association says this book was selected to highlight the need to contemplate over how to die well in order to live well.

In the economics, management and science category, *90's Kids Are Coming* (Whale Books) by former office worker Im Hong-taek was selected. Im had been working as a brand manager at a company in South Korea when he started writing on Kakao's Page service on what he called the 'Grade 9 Public Servant Generation'. His pieces were sent to Whale Books, and the book was published in Nov. 2018. This year, it became widely known as the book recommended by the president and became a bestseller among non-literature books. The book shows uncannily the talent and sprite of adults born in the 1990s and was selected for its potential to resolve inter-generational conflict. The Korea Federation of Bookstores Association said it also shows anyone can become an author.

Meanwhile, in the DIY, arts, language and self-development category, Kwon Hyuk-jae's *Kwon Hyuk-jae's Mobile Phone Photograph Studio* (East Asia) was given the honor. Kwon touts a long career as a photojournalist and says in the book that recording where you were with whom is a necessity when it comes to social media. Taking photos on your mobile device is now essential for

communication. The author says that 'photographing mankind' was born thanks to the mobile phone camera. The book is comprised of photographs taken with the author's mobile phone of his daily life and comments on those photos. It was selected as book of the year as a model example of how a member of the 'photographing mankind' should live.



It's Good to Think About Death in the Morning, 90's Kids Are Coming, Kwon Hyuk-jae's Mobile Phone Photograph Studio

Author of the year, selected by bookstores

The Korea Federation of Bookstores Association chose Jo Jung-rae for the top honor, already widely acclaimed in South Korea for his three novels that tell Korea's contemporary history of the 20th century: *Taebaek Mountain Range* (Hainaim), *Arirang* (Hainaim) and *Han River* (Hainaim). Aside from these three books, Jo has been consistently producing hit novels. *The Question of a Thousand Years* (Hainaim) which was published this year asks readers, "What defines a nation?". It received much love from readers at a time when literature sales were slow.



The Question of a Thousand Years series

- To read Jo Jung-rae's interview on *K-Book Trends* Issue No. 16, click:
<http://kbook-eng.or.kr/article/720>

According to Han Ki-ho, the head of the Research Center for Publishing Marketing, the power of curation has helped the value of bookstores be re-discovered as the industry is seeing a comeback in neighborhood bookstores. Han was also one of the judges on the panel for selecting this year's books and author. "To adjust to this change, local bookstores are forming alliances, and they are seeing new opportunities through curation. This project we are undertaking by forming an alliance among bookstores may be the best 'curation' of our society," said Han. "The importance of curating is growing by the day, and we had more recommendations than in the past this year, which we thought was partly due to curation through alliances."

For more information on this year's books and author selected by bookstores, as well as news and events information on Bookstore Day, check out the official webpage at www.bookstoreday.or.kr.

EXPORT CASE

Published in more than 40 countries,
an unprecedented achievement
in Korean literature

Shin Kyung-sook, author of *Please Look After Mom*

Arranged by Choi Hyo-jun

Shin Kyung-sook's *Please Look After Mom* was a novel that affirmed the fact Korean literature had the ability to penetrate overseas markets. The novel was a signal flare that marked in earnest the beginning of Korean book exports to the world. Today, non-Korean editors ask Shin for book recommendation comments and the following is the story of the author who has captured the hearts of the international publishing market.



Author Shin Kyung-sook

We're elated to introduce you to our webzine readers. Please introduce yourself to our *K-Book Trends* readers.

Hello, I'm author Shin Kyung-sook. A translator once told me there are people who don't think much about Korean literature being introduced outside South Korea, but the reality is that it's very hard to make it happen. As difficult as a camel passing through a needle eye. And I agreed with that person. But the fact that the situation is becoming better, is all thanks to the hard work of translators, institutions and management companies who continue to take an interest in Korean literature and make it available for non-Korean readers. And I am thankful for that.



(From left) Cover art for the South Korean edition of *Please Look After Mom* and cover art for the U.S. hardcover and paperback editions

You've published *Please Look After Mom* in the United States. The response, we heard, was very positive and the book was later ranked as a bestseller. What do you think was the reason behind the book's success both at home and abroad?

There is no real way an author can ever know why a certain work becomes beloved by readers. I think a lot of luck was involved. In the case of *Please Look After Mom*, I think perhaps readers were able to empathize with the universality that mothers have in countries that don't share the same culture or history.

The Man Asian Literary Prize is given to literary works that are translated into English and *Please Look After Mom* was selected as one of the nominees for the top prize after being published in the United States and the United Kingdom. I recall the book became a *New York Times* bestseller and went up to 18th on Amazon's bestseller list at one point.

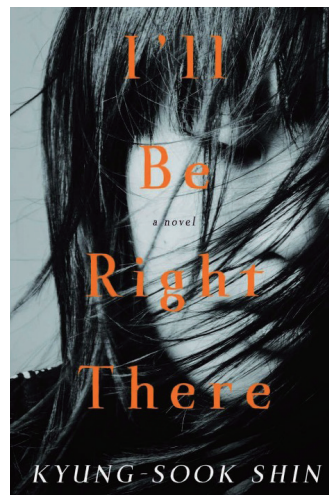
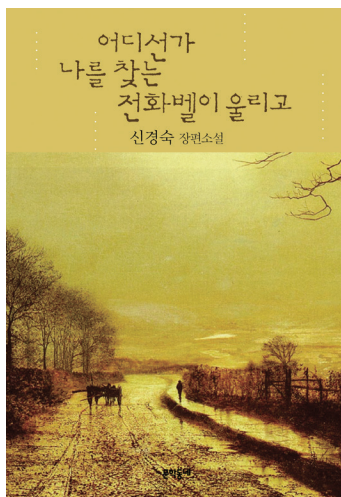
And you did win the Man Asian Literary Prize in 2011. Could you tell us about the award ceremony and how you felt back then?

All the candidates for the award were invited to Hong Kong by the award hosts. I was one of them, so I went. We had a good book reading, myself and the other candidates from countries like India, Japan, China and Pakistan. I went with three of my friends, just like I would on holiday, but once I got there, I found the other candidates from India, Japan and China had arrived with translators and reporters from their respective countries. I never dreamed that I could win. The announcement was made at a gala dinner and trying to be formal, I was wearing fancy shoes and stockings. My feet kept slipping inside my shoes and I was contemplating whether to take my stockings off when they called my name and the title of my book for the award. I was so surprised. One of my friends had advised me the day before I should prepare acceptance remarks just in case, so I did have something written down in a hurry. At that time, there was a tragic happening in which a group of North Korean refugees were being sent back to the North by the Chinese government. My speech was sort of a letter to the Chinese government asking to protect them after the refugees were ordered to return to North Korea. I never thought I would actually have the opportunity to say the speech onstage. It was only then I realized I had become the first female author to win the Man Asian Literary Prize. That was news. After the awards ceremony,

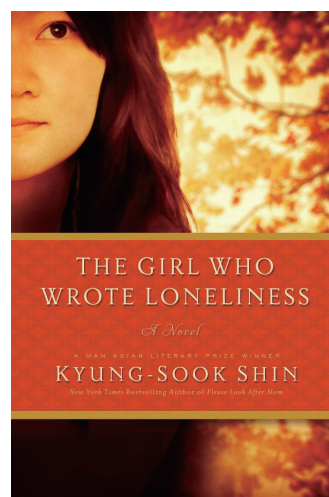
there was a press conference, and I was flustered to see reporters from the Guardian and CNN in addition to those from Hong Kong and China.

Could you recall when your books were first introduced to non-Korean readers outside South Korea? If there were any special episodes regarding exporting translation rights, do feel free to tell our readers.

My full-length novels that have been published so far in English are *Please Look After Mom, I'll Be Right There* (Munhakdongne), *The Girl Who Wrote Loneliness* (Munhakdongne) and *The Court Dancer* (Munhakdongne). The first book that was published in English was *Please Look After Mom*. After that novel was published in South Korea, Joseph Lee, who is the president of KL Management came and visited me. He said he'd been keeping an eye on my work ever since I started publishing stories in a quarterly magazine. Lee visited me three times and asked if he could manage the export process for my book. With that as a beginning, I became connected to many foreign literary agents. I was rather surprised at how smoothly things ran for *Please Look After Mom* when it was being exported to the United States, the United Kingdom and other parts of Europe.



Cover art for the Korean and U.S. versions for *I'll Be Right There*



Cover art for the Korean and U.S. versions for *The Girl Who Wrote Loneliness*

Please Look After Mom has been translated and published in over 40 countries now, including the United States. Aside from English speaking countries, are there any other regions that were unique for you? And we'd like to know if you have any overseas markets you have eyed.

My novel has been published in countries like Israel, Slovenia, Finland, Lithuania and Denmark. I might not be wrong in thinking

that my book may have been the first Korean work of literature to have been published there. In Finland, it was selected as book of the year, and the novel also became a bestseller in both Israel and Taiwan. I don't know about oversea markets very well, and this is pretty much all that I know.

Does anything come to your mind regarding previous direct interactions with your foreign readers?

I was taking part in a book reading once in Minnesota at the behest of Pen International with writers from Canada and France. There was one reader who had driven for 8 hours to get there. This person ran a book club, and we ended up autographing books for every single member of that book club. Another reader in the U.S. comes to mind. There is a scene in *Please Look After Mom* where the father in the story blames himself for having lost his wife's hand in the subway station and also regrets he had always walked ahead of her because she was slower than him. This reader told me he was like that father. In Norway, the person who translated my book was a person who had been adopted from South Korea to Norway when they were little, and I felt a twinge in my heart after learning this fact. Also, there was a reader who blamed the South Korean police for not having done their jobs to find the mother who'd become lost. I had to reassure that reader the case was fictional.

Are there any books that are closest to your heart?

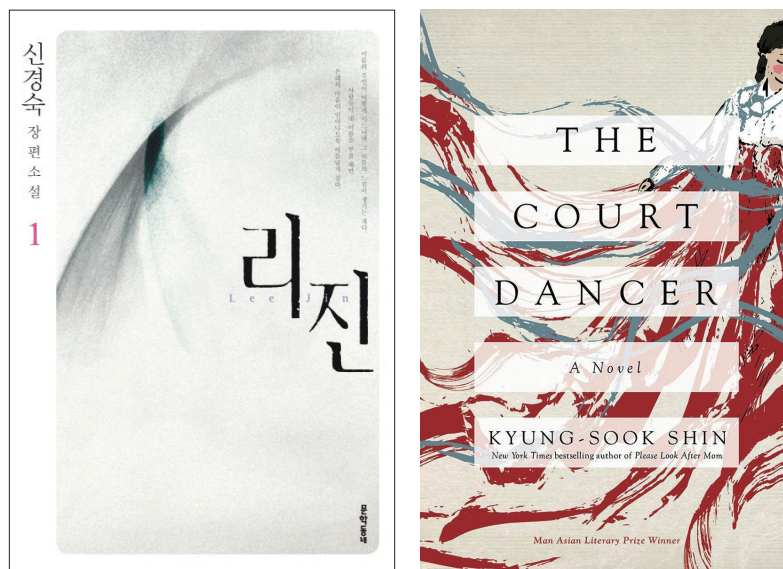
Personally, for me, those would be the books that became my turning points like *The Place Where the Harmonium Was* (Moonji Publishing), *The Girl Who Wrote Loneliness* and *Please Look After Mom*.

Do you have any books you'd like to see published overseas?

Rather than hoping to see one specific book exported, I have more than 100 short stories published at this point, and it's my hope some of them may be selected and published for non-Korean readers.

Could you tell us about any other books that have been exported abroad in addition to *Please Look After Mom*?

I have seven full-length novels published so far, and starting with *Please Look After Mom*, books like *I'll Be Right There*, *The Girl Who Wrote Loneliness* and *The Court Dancer* were published in English and French. Later they were also exported to countries like Italy, Norway, Finland and Russia. In Asia, I think it is notable that my books are being consistently exported to China, Japan and Taiwan too.



Cover art for the South Korean and U.S. versions of *The Court Dancer*

Is there anything you're working on right now you can tell us about?
And what are your plans for the future?

The U.S. paperback version of *The Court Dancer* is scheduled to be released in December. I'm also waiting for my next novel to be published, called *Violet* (Munhakdongne). I've practiced yoga for a long time, and I'm currently writing something on the people I've met in my practice and the things I've felt. It hasn't been published in South Korea yet, and we're thinking of publishing it in English first. It's a full-length novel, and my goal is to finish it by next spring at the latest.

BOOK TRIP

A New Joy Found in Daejeon - Tiny Bookstores

Written by Jeong Hwanjeong



When chatting about traveling through cities in South Korea, Daejeon is almost never mentioned because of the lack of content worth noting aside from the fact that it lies right in the center of the Korean peninsula. One would also be doing themselves a favor

by not recalling the Daejeon Expo from 1993, because they would be giving away how old they are. The story becomes different if the objective of your travels becomes narrower - specifically if the objective is books.

A quiet place for quiet voices - Cloud Bookshop / Gumo Cafe

About two years ago, a small bookstore opened its doors in Dong-gu, Dae-dong in Daejeon. You could find it tucked away in a neighborhood with low, aged walls between houses. The owner of that bookstore was a young man who had, for a long time, been spending his time helping children in the neighborhood. With the help of friends who had studied architecture, he remodeled what was to become the bookstore and brought it to life by filling it with donated picture books. Not much time passed before people started taking notice of the tiny store.

Today, the shop has relocated to accommodate a small bookstore area, a cafe and a dining area. It transformed into a space where people converse in quiet voices to either concentrate on themselves or the person they are with. What was previously the first bookstore has now been condensed into just one large bookcase, but its contents have become more meaningful. "We tend to fill the bookcase with books that may be liked by people who prefer quiet spaces," said owner Song Bong-gyu. Song said *Words of Attitude: The Little Things Always Matter More* (UU Press) goes most well with Cloud Bookshop / Gumo Cafe.

This particular book looks back on the words and actions of people the author met in their career while working for a magazine and broadcasting station as a reporter. The author, whose specialty was interviewing people, tells readers how small things carry such meaning and how important they are. Cloud Bookshop / Gumo Cafe, too, is carrying out its role as a space where visitors can quietly ruminate over things that were previously ignored, for as long as they like.

A book about cats called *Cats Are What Season* (Independent Publication/Kang Hee-jae) written and illustrated by a cat lover also goes well with Cloud Bookshop / Gumo Cafe. This fact was well proven by a cat purring on a high ledge inside the store.



The interior and exterior of Cloud Bookshop / Gumo Cafe

- 184-29, Gyejok-ro, Dong-gu, Daejeon (Dae-dong)
- 623-1844 (@gumocafe_cloudbookshop)
- Operating hours: Tues~Sat 11:00~22:00/Sun 13:00~22:00 (Closed every Monday)

Where food for both mind and body exists - Ubuntu Books

Ubuntu is a word that is being used more and more often in South Korea. 'Ubuntu' is a Bantu term used in South Africa that embodies a group spirit that means "I exist because we exist". And with this phrase as its name is a bookstore that hopes everyone can be healthy and happy - and not just "me first" or "I alone".

"The experience I gained from working at a food company and a publisher served as my foundation. I tried thinking of what I could do for others with the combination of these experiences, and I came up with the concept of a bookstore."

Lee Yong-ju is the owner of a bookstore that centers around well-made books and food ingredients that have been honestly grown and harvested. And because of those things, people started seeking out the store. The store became home to a reading club and a network of people who purchased ingredients there and created other products with them. As a result, visitors to Ubuntu Books are able to gain food for both the body and mind. Visitors to the store either focus on the books there or the food. One frequent patron once told the owner they felt bad about buying food all the time at a bookstore.

The atmosphere inside is comfortable, as expected. It is located in an ordinary neighborhood with streets crowded with eateries and

visitors to the store open its doors with comfortable expressions. They nonchalantly enter and buy books or food ingredients that change with the weather. Of the books sold at the bookstore were a few that mirrored the location they were being sold in.

Time To Make Food (Seoul Selection) is a book about the ordinary lifestyle of a retired author who now has their own garden and makes food for their life. *The Language of Our Food* (Across) can be seen as the Korean version of *The Language of Food* (Across), which is a book about food from all over the world. The two books were released by the same publisher, and their covers are similar, but one can find a different kind of comfort in reading about Korean food. There is also joy in visiting a bookstore full of books on food. Even thinking about it is enough to make your mouth water.



Time To Make Food, The Language of Our Food



Books on sale at Ubuntu Books and images of the store

- First floor, 53, Eoeun-ro 51-gil, Yuseong-gu, Daejeong (Eoeun-dong)
- 070-7840-1559 (@ubuntubooks)
- Operating hours: Mon~Fri 11:00~21:00 / Sat 12:00~21:00 (Closed every Sunday)

Three Elements to Living Life - Samyoso (Three Elements)

"Yesterday I found a phrase that made me want to hug the book and die while reading it". This sentence from one of poet Park Jun's works called *Spring Day That Falls Asleep Like a Beauty* fills up the sign at this particular bookstore. This large sign hangs on the second story of a building and below it lies a space for books and culture. The fact that this store was on the second floor of the building set it apart from other bookstores and book cafes that are usually on the ground floor.

"To obtain this much space, I had no choice but to settle for a second-floor location with the funds I had," said Cho Gyu-sik, owner of the store.

Cho is a man with a calm temperament who formerly used to work at a multiplex theater. He decided to forge his own way by combining three elements he liked. Samyoso is a place where

people can find coffee, beer and books. The cafe area and the bookstore area are divided by a counter that looks like a ticket booth. The books on sale here are mostly liberal arts books and novels.

Cho said he chose the books because despite more people thinking they may be too serious for today's age, he believes they can help others live better lives. This is why Cho selected *People, Places and Hospitality* (Moonji Publishing) and *No, Literature is Like That* (Appendix of *Munhakdongne* Issue 100) as book best befitting Samyoso.

Samyoso, which is filled with diverse programs involving many authors, and events like movie screenings and music performances, is still being run by Cho alone. The owner is seriously mulling over what the store will look like in a few years. Contemplation over the identity of Samyoso, which aims to remain as a place run by sincerity and not inertia, lives deep within those thoughts.





The interior and exterior of Samyoso

- Second floor, 1 Galmayeok-ro, Seo-gu, Daejeon (Galma-dong)
- 010-9336-6506 (@samyoso3)
- Operating hours: Tues~Sat 13:00~22:00 / Sun, holidays 13:00~20:00 (Closed every Monday)

A space for picture books and not just fairy tales - The Yellow Umbrella Picture Book Store

Many think picture books are just for children. Perhaps all think that way. However, they are in the wrong. Picture books simply convey messages through illustrations, but they are not for children alone. This is why asking for fairy tale book recommendations at the Yellow Umbrella Picture Book Store may get you an earful.

"Picture books are books where one can really face their heart and emotions truthfully. This is the reason why everyone can read them with empathy, from children to adults, men and women alike."

Choi Jae-kyung who runs the store here used to be in charge of a shop with the same name in Seoul which was operated by Borim Publishing. Choi moved the shop down south because Daejeon was thought to be a better accessible location by picture book lovers from all over South Korea. The Yellow Umbrella Picture Book Store

does not only sell picture books, but also offers programs featuring experts from a wide range of areas. There is a group wanting to make better picture books, and another wanting to read them. The books that catch the eye at this bookstore are ones with Korean characteristics.

Jeong Jio in Wonderland (Moraeal) is a picture book parody of *Alice in Wonderland* with a Korean take in collage form. Its unique illustrations and colors are powerful enough to quickly capture readers. *Peep, Peep, Baby Ducks Live in The Pond* (Nonjang) has illustrations that look like folk paintings which are enough to make one comment aloud on how beautiful Korean lines and colors are. The readers who find these books more intriguing are adults. Adults also have stronger experiences when it comes to realizing the power picture books have compared to written books. The Yellow Umbrella Picture Book Store opens its doors for adults who wish to experience that world of new books.



Jeong Jio in Wonderland, Peep, Peep, Baby Ducks Live In The Pond



Books on sale at Yellow Umbrella Picture Book Store and images inside the store

- #105, 44, Boksunam-ro 12-gil, Seo-gu, Daejeon (Boksudong)
- 010-8292-8188 (@yellowbook640)
- Operating hours: Mon~Sat 11:00~20:00 (Closed every Sunday)

Flavorful books live here - Sungsimdang

Few will object to the phrase: "All Daejeon travels end at Sungsimdang". However, the reason this particular book trip ended here may not be what you think.

When the Pope visited South Korea, Sungsimdang was selected to provide bread for his visit, and it may be the most famous bakery in the entire country. This is why when most bakeries finish their baking around 3 p.m., Sungsimdang's ovens still churn out bread past 7 p.m. And there is no end in sight of the line of people who queue at the register to pay for their bread.

Baked goods are not the only items Sungsimdang sells. At one corner of the store is a picture book that tells the history of Sungsimdang in an adventure called *Bbang (bread) Plus Bbang Plus Bbang Bbang Bbang* (Iu Books). Another book that explains the history of bread and how it is made in a scientific way called

Ttutti's Adventure (Iu Books) awaits to be picked up. All books sit at the store with faces as tasty as the bread just pulled from the oven. Sungsimdang participated at this year's Seoul International Book Fair with these two books and thanks to their part in the event, some remarked, "there may have been people who left without buying books, but there was no one who left without bread".



Inside Sungsimdang and an image of the books on sale

- 15, Daeheung-ro 480-gil, Jung-gu, Daejeon
- 1588-8069
- Operating hours: 08:00~10:00/Fri~Sun, holidays 08:00~11:00

Many people, including those who live there call Daejeon the city with no color and no scent. However, as mentioned in this piece, when it comes to books and bookstores, Daejeon has become a city like none other with a colorful landscape. And that landscape, smack in the center of the Korean peninsula, is being added to and changed to this day with much affection from book lovers from all over the country.

KOREAN PUBLISHERS

Moonji Publishing Belongs to the Literary Community

Arranged by Choi Hyo-jun

Moonji Publishing Co., Ltd is the publisher that owns the entire novel collection by Man Booker International Prize winner Han Kang. It is also the publisher of poetry collections by Kim Hye-soon, who received the Griffin Poetry Prize in Canada earlier this year. Even with just these two statements, it is easy to define Moonji Publishing as South Korea's top publisher of literature. The following looks at the treasure trove of Korean literature Moonji Publishing has and what values the publisher prioritizes when it releases books.

문학과 지성사

Moonji Publishing Co., Ltd

Please tell our readers what kind of publisher Moonji Publishing is.

Moonji Publishing is a South Korean publisher that specializes in literature and liberal arts books that was founded in 1975. For the past 45 years, we have published around 3,000 books, and most of these have been Korean poetry, novels, books of academia and liberal arts in addition to books for teens and children. We are in possession of the biggest poetry collection that exists in South Korea, which has more than 530 books, and currently we annually publish 10 to 15 new books to add to that collection. Most of Griffin Poetry Prize recipient Kim Hye-soon's poetry belongs to this collection.



Han Kang novel collection

In the case of novels, we have published a number of critical works that represent the history of Korean literature as well as novels that have received critical acclaim from outside the country. We have published three of 2016 Man Booker Prize recipient Han Kang's novels as well as some of her poetry. *The Hole* by Pyun Hye-young which we published received the Shirley Jackson award in 2016 and we are continuing to publish new works by Lee Seung-woo, whom French author Le Clezio has had good words for. We have not stopped in our work to find new authors and our *Literature and Society* award for new authors, which we have given out for over 20 years now, has made it possible for many poets, novelists and critics to make their debut. Also, through the Ma Hae Song literary award, which is in its 15th year this year, we have been discovering new fairy tale authors and publishing their work.

Could you describe what values are most important for Moonji Publishing when releasing books?

Moonji Publishing was established by four critics and one human rights attorney with the rule that no single party would monopolize management rights. Five generations later, the company is still going strong. The company completed a reorganization last year into a co-op, showing it is carrying on the spirit of its founders that Moonji Publishing is not owned by a particular individual, but rather by the literary community. Thus, Moonji Publishing's values are: the freedom of literature, the co-ownership of literature and the respect of liberal arts-minded intelligence. A committee of experts on various topics selects our manuscripts after detailed reading, and after assessing the current times we are living in, we actively look for and plan books that we feel society needs.

Please tell us what you aim to show through your quarterly, *Literature and Society*.

Not only is *Literature and Society* playing a leading role as a signpost pointing to the world we should achieve by discovering intellectual resources by digging through the mental and physical cracks in South Korean society, but it is a magazine that aims to actively accommodate literary and sociological views while retaining the independence of literature. Rather than declare our clear standing on the meaning or role of literature through

the magazine, we are critically reviewing and exploring all the different social and political dynamics and relationships that surround literature. Literature doesn't just interpret society or act through different ways, but it lies within the polishing process of finding one's identity and structure which, in turn, lies inside the perspective that we all are affected by one another deeply.

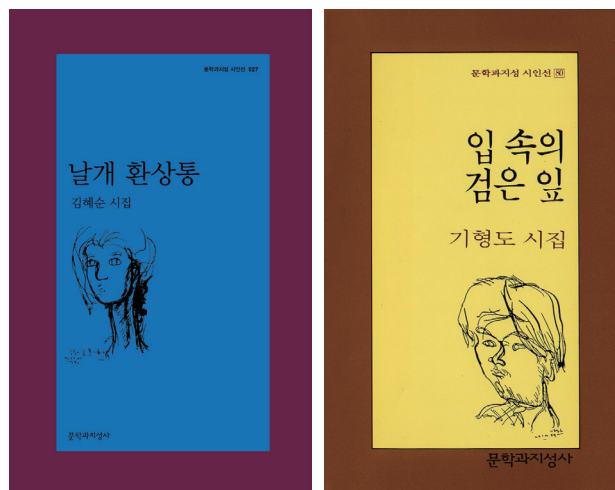


Literature and Society

Moonji Publishing has released a poetry collection that has more than 500 books. What is the reason behind Moonji Publishing's painstaking efforts to publish poetry? Also, please tell our readers of any books of poetry you would like to recommend.

Moonji Poetry Selection is created of books filled with many poets who have asked and answered essential questions about humans and life in the middle of the literary scene, which has consistently changed with the turbulent history of South Korea. It is the biggest series of its kind in the country, and we feel it deserves to be called

a record of different and new senses that have evolved over time. The following books of poetry have already been translated and released abroad, so they are worth a look: Ki Hyung-do's *Dark Leaf in a Mouth* (available in Spanish), Kim Hyun's *Glory Hole* (available in English), Lee Seong-bok's *Mt. Geumsan, South Sea* (available in French, Japanese), Jung Hyun-jong's *Whisper of Bliss* (available in English), Hwang Ji-woo's *One Day I'll Be Sitting in a Pub* (available in Spanish).



Moonji Poetry Selection series

We've heard some of your books have surpassed their 100th editions.

That would be Choi In-hun's *The Square/A Dream of Nine Clouds* and Yi Chong-jun's novel *This Paradise of Yours*.

Jeong Yi-hyun's novel *My Sweet City* has nearly 90 editions printed, while we have more books that have seen more than 60 to 70 editions printed. These would include Lee Mun-ku's series *Essays on Gwanchon* and Kim Won-il's *House With a Deep Yard*.



The Square/A Dream of Nine Clouds, This Paradise of Yours

Could you tell us about some of the books that Moonji Publishing is especially proud of?

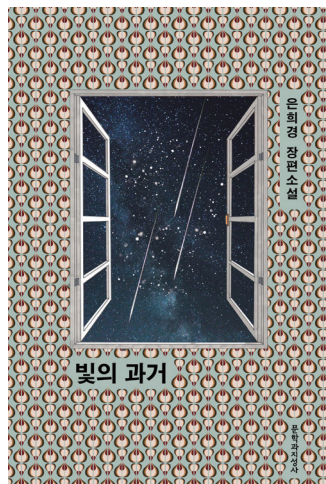


The Hole, Vapor Trail

Moonji Publishing has released many excellent works that you could say define their generation in terms of Korean literary history. There are books like the aforementioned novel by Choi In-hun which addresses the reality before and after the Korean War, in addition to works written by Yi Chong-jun and Yun Geung-gil who

showed what Korean society was like in the 1970s and 1980s. We also have *The Place Where the Harmonium Was* by Shin Kyung-sook, who became a literary trendsetter in the 1990s, Eun Hee-kyung's *Succession*, Pyun Hye-young's *Aoi Garden*, Jeong Yi-hyun's *Romantic Love and Society*, Kim Ae-ran's *A Pool of Saliva* which all received steady love from our readers. During the past several years, Kim Ae-ran's *Vapor Trail*, Pyun Hye-young's *The Hole*, Jeong Yi-hyun's *The Age of Gentle Violence* all made their way to bestseller charts and Eun Hee-kyung's *The Past of Light*, which was published just this September, has already sold more than 30,000 copies.

Are there any books you would like to see published outside South Korea?



The Past of Light

We'd like readers to pay close attention to Eun Hee-kyung's *The Past of Light* which was published recently. Eun is one of South

Korea's representative novelists, but this latest novel is the work of a decade for her, and through a solid plot and multi-dimensional characters, you can tell she's put much thought into it. It's a novel that details the culture and generational characteristics of South Korea in the 1970s and tells the story of differences and coming together that happens in a dormitory for young women as they meet for the first time. It can be understood by not just people who lived during that time, but by a broader audience. This is because of the experiences portrayed in the book that are being recalled and faced again by the narrator.

Can you explain to our readers what Moonji Aideul (Children) is and what some of its key works are?



Traffic Light Special Forces

Moonji Aideul was launched in 1999, and under that name, we have been publishing a diverse range of books like picture books, novels for children, poetry and classic literature to really light a

fire inside children's intellect and add warmth to their hearts. Also from 2014, we have been giving out the Ma Hae-song Literary Award to recognize the work of Ma Hae-song, who opened the door to children's literature in Korea, and to support the development of children's literature in the country. Through that award, we've been trying to discover children's book authors who have potential and opening a new horizon for children's literature. We've had several bestsellers under this brand, and some of the more successful work would be Kim Tae-ho's *Traffic Light Special Forces*, Hwang Ji-young's *Real Future* and Yoo Eun-sil's *My Doksan-dong*.

It would be great if you could also introduce Moonji Pureunchaek (Blue Book), which focuses on teenage readers.



Today's Minsoo

Moonji Pureunchaek was planned to become a 'blue Earth' through books for teens who are growing up. We want to show them the joy of reading and the happiness of true wisdom rather than show

them learning has to be a competition and knowledge is a means to achieve power. Some of that brand's key books would be coming-of-age novels like *Today's Minsoo* and *The Islamic Butcher Shop*. We have liberal arts books like *The Discovery of One's Lifetime* and *If You Love Animals, You Become a Philosopher* and translated foreign works including *Vendredi, Ou La Vie Sauvage* and *Journey to the West*.

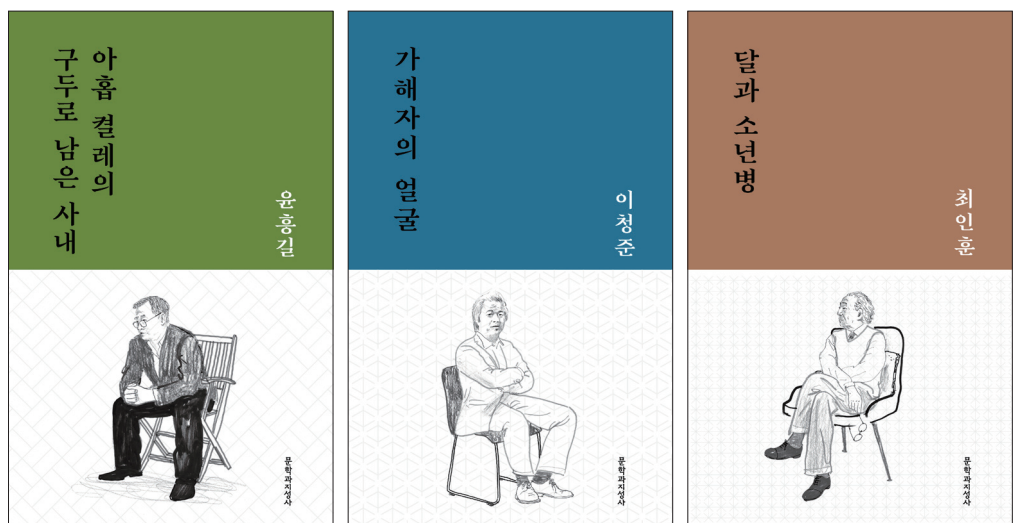
Sometimes it feels the South Korean literary market is losing its momentum. What is Moonji Publishing's outlook on South Korea's literary market going head?

Talk of a crisis in South Korea's literary market has long existed, but Korean poetry and novels have steadily attracted readers despite the bumps in the road. Especially recently, readers took an interest in books that critically detailed the contradictions in South Korean society as they became interested in social issues like feminism and what it means to be queer. This also led to an unusual growth in book sales. And as South Korean society grows more diverse, the spectrum of South Korean literature is also expanding. Readers are increasingly selecting books that adhere to their personal taste, from avant-garde linguistic experiments to popular genres. People shouldn't say the South Korean literary market is shrinking or growing as a whole, but rather think about what books are needed in the market. And we feel it's more important we contemplate over what we should show our readers next.

That being said, could you tell us about your plans for the future?



Moonji Classics series



Moonji Author Selection series

Moonji Publishing plans to renew its steady-sellers into a series called *Moonji Classics* and also expand our efforts to manage classics that are worthy of remaining as classics by releasing the *Moonji Author Selection*, which will put together representative works of authors who have left great marks on modern history, beyond Korean literary history. Moonji Publishing enters its 45th

year next year, and we plan to introduce our best work from our wide selection at various international book fairs in hopes overseas readers will love them. It is our hope we will be able to make exchanges with many publishers and those in the international market who wish to discover excellent Korean books.

KOREAN AUTHORS

Author Kang Gyeong-su

In hopes his honest stories will reach readers

Arranged by Jeon Hye-young



The book *The Stories Shouldn't Be True* (Sigong Junior) was awarded a Ragazzi Award for non-fiction at the 2011 Bologna Children's Book Fair. This book, like its title, calmly tells the horrific story of some children's situations that seem like lies but

are happening in reality. Explaining the motive behind the book, the author said he was incredibly shocked one day while watching a documentary to find children in terrible situations in other parts of the world that was beyond his imagination. *K-Book Trends* met with author Kang Gyeong-su who was compelled to tell their stories in a book.

After making his name known as a picture book author through *The Stories Shouldn't Be True*, Kang has been continuously working on picture books, and from 2017, he has been publishing his *Code Name* (Sigong Junior) series. The *Code Name* series is a spy series loved by both children and their parents and has been the subject of positive feedback. The series is being turned into a musical while talks are ongoing to create an animated version of the series. *Code Name* has also been exported to China for publication there.

When asked what changed after *The Stories Shouldn't Be True* received the Ragazzi Awards, Kang nonchalantly answered he enjoys not getting rejected as much from publishers, but at the same time, mentioned the pressure he faces now. This pressure, he explained, came from readers' expectations that the author of a good book must be a good person. And Kang said he doesn't feel he is meeting those expectations. In the interview below he talks about his wishes to focus on telling the stories he wants to tell, rather than setting himself up as a good person.

Hello, Mr. Kang. It is nice to meet you. Could you introduce yourself to our *K-Book Trends* webzine readers?

Hello, I am Kang Gyeong-su, currently working as a children's book author. It is my goal to create books that children and adults can both empathize with. It is great to meet you.

Before you began your career as a fairy tale author, you have this unique part of your life where you were a comic book artist for a decade. Perhaps this is why reading *Code Name* feels like you're reading a comic book. How did you come about writing this series?

I like challenging myself to do new things. I wanted to deal with stories that couldn't be addressed through picture books. Stories that were funnier, with robots and missiles. I wanted to create an action drama that children would like, and my publisher was looking for something like that, so we ended up with *Code Name*. Much of *Code Name* deals with relationships within families. My child and wife inspire me a lot in my work, and it's my hope the series will end up being really fun and head-spinning for all my readers. In *Code Name*, the stories take place breathlessly, just like they do in Tom Cruise's "Mission Impossible" movies.



Code Name series

Many reviews say parents love your books as much as their children do. The series is now being adapted into a musical. What do you think is the reason behind this success?

Code Name tells the story of an ordinary boy who lives in 2017 and finds himself back in the 1990s. There, he meets his mother as a girl and together, they carry out spy missions and resolve cases. Because of the story's background, the book features historical events, fads and fashion trends from that time, and I think this is what likely draws parents to the books.

Meanwhile, younger readers who like my books enjoy the quickly-moving storylines, unique characters and funny situations the characters get into quite often in the books. *Code Name* is a way for children to go on adventures they can't in real life, and this may be why the books are so popular because they let children have that vicarious pleasure. I have many die-hard fans, and some of them

email me saying they are 'agents'. The work has been very fun and a source of pride for me.



I'll Give You a Flower

All your works are unique in their own ways. Your *Code Name* series is an action-packed spy series with comic-book elements, whereas picture book *I'll Give You a Flower* (Changbi) features a warm story and matching illustrations. These differences don't seem to be divided by where you are in your career, and, interestingly, you are able to work on all of these different literary worlds at the same time.

Like I mentioned earlier, I like challenges and experimenting. Rather, I think I tire easily of things I have already done. This is why I keep trying new things and changing things. Some people tell me I don't have an identity, but what I hold most important in my work is whether I am satisfied. As an author, that might be a constant challenge. However, in the world of writing, I think it's inevitable. It is very important to me that I trust in what I do and go

forth doing it. I know for sure there are some readers that select my books with faith in my name and what I do and I want to live up to their expectations.



First, Love, I'll Dance

You recently published your latest work called *First, Love* (Picture book Gongjacks). In your previous book before this one, *I'll Dance* (Picture book Gongjacks), you told the story about a girl in love. Could you tell us about your new book?

In one of my dummy books I made about 10 years ago, there was a picture book that told the tale about a young girl invited to a birthday party for a boy on a baseball team. There she develops feelings for him and eventually dances her way to the moon. Back then, that book didn't get published, but the book that did eventually get published from that idea *I'll Dance* was released, which encourages children to pursue their dreams. From that dummy book, I developed the scenes on love to create my latest

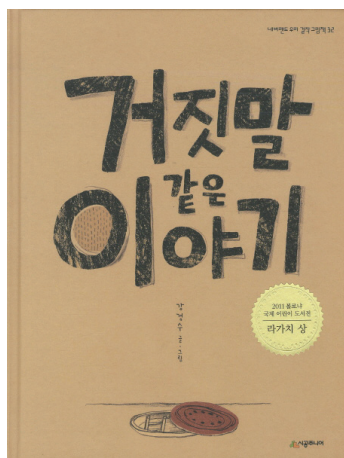
book, *First, Love*. From my point of view as the author, the fact that the girl in both *I'll Dance* and *First, Love* are the same character is a given.

In *First, Love*, I wanted to portray the butterflies you feel when you fall in love for the first time - a moment that has likely passed for all adults. And for children, I wanted to tell them what those feelings are like.

In your process in transitioning from a comic book artist to a fairy tale author, we heard you also worked as an illustrator for children's books. I'm sure there are differences when you're in charge of just the illustrations and when you're writing the story at the same time.

Currently, I don't do just illustrations. I was always interested in the stories I had to tell, even when I was drawing comics. At first, no one wanted my stories, so I started my career with illustrations and now I am doing both writing and illustrating.

It is quite difficult for me to illustrate stories that are not my own. I am only able to create good illustrations once I fully understand the copy and the feelings of the author. That process is even more difficult than me writing my own stories. On the other hand, when I write and illustrate at the same time, I don't have that predicament. All the scenes naturally come to my head, so that's why I like working on stories and illustrations together. Of course, it's not easy. The physical amount of work increases, so it's tiring, and I get headaches trying to create new illustration styles for each book.



The Stories Shouldn't Be True

I don't think we should leave *The Stories Shouldn't Be True* from this conversation. So when you first tried to get this book published, you visited many publishers but were turned down many times. Did you have some sort of conviction that the book had to be published, that it had to succeed?

Yes, I felt that way at the time, but now when I look back on it, I think I had too much self-confidence. *The Stories Shouldn't Be True* is a special book for me. It's not because it received an award, but creating the book itself was special. It wasn't like I was writing it out of want, but rather because I felt it was my calling. I gave in to that emotion, completed the book and worked hard to get it published. I am a shy person but to get this book out, I visited so many publishers and even broadcasting stations. I felt I had to get the book published. When talking about *The Stories Shouldn't Be True*, I tell people the story came to me. It is quite a strange feeling.

It seems you keep yourself quite busy. You've been publishing more than 3 books a year and have consistently been working. Could you tell us about your future plans?

I am somewhat embarrassed because I am always publishing books. I guess that number will fall as the years go by. My stamina is not like it was before, and so is my head. That's quite sad, but I still enjoy working.

In the future, I'd like to work on novels for teens. It's my goal to take one step forward from what I'm doing now, which is writing and illustrating books, to write books for teens. There are roughly 10 books planned for the *Code Name* series, so I have a long way to go. And as for my picture books, I have a few things up my sleeve, including a story on dementia, the kind light people have within themselves and another on polar bears. Having said all that, now I know I won't be able to rest for another several years. It's my biggest plan to continue meeting readers through my books. Thank you.

Publishing Industry

South Korea's policies to promote reading and reading movements

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

In addition to smartphones, media bombards people daily, whether they take the form of regular information, videos or other forms of entertainment. As this sort of content increases and more forms of leisure appear, concerns over people reading fewer books are also growing. According to statistics, the reading rate of South Korean adults over the age of 19 (reading rate of paper books that are not textbooks, educational material, magazines or comic books) stood at 86.8 percent in 1994 only to plummet to 59.9 percent in 2017 (the rate was 62.3 percent when e-books were accounted for). On average, the rate dropped 1 percentage point every year over that period. When compared to the reading rates of underage students from elementary school students to high school students that top 90 percent, the adult reading rates are not to be ignored.

South Koreans have long upheld traditional values related to studying and reading, with phrases like 'work in the day, read at night', and 'the virtue of studying, even by the light of fireflies' being taught in school. Today, South Koreans are trying to carry on those values through official policies to promote reading and movements for reading, helped by a general interest in books and education.

One representative policy the government has launched to promote reading has been the Reading Culture Promotion Act passed by parliament on April 5, 2007. This was also Arbor Day in South Korea, and the policy was passed as a nod to the role reading plays by 'planting' seeds of culture. This law designated September of every year as the month of reading, accompanied by celebratory events and other festivities to promote reading. The South Korean government, or specifically the Ministry of Culture, Sports and Tourism, also sets a basic plan for the promotion of reading culture every five years in accordance with the law. The current five-year plan which is scheduled to run from 2019 to 2023 was announced in April this year. This plan has some-30 policy tasks under four large branches: 'energize social reading', 'proliferate and share reading values', 'realize inclusive reading welfare' and 'create a reading environment for the future'.

Energizing social reading refers to the creation of an environment and foundation for 'social reading' which are the keywords for the five-year plan. For this, the government provides support

for reading clubs and centers that also support gatherings for book reading. Social reading refers to reading where everyone participates in an environment where books are read together, while at the same time, individual reading based on independent choices is respected. Through social reading, people can boost their quality of life and non-readers can become readers. The eventual goal of this policy is to create a 'reading community'. One such policy would be a mark of recognition for businesses that show excellence in 'reading management'. This policy was launched to promote reading at work, where most adults spend their time during the day. Also, to ensure the continued release of good reading material, the government has been carrying out projects called 'Sejong Books' and 'Sharing Literature', which involves selecting and purchasing books of general education and academia for public libraries. For the proliferation and sharing of reading values, the government encourages people to visit libraries more often as they are public places of reading. There are also projects called 'Liberal Arts on the Road' and 'Liberal Arts Reading Academy' to promote daily reading of liberal arts books. For the realization of inclusive reading welfare, various programs are underway like book recommendations for different periods of a person's lifetime and reading programs for schools, disabled people, conscripted soldiers (South Korean men need to serve a mandatory two years in the military) and those incarcerated. A considerable number of these reading programs are managed by KPIPA, which provides funding for necessary programs and civic

reading clubs.

Like UNESCO designates a city of books each year, in South Korea, the government has been hosting an annual reading festival since 2014 in rural locations throughout the nation. On the back of efforts by then-mayor Kim Yoon-ju like calling Gunpo the 'land of books', the city of Gunpo hosted the first reading festival. Since then, cities have been vying against one another to host the event, reflecting its success. Last year, the South Korean government in cooperation with book-related private groups hosted an event called '2018 The Year of Books', and one of the affiliated events to that was forming a nationwide council for cities that read. This council is an association of representatives from 29 cities from throughout South Korea that advocate reading and Mayor Kim Seung-soo from the city of Jeonju is currently the council's first chairman. In line with the national law to promote reading culture, regional governments are also increasingly enacting ordinances of their own to pursue and support reading-related projects. 'Book Start' was a project launched by Seoul City that was being run in 25 locations in the country's capital. Starting 2019, this project has now spread to other regions outside the city and is currently gaining momentum. This project began to help very young children under 18 months start reading. Children who lived in Seoul that met the standards of the project each received a bag carrying two picture books. The Book Culture Foundation, which is an institution that funds the Book Start project, provides the eco-bags the books go inside as

well as guide books with the help of government support. The foundation also provides support for education for parents and worker training.

In 1993 the South Korean publishing industry led the Year of Books as a national event, and in 2012, the government hosted book-related events, calling that year the Year of Reading. Last year in 2018, the private sector and government joined hands to successfully host 'Year of Books Read Together' festivities, and on the back of that success, preparations are now underway to open reading events every year with different themes from 2020. The event next year will be called '2020 Year of Books for Adolescents' and preparations are already being made by related groups. In South Korea, students can rarely put aside time for reading as efforts for college entry block out everything else for students from sixth grade in elementary school to senior year of high school. Next year's event will aim to improve reading environments for these teens.

Meanwhile, South Korea's reading movements after the Korean War have mostly been centered around expanding library facilities. With the country's economic development, the advancement of higher education and the growth of a citizen-led society as backdrops, South Koreans started looking for ways to encourage reading after the 1980s.

Today, the biggest such movement in South Korea for reading is

called the Citizen Action for Reading Culture, created by a coalition of civic groups dealing with publishing, libraries and education. After a series of discussions and the 2001 Seoul International Book Fair, the movement was first called Citizen Action for the Expansion of Library Content and Creation of a Reading Society. The movement's first achievement was creating the Miracle Library in Suncheon, South Jeolla Province for children in 2003 with the help of a television reading campaign called 'Exclamation Mark' by Munhwa Broadcasting Corporation. This year, the group was able to create the 14th library for just children in Guro-gu, Seoul. In 2003, the coalition launched a pilot program that aimed to bring a project called Book Start from the United Kingdom to South Korea. Today, the project is being carried on in 148 cities and regional districts out of 229 (64%) nationwide. Aside from these projects, the Citizen Action for Reading Culture is currently carrying out various activities like supporting reading groups on a nationwide basis and supporting book-related projects that help elementary, and junior high school students read more. Today, the group leads these projects under the name 'Book Culture Foundation'.

Efforts to recommend books suitable for children and teens are also active in South Korea. Since it was founded in May 1980, the Research Group for Children's Books has been selecting good fairy tale books written by South Korean authors and promoting them through various guide materials. The group is one of the country's representative grassroots groups for the promotion of reading. For

adults, the group runs meetings called 'Grownups that Read Fairy Tales' in 89 locations in South Korea. Meanwhile, a group called 'Teachers Creating A Warm World Through Books' created in 1998 by a group of former and current teachers recommends books twice a year annually through a unanimous vote and also carries out educational programs.

Another institution called Book Nanum (sharing), founded in 1999, provides books for conscripted soldiers in the military and has been making strides in creating libraries for South Korean troops. Thanks to sponsorship from the public, the institution opened its 100th reading cafe for soldiers last year. To create consistent profit and not solely rely on donations, the institution also started publishing a magazine for soldiers called *HIM*. The magazine issued its 100th copy in August this year and has found immense success as a magazine for soldiers and army life, a rarity around the world. Book Nanum is also in charge of running the culture ministry's project for boosting reading in the military and as a part of their efforts, reading coaching events are provided where professional lecturers speak to soldiers on base. Book concerts are also held for soldiers.

In addition to the above, the government started a project last year to help students from elementary school to high school read books and discuss them in Korean language class at school. This project is called 'one semester one book', and the government provides tax

breaks for book purchasing costs for individuals. Separately, more schools are allowing students to set aside 20 minutes of their time at school before classes start in the morning for individual reading and the number of reading clubs at independent bookstores has been growing. These are all changing trends that deserve attention regarding reading movements.

If low birth rates and an aging population are issues that threaten the country's sustainability for the future, the decline in the reading population can result in a smaller publishing market, lower library visit rates and increase worries over a pending crisis in today's 'thinking society' and democracy. It is the shared opinion of reading researchers that there is nothing better than reading to nurture knowledge to create a better future, imagination, the ability to empathize and human warmth. The efforts of the South Korean government and the private sector to increase the value of books and reading and to create a good environment for reading is part of an endless journey to expand the publishing and reading ecology and the horizon for human lives.

Publishing Policy

Discussions on introducing typographical copyright in South Korea

Written by Park Ik-soon (Korean Publishing and Copyright Research Institute)

1. Summary of typographical copyright

Typographical copyright refers to the proprietary publishing rights for typographical arrangements of published editions. Typographical copyright is being acknowledged as a type of neighboring right to protect the efforts and investments of publishers that play a key role in delivering published material through planning, providing authorship support, editing (setting layouts, proofreading and revising), designing and producing. Typographical copyright was first implemented to U.K. copyright law in 1956. Currently as of 2017, 26 countries around the world including Spain, Mexico, Australia, New Zealand and Ireland address typographical copyright in their copyright law. Elements

like page style, the composition of the published work, layout and other physical features all fall under typographical copyright, and the publisher is the holder of that right. The lifetime of typographical copyright can last 25 years in 20 countries like the United Kingdom and up to 50 years in five countries including Mexico. In China, the right lasts up to a decade. In 20 countries like the United Kingdom, typographical copyright can only be used for specific publications like written works, while the remaining six countries do not have such limitations.

2. Discussions on the introduction and legalization of typographical copyright in South Korea

The term 'typographical copyright' is thought to have been first used in South Korea in the December issue of *Publishing Culture* from the Korean Publishers Association in 1985. The term was used in a piece called 'Typographical Copyright as a Right for Publishers', translated from a Japanese publishing magazine. Afterwards, through the 1990s and 2000s, there were constant demands for the introduction of typographical copyright in regards to amendments to South Korea's copyright law. However, the demands could not be backed up with structured surveys and research at that time. In 2010 amid diverse discussions to increase electronic publishing, efforts were made to review typographical copyright. And in 2011, the Korean Publishers Association released an unprecedented report on the subject called "Research for the Introduction of

Typographical Copyright” which offered comprehensive research results. The association also hosted a seminar on the paper. This, in turn, opened a new opportunity for typographical copyright to be used in South Korea, but no further accomplishments were made. In 2011, South Korea's publishing industry was faced with a more urgent task of establishing an official body for the promotion of published works (currently KPIPA), and after that it needed to resolve the issue of properly setting fixed rates for books. There was simply a lack of time to set aside interest for typographical copyright.

Years passed, and on January 11, 2017, a group of 11 South Korean lawmakers including Noh Woong-rae wrote up a bill amending the country's copyright law to introduce typographical copyright. The background and goal for typographical copyright introduction are clear in the reasons for the bill proposal. "Publishers boost the value of publications by adding creative efforts to published works through editing, revising, making layouts and designing in the process of creating a book," explained the bill. "Although these efforts lend huge contributions to the distribution of books, current law does not have clauses to protect how the printed type in publications is visually laid out." The bill explained even if third parties made a copy of a certain surface design made by a publisher, it would be difficult to claim rights to those copies. It is also hard to claim rights to copies made without consent of newly designed books whose publication contracts or copyright periods have expired. "By ensuring publishers have rights to their

page designs, we aim to protect the rights of publishers who have invested their intellectual labor and efforts to the published type in balance with authors and other related producers of text," the bill went on. To support the enactment of this bill, the Korean Publishers Association hosted a policy debate at parliament and in October 2017, the association published a research paper on a survey of publishing contracts in relation to typographical copyright introduction.

Parliament's committee for culture, sports and tourism formally introduced the bill on Sept. 19, 2017, and handed it over to the subcommittee for review, but the subcommittee has failed to review the bill for over two years. It is currently unclear whether the bill will get passed through parliament and if it fails to pass before the end of the current national assembly's term, which is May 29, 2020, it will automatically be discarded.

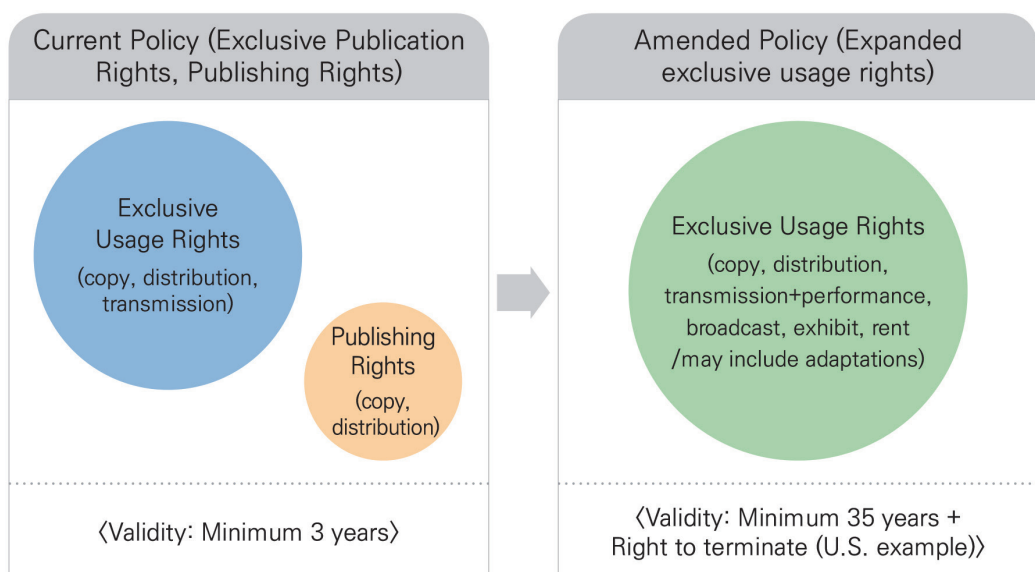
3. Two alternatives

The reason why those in the publishing industry demand the introduction of typographical copyright is due to the perception that publishers' rights are not being fully protected due to current copyright laws or prevalent practices when it comes to publishing contracts. To protect the rights of publishers, expanding current efforts to implement typographical copyright is certainly one way, but the introduction of other policies may succeed in bringing about similar results or better. There are two alternatives.

(1) Exclusive publishing rights expanded to absorb publishing rights (alternative 1)

The first alternative would be to expand the meaning of the current exclusive publishing right to something similar to what the United States has in terms of exclusive usage permission rights and combine publishing rights with this new policy. It has been seven years since the implementation of exclusive publishing rights, but the public is now accustomed to seeing digital publications and the policy even results in confusion at times regarding compensation collection and other issues. The combination of the two would be possible as there is no solid reason to manage online and offline publications separately at this point. Another fact to be considered is that if the scale of exclusive publishing rights are expanded and the lifetime of those rights are extended to 35 years to match policy in the United States, there would be no need to implement typographical copyright separately.

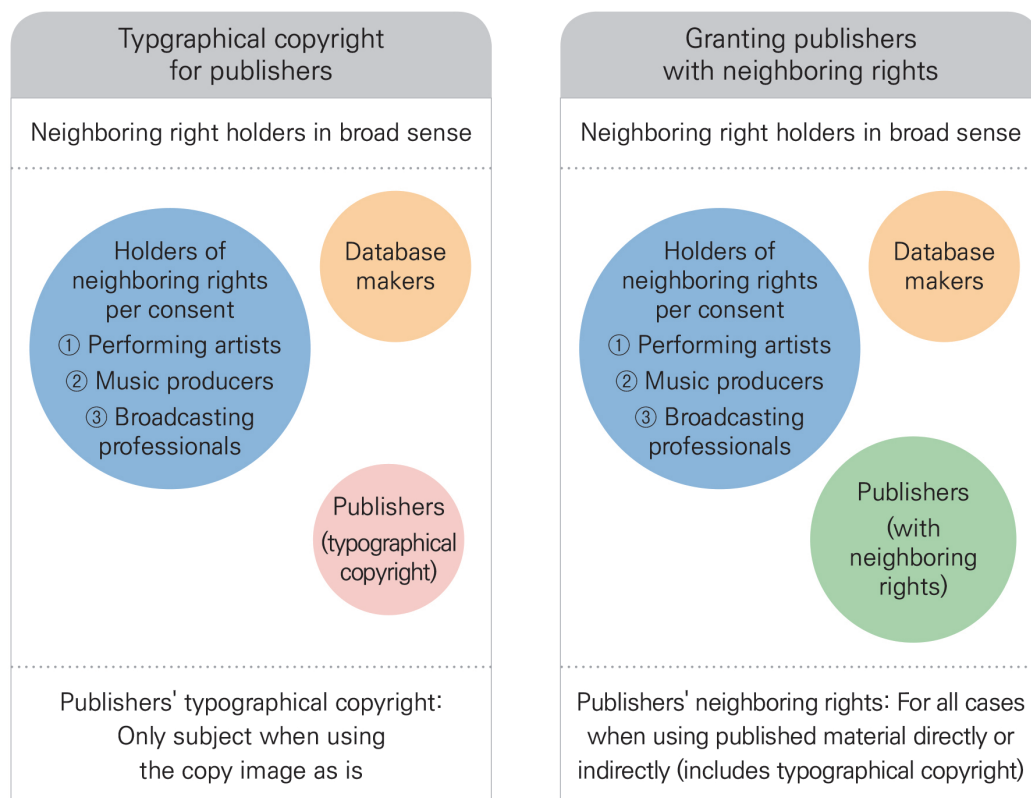
〈Picture 1〉 Comparison between current publishing rights, exclusive publishing rights



(2) Grant neighboring rights to publishers (alternative 2)

Another alternative would be to grant neighboring rights to publishers. Once granted, publishers would enjoy the same rights as do performing artists, music producers and broadcasting professionals or database makers. This would enable publishers to copy, distribute and transmit published material. Mexico has the longest copyright protection period in the world, which is 100 years after the author's date of death. Mexico also acknowledges typographical copyright, as well as its neighboring copyright, and the lifetimes for these are 50 years post-publication. This alternative would grant a wider range of rights compared to the U.K. version of typographical copyright and would powerfully protect publishers. It would also complement any gaps or limitations typographical copyright policies may have, as some have pointed out there are limited upsides in right protection in typographical copyright for electronic publications.

〈Picture 2〉 Comparison between publishers' typographical copyright and implementation of neighboring rights



Although the publishing industry has addressed typographical copyright introduction as an urgent task, industry professionals are likely open to other alternatives. The main issue is there is an urgency at hand to implement a similar policy, whether it be typographical copyright, a policy for expanded exclusive usage rights or granting publishers neighboring rights.

New Books

Bamboo Yoga

My name is Kkojuk
I'm the smallest baby bamboo
out of all the other baby bamboos~



Recently a greedy panda
named Momo
took away all my friends.



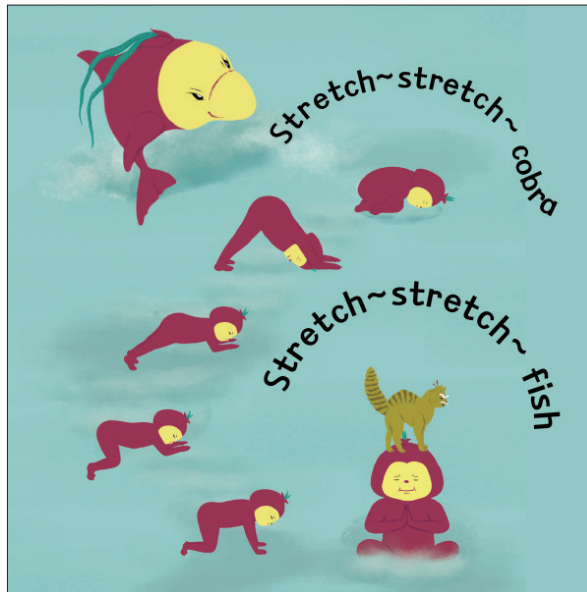
Kkojuk was left all alone
so he took to the road
which was long and difficult
and asked for help from Master Bamboo.



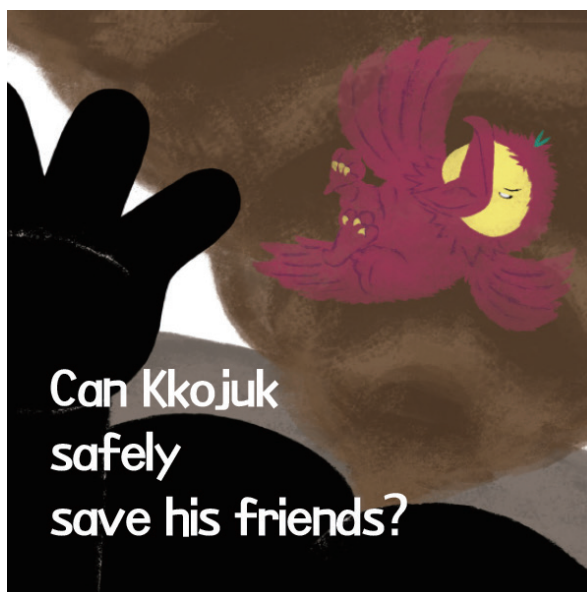
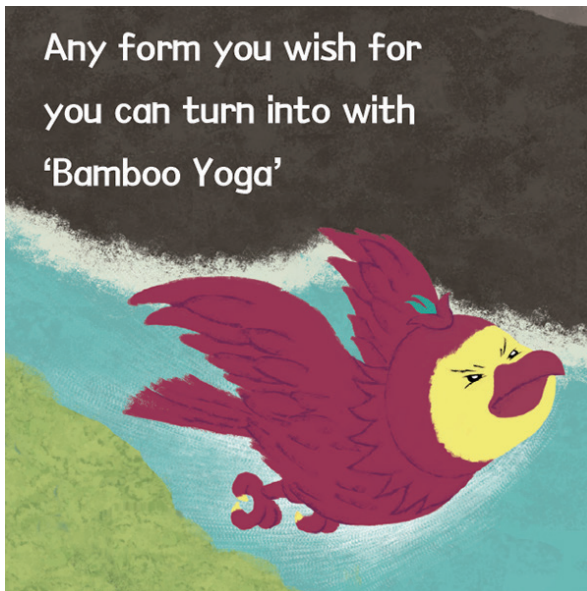
Please help me.
I need to save my friends
who have been captured
by Momo. Please!

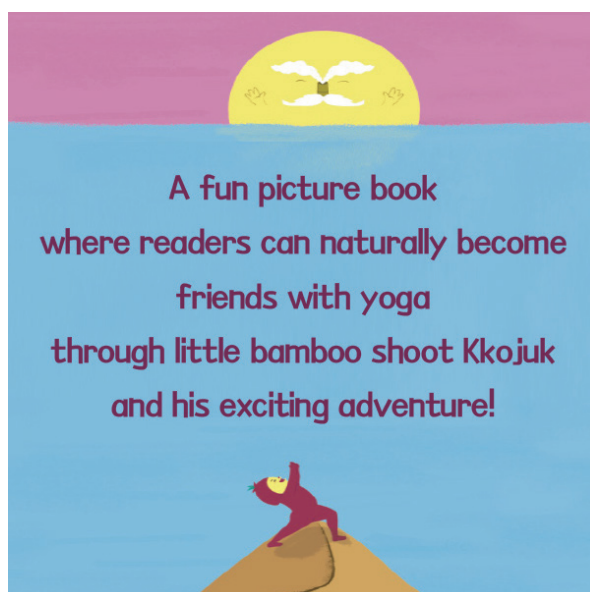
Kkojuk became
Master Bamboo's student
and learned transforming yoga.





Any form you wish for
you can turn into with
'Bamboo Yoga'





Bamboo Yoga

Author | Hong Mi-ryeong
Publisher | Kidari Publishing Co.
Genre | Children

Best Sellers

South Korean bestsellers in October

**Bestsellers at South Korea's biggest online bookstores,
Aladin and YES24**

Written by Choi Ha-Yeong

In the third week of October, essay collections that can help make the chillier weather feel a bit warmer found themselves on bestseller lists at Aladin and YES24. Recently in South Korea, essay collections have seen sustained popularity as readers seek them out for comfort in their busy and tiring lives. *From a Lone Person to a Lone Person* by Lee Byung-ryul and Geulbaewoo's *Either Tired or Nothing You Like* both made it to bestseller lists with their empathy-filled sentences and words of support for readers.

Meanwhile, as the end of the year nears, readers have been paying attention to books that look forward to 2020. At Aladin, *Trend Korea 2020* by Kim Nan-do and Seoul National University's research center for life sciences was the seventh bestselling book, and at YES24, Park Jong-hoon's *2020 Changes in Wealth* was the sixth bestseller. These books showed growing momentum for economics and management books that forecast what's coming ahead.

Data from the two bookstores showed both limited edition, and regular edition of *Mo Dao Zu Shi 3* at No.1 and 3 at Aladin whereas at YES24, Cho Nam-joo's *Ji-young Kim Born in '82* enjoyed its consistent popularity thanks to a film adaptation that recently opened in theaters. Aside these, comics for children, exam study materials, liberal arts and politics found themselves on bestseller lists in October.

* The following lists were provided from the official websites of Aladin and YES24 based on data from the second week of October.

<Top 10 Bestsellers>

No.	Aladin	YES24
1	 <p><i>Mo Dao Zu Shi 3 (Limited Edition)</i> Author Mo Xiang Tong Xiu Publisher B-Lab Genre Novel</p>	 <p><i>Normal Siblings 2</i> Author Baek Nan-do Publisher Iseum Genre Children's comics</p>
2	 <p><i>From a Lone Person to a Lone Person</i> Author Lee Byung-ryul Publisher Dal Genre Essay</p>	 <p><i>Normal Siblings 1</i> Author Baek Nan-do Publisher Iseum Genre Children's comics</p>
3	 <p><i>Mo Dao Zu Shi 3</i> Author Mo Xiang Tong Xiu Publisher B-Lab Genre Novel</p>	 <p><i>Either Tired or Nothing You Like</i> Author Geulbaewoo (Kim Dong-hyuk) Publisher Ganghanbyul Genre Essay</p>

No.	Aladin	YES24
4	 <p>2019 Kim Seung-ok Literary Award Recipient Collection Author Yoon Seong-hee, Kwon Yeo-seon, Pyun Hye-young, Cho Hae-jin, Hwang Jeong-eun, Choi Eun-mi and Kim Geum-hee Publisher Munhakdongne Genre Novel</p>	 <p>From a Lone Person to a Lone Person Author Lee Byung-ryul Publisher Dal Genre Essay</p>
5	 <p>Why Travel Author Kim Young-ha Publisher Munhakdongne Genre Essay</p>	 <p>Rhyu Si-min, Lee Jae-myung Author Kim In-sung Publisher Holokkaedareum Genre Politics</p>
6	 <p>Roman Law Class Author Han Dong-il Publisher Munhakdongne Genre Liberal Arts</p>	 <p>2020 Changes in Wealth Author Park Jong-hoon Publisher 21st Century Books Genre Economics/Management</p>

No.	Aladin	YES24
7	 <p>Trend Korea 2020 Author Kim Nan-do, SNU Life Sciences Research Center Publisher Miraebok Genre Economics/Management</p>	 <p>2019 H2 Hackers GSAT <u>Global Samsung Aptitude Test</u> Practice Exams Author Hackers Employment Education Research Center Publisher Champ Study Genre Education</p>
8	 <p>Normal Siblings 2 Author Baek Nan-do Publisher Iseum Genre Children's comics</p>	 <p>Ji-young Kim Born in '82 Author Cho Nam-joo Publisher Minumsa Genre Novel</p>
9	 <p>Either Tired or Nothing You Like Author Geulbaewoo (Kim Dong-hyuk) Publisher Ganghanbyul Genre Essay</p>	 <p>2019 H2 Latest Weport GSAT <u>Global Samsung Aptitude Test</u> Practice Exams Author Weport Research Center Publisher Weport Genre Education</p>

No.	Aladin	YES24
10	<div data-bbox="571 257 850 638">  </div> <div data-bbox="494 649 933 873"> <p>2019 H2 Hackers GSAT Global Samsung Aptitude Test Practice Exams Author Hackers Employment Education Research Center Publisher Champ Study Genre Education</p> </div>	<div data-bbox="1050 257 1329 638">  </div> <div data-bbox="1045 649 1332 873"> <p>Sapiens Author Yuval Harari Publisher Gimmyoungsa Genre Liberal Arts</p> </div>

Book Summary

Export Prospects of Korean Books

KPIPA's Choice for Supporting Abstract · Sample Translation

Prince in Useless Land

1. Publication Details

Imprint | GOBOOKY BOOKS Co. Ltd.

Title | Prince in Useless Land

Author | Kim Min Jeong

Illustrator | Lee Gap Gyu

Genre | Fairy tale

Format | 185×240

Binding | Paperback

Pages | 132pages

ISBN | 9788966072026

2. Contact

Name | Oh Wonyoung

Phone | +82-10-4050-2662

Email | owy0209@naver.com

URL | <http://www.gobook2.com/main>

3. Marketing Information

Keyword | Children's story; teaching; education

Target Readership | Children ages 9 to 12



4. About the Author and Illustrator

Author - Kim Min Jeong

Kim Min Jeong believes that what is really horrible aren't goblins or ghosts but boredom. During her childhood, when she faced the horror of boredom, she tried to get rid of it by taking a journey into her imagination. As an adult, now she gets rid of that horror by making stories. Her works include *Strange Transfer Student*, *A Ghost in My Classroom*, and *In the Country in the Middle of Night*.

Illustrator - Lee Gap Gyu

Lee Gap Gyu has long illustrated children's books. Lee always tries to write and illustrate picture books that are full of brilliant and pleasant ideas. Lee has written and illustrated *Real Story of Picking Nose* and *Bangbangyi*, and has illustrated *Grit for Children*, *Transformation into Swine*, *Fox Bibimbab*, *Can't Stand Any More*, *Glove Tree*, and more. Lee received the 55th Korea Publishing Culture Award for *Real Story of Picking Nose*.

5. About the Book

One day, Ro-Un, the protagonist of the story, feels bored with his toy car called Prince and throws it into a strange wastebasket made of strands of straw. At that moment, a magical event happens: Ro-Un is drawn into the waste basket to fall into Useless Land and is transformed into Prince.

Ro-Un, who has become Prince, tries to find a way to get back to the world where he lives and meets abandoned things and make friends with them. They each have their own story. They were abandoned for different reasons, but they want to return to Useful Land because they are as good as new things. However, their journey home is not easy. It is said that a horrible monster lives on the path toward Useful Land. What will happen to Ro-Un and his friends? Can they defeat the monster and go back to Useful Land?

You might have experienced purchasing something that you badly wanted but soon growing tired of it and leaving it in a corner or throwing it away. In the form of a fantasy fairy tale, the author teaches readers about the preciousness of things. The author knocks on the door of children's hearts and conveys the message that you should not thoughtlessly throw things away.

Christopher Behein 1

1. Publication Details

Imprint | GOBOOKY BOOKS Co.Ltd.

Title | Christopher Behein 1

Author | Park Sang Sun

Genre | Fantasy

Format | 150×210

Binding | Paperback

Pages | 272pages

ISBN | 9788966073030

2. Contact

Name | Oh Wonyoung

Phone | +82-10-4050-2662

Email | owy0209@naver.com

URL | <http://www.gobook2.com/main>

3. Marketing Information

Keyword | Comics; occult; mystery

Target Readership | Young adult, adult

4. About the Author

Park Sang Sun is a cartoonist who has led the wave of romance comics magazines. Park's cold and intense drawing style has attracted many comics fans from the black-and-white comics era. Park exhibits unique charming drawings through various works including *Requiem for Souls*, *Les Bijoux*, and *Taro Cafe*. Particularly, *Taro Cafe* has received huge praise in the United States, Brazil, and Europe, making Park into a global cartoonist.

The webtoon *Christopher Behein*, which Park introduced in tune with the changing times, boasts captivating mise-en-scène and a differentiated occult story, thereby achieving a high degree of completion. Park's drawings fascinate comics fans with a style beyond the boundary of romance comics. The author's compelling visuals make readers look forward to his next works in this age of mixed media.

5. About the Book

This story occurs in England during the Victorian era. Christopher Behein is offered as a sacrifice to a demon by his family. He is buried in the ground in an almost corpse-like state, but a circus master rescues him and inserts black cotton into his body to revive him. In this way, Christopher becomes a clown of



the circus. He jumps into mysterious events in the pursuit of a clue called the demon's tar in order to get back his deprived soul, which had been broken into seven pieces and lost.

Meanwhile, there is Solomon, a girl genius who lives in a rural village in present-day New Orleans. She lives a happy life with her father, who is a conspiracist, and her mother, who is busy supporting her family. One day, her family gets attacked by a faceless monster. A clown suddenly appears and saves Solomon's life, but her parents are killed in the attack. Christopher and Solomon search for clues-the devil's tar-left at the sites where attacks by the demon have taken place. They continue their journey to get back their lost souls while becoming involved in and solving cases that happen at the sites where the demon's tar is found.

Will Christopher meet his father and brothers who have deprived him of his soul?

Will Solomon catch the criminal who destroyed her family?

Will Christopher Behein save his own soul?

Is That Why You Were Sad?

1. Publication Details

Imprint | GOBOOKY BOOKS Co. Ltd.

Title | Is That Why You Were Sad?

Author | Ko Jeongwuk

Illustrator | Song Hyeseon

Genre | Children's literature

Format | 185×240

Binding | Paperback

Pages | 112pages

ISBN | 9788966072903

2. Contact

Name | Oh Wonyoung

Phone | +82-10-4050-2662

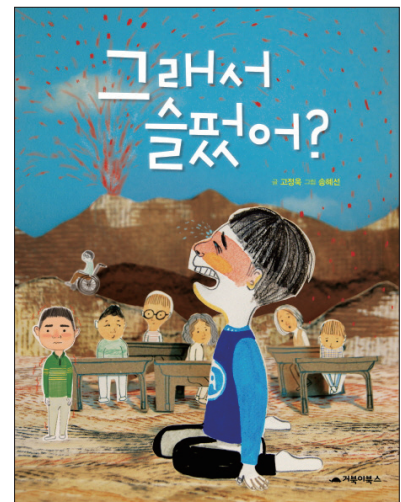
Email | owy0209@naver.com

URL | <http://www.gobook2.com/main>

3. Marketing Information

Keyword | Children's literature; the disabled; inspiration; forgiveness

Target Readership | Children aged 9 - 12



4. About the Author and Illustrator

Author - Ko Jeongwuk

Ko Jeongwuk studied Korean literature as an undergraduate at Sungkyunkwan University and received a master's degree at the same institution. He made his literary debut through the annual spring literary contest held by Munhwa Ilbo, since which he has touched children's hearts with his books. He suffered from polio as a child and is physically disabled. Although he is wheelchair-bound, he travels to all parts of the country, giving lectures for children, parents, and teachers. A major children's book author in Korea, he has written about 280 books, which together have sold 4 million copies. His works include Tansil, the Guide Dog; The Boy Who Carries Bags; My Very Special Older Brother; and Quick-tempered Jaeseok.

Illustrator - Song Hyeseon

Song Hyeseon's favorite moments are when she creates different results using various materials, and becomes immersed in a story and comes up with new worlds and characters. Her works include God Likes Bathing; A House Where Cookies are Made; Lie Contest; What's Wrong with Being a Philippino?; A Quite Decent House; and A Little More about Beans.

5. About the Book

It's the morning of April 20, and things are hectic at Jun's house.

Chorong, the puppy, is busy going around the house, waking up Jun and Song; Jun is in a rush to get his homework done, realizing as soon as he wakes up that he didn't do it before going to bed; Mother has to prepare breakfast and do Song's hair. Father, Go Yuhun, the author, is busy signing books, sitting in his wheelchair. He writes children's books, and every year on April 20, the Day for the Disabled, he signs his books and gives them to his children's friends as presents.

On this morning, busy as always, something happens out of the ordinary.

At breakfast, Father reads a survey that came in the mail and asks Jun, "Is there anyone at school who says things to you about your father being disabled?"

Looking him in the eye, Jun says, "Yes."

Jun tells him what happened at school and sheds tears.

Father, a famous children's book author, goes everywhere in his wheelchair, and even makes jokes about his disability; but it breaks his heart to hear his son say that he was made fun of because of his disability.

What happened at Jun's school?

What kinds of words and actions could comfort Jun and encourage his father?

Are we prepared to live together with others, helping and respecting one another?

An Illustrated Diary of a Wealthy Man

1. Publication Details

Imprint | GOBOOKY BOOKS Co. Ltd.

Title | An Illustrated Diary of a Wealthy Man

Author | O Seyeong

Genre | Art & culture

Format | 210×297

Binding | Hard cover

Pages | 320pages

ISBN | 9788966072835

2. Contact

Name | Oh Wonyoung

Phone | +82-10-4050-2662

Email | owy0209@naver.com

URL | <http://www.gobook2.com/main>

3. Marketing Information

Keyword | graphic novel; Korean realism; Korean people; Korean culture; Korean sentiments

Target Readership | Young adults, adults

4. About the Author

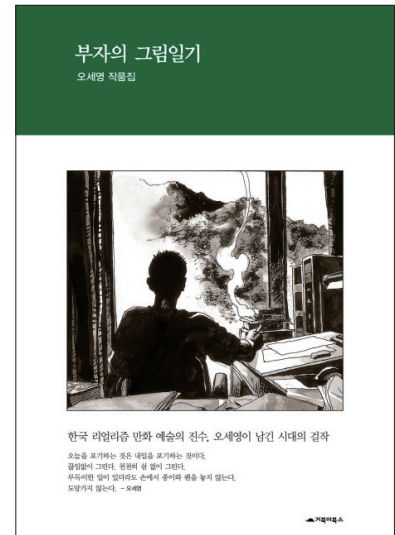
O Seyeong, a major Korean cartoonist, has been highly praised for expressing feelings and even smells through the lines of his drawing. His high-quality works focus on expressing the people of Korea, as well as its mountains and streams, and Korean culture and sentiments.

Born in 1955 in Gongju, South Chungcheong Province, O Seyeong entered the world of cartoons as a pupil of the cartoonist O Myeongcheon.

He began his own career not long after, studying endlessly, collecting materials, and working persistently, creating his own world of cartoons. He made his debut in 1986 with his cartoon, "A Mask of Gourd," in the cartoon journal Cartoon Square, and he went on to publish high-quality works. O's works are recognized for their flawless drawing, lyrical composition, unique characters, and stories that ring true to the era.

5. About the Book

The Illustrated Diary of a Wealthy Man, a collection of cartoons by O Seyeong, the master of cartoons and the eternal teacher of cartoonists, has been chosen by many readers as the collection they want to own and read again. To celebrate



부자의 그림일기

오세영 작품집



한국 리얼리즘 만화 예술의 진수 오세영이 남긴 시대의 걸작

조는을 표기하는 것은 내일을 표기하는 것이다.
꿈을표기하는 것이다. 원하어 것 없이 그린다.
무엇이든 할 수 있다. 무엇이든 할 수 있다. 무엇이든 할 수 있다.
모든것이 가능하다. - 오세영

가공작품

the world of O Seyeong's art, Gobooky Books has published a collector's edition of the book. This collection includes thirteen stories that have been previously published, as well as "The Illustrated Diary of a Wealthy Man," and the never-before-published pieces, "Gogh and Cigarettes" and "A Fourteen-year-old Girl's Springtime"

O Seyeong, who made his debut with his short cartoon, "The Mask of Gourd," published in Cartoon Square in 1986, went on to publish high-quality work, drawing the attention of readers and cartoonists. "The Illustrated Diary of a Wealthy Man," published in 1995, has been praised as a major work representing Korean realism cartoons, with its exceptional artwork, strong and effective presentation, and themes of social stratification, irrationality, the joys and sorrows of the urban poor, as well as their strong life force, that can be found in a city.

The size of the book, uncommonly large, and the solid hardcover binding make for a collector's edition worth acquiring. It is a collection of art that presents the artist's exceptional pen and brush work.

O's works are said to have taken the artistry of Korean cartoons to another level. The exceptional quality of the artwork, unique characters, detailed historical research, and subtle presentation have touched the hearts of many readers and brought them joy, and have been something younger generations of artists have aspired to. Although his early death has left us with only the works published in his short lifetime, this collection will give readers a new chance to explore the world of his works today.

An Umbrella

1. Publication Details

Imprint | NURIMBO

Title | An Umbrella

Author | kim Mihee

Genre | Picture Book

Format | 215×232

Binding | Hard cover

Pages | 28pages

ISBN | 9788958762188

2. Contact

Name | Yoon Eunsook

Phone | +82-10-6723-5986

Email | nurimbo_pub@naver.com



3. Marketing Information

Keyword | Cooperation; Sharing; Caring; Game

Target Readership | Ages 3-5

4. About the Author

Author Kim Mihee majored in Design in university. She began drawing because she loved picture books, and she wishes to draw small but special stories that are hidden in our lives. *An Umbrella* is her first ever picture book.

5. About the Book

<Learning how to share and care when the umbrella breaks>

It suddenly starts raining when Rabbit, Puppy and Cub are on their way to the kindergarten. Only Cub brought an umbrella. He shares his umbrella with his friends, but Rabbit complains that he's getting wet. Cub tilts the umbrella toward Rabbit's side, and now Puppy is complaining.

Cub holds the umbrella up straight and asks the friends to come closer. At last, they are properly protected from the raindrops.

But when Puppy says something to Cub, Rabbit is angry that he is left out. Cub suggests that Rabbit join the conversation, and this time, Puppy is unhappy.

Rabbit and Puppy bicker endlessly.

At that moment, a strong wind hits them, and the umbrella gets turned inside-out. Rabbit and Puppy blame each other for what has happened. Slowly getting annoyed, Cub swings the umbrella and sprays them with raindrops.

"You guys are so grumpy, here goes the umbrella gun! Rat-tat-tat-tat....."

Something unexpected happens. Rabbit and Puppy have become amused, as if they haven't fought at all. Rabbit and Puppy team up and shoot the umbrella gun at Cub. The three friends play the exciting game until they are completely soaked with rain.

An Umbrella is a lovely piece of work with which rookie author Kim Mihee made her debut. The picture book goes down to children's eye level and tells a story about sharing, caring and making up with others, helping with the character-building of children aged 4 to 6.

The three friends don't know yet how to share an umbrella. After a long argument, they come to find the best way to share, but Rabbit and Puppy are still holding grudges on the inside.

The chance to make up comes unexpectedly. It's when the umbrella, the very reason for the fight, breaks. Rabbit, Puppy and Cub discover a new game and have fun together. By playing with the broken umbrella, the three friends finally learn what it means to share and care.

A New Suit

1. Publication Details

Imprint | NURIMBO

Title | A New Suit

Author | Cho Yeseul

Genre | Picture Book

Format | 180×250

Binding | Hard cover

Pages | 64pages

ISBN | 9788958762218

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3. Marketing Information

Keyword | Women, men, books, nature, human nature, feminism

Target Readership | Teenagers, young adults, adults

4. About the Author

Cho Yeseul majored in Visual Communication Design at Hongik University, South Korea and earned her master's degree in Children's Book Illustration from the Cambridge School of Art, United Kingdom. Her areas of interest include women, loneliness, solidarity, and growth. *A New Suit* is her ambitious debut.

5. About the Book

Your suit is woman!

A New Suit, the first book by emerging writer Cho Yeseul, talks about women's awakening, growth, and solidarity. Lucid, simple text is juxtaposed with modern, sensuous drawings. In particular, the symbolic illustrations, a unique feature of picture books, stand out throughout her work.

Cho symbolizes the oppression against women as "suits," which embody the identity of suffering women locked up inside as innocent animals. The women liberated from their suits return to being free and healthy in nature, then they become nature themselves as they march to tear down their oppressors, the sturdy human walls.

The author swiftly leads the women's journey of awakening and solidarity towards the middle of the story, focusing on the process of one becoming two,

then three, until turning into “we,” transcending generations.

Massive herds of animals running in clouds of dust are headed in one particular direction—towards human walls, the agent of oppression. The scene brims with the sounds of heavy breathing and the smell of sweat.

Their breathless marching stands for the lofty flow of nature. It looks as if a river, once blocked, finally breaks way to run its course. Nature remedies the disasters caused by humans. This powerful scene vividly renders Cho’s perspective on feminism.

The true face of the human walls is laid bare through the story of Jihoon who wears a suit called “man.” Jihoon finally recuperates his lost sensibilities and remembers who he is the moment his suit of armor is torn apart. The heavy armor called “man” had prevented him from feel anything. The armor had been forced upon him, a person with innate sensitivity.

Awakened, Jihoon begins to run with the women to bring down the old system. It’s a moment of solidarity between women and men. The theme of *A New Suit* clearly shines in this scene.

Concept Tok, Science Tok!

1. Publication Details

Imprint | Blue Bicycle Publishing Co.

Title | Concept Tok, Science Tok!

Subtitle | Expel the misconceptions!

Author | Seo Wonho

Illustrator | Hong Hana

Genre | Children

Format | 182×240

Binding | Paperback

Pages | 205pages

ISBN | 9791188609246

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3. Marketing Information

Keyword | science; science experiments; misconceptions; common scientific knowledge; scientific thinking

Target Readership | Children ages 9 to 12

4. About the Author and Illustrator

Author - Seo Wonho

Seo Wonho currently teaches children at Ipo Elementary School. He has a keen interest in science and does diverse activities in science education. He instructs teachers in convergence education as chairman of the Study Group for Creative Convergence Education, a science teachers' club. In addition, he spreads convergence education by running Moving Creative Convergence Classroom and developing various education materials such as the STEAM education materials for Gyeonggi Province. For these efforts, he received the 2016 Science Teacher of the Year Award.

Illustrator - Hong Hana

Hong Hana has produced picture books based on her memories with her kindergarten friends. She has written and illustrated *Letter Shake, I Just Played*, and others.

5. About the Book

This book shows how science impacts our daily lives in various episodes that occur in common places, like our home, school, and neighborhood. Many phenomena surrounding us are viewed from a scientific point of view, using a method of verifying familiar common science myths that are taken for granted. How precisely do we understand common scientific knowledge in our lives? Common scientific myths include: becoming bald-headed when exposed to acid rain, earthworms coming up to the surface when it rains because they like rain, and so on. This book provides readers with a clear scientific basis and correct answers to scientific misconceptions that we think are common knowledge. This book contains selected issues about life, materials, energy, Earth, and the universe, which stimulate our curiosity: for example, the number of neck bones of a giraffe is compared with the number of neck bones of a human, where the pole is when a magnet is broken, and how falling water drops look are explained. At the end of each episode there is a "Concept Tok!" section that summarizes scientific concepts and explains related knowledge. In addition, the "DIY Laboratory, I Am a Scientist" section introduces experiments that children can easily carry out to pique interest in science.

A Piece of Fruit

1. Publication Details

Imprint | Blue bicycle Publishing Co.

Title | A Piece of Fruit

Author | Jeon Hyunjeong

Illustrator | Lee Yoojung

Genre | Picture book

Format | 250×250

Binding | Hard Cover

Pages | 33pages

ISBN | 9791188609192



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3. Marketing Information

Keyword | Extinction, environment, species diversity, social problem, ecosystem, picture book

Target Readership | Ages 6-8

4. About the Author and Illustrator

Author - Jeon Hyunjeong

Jeon Hyunjeong learned how to build houses in college, but she has been learning how to write since she fell in love with children's books after becoming a mother. In 2017, she was selected as part of a team for the Antarctic Experience on the 30th anniversary of the King Sejong Station in Antarctica, and she returned home with first-hand experience of that frozen desert. She received the 19th Golden Dokkaebi Award for her book, Aargh! Fat Club, and her other titles include Migratory Bird News in the Middle of the Night and Almost Every Question in the World.

Illustrator - Lee Yoojung

Lee Yoojung studied picture books at Hankuk Illustration School (HILLS). She enjoys drawing powerful pictures. She wants to share powerfully vivid senses with her drawings. She has written and illustrated The Gods Living in Our House and Seeds of Sound, Deong Kung Tta.

5. About the Book

Through the story of the hero Singh and his villagers, A Piece of Fruit shows modern society, which maximizes what people need and like while getting rid of everything else. In order to maximize production of food, such as genetically modified organisms (GMOs), and maximize company profits, people plant one type of crop on a massive scale, then create stronger pesticides and chemical fertilizers to respond to the various diseases that such a practice can trigger. This book tells of a warning from our ecosystem, which is collapsing in such a reality. The book guides readers to think about the strength that the diversity of species has and about our ecosystem, which cannot be complete with only one species and can only be whole when all species come together.

The story about the extinction of bananas warns us about a lot of things. It shows us how fatal to the Earth's ecosystem human greed can be when it leads to modified genes and unified crop varieties. Humans are also a part of the ecosystem. Just because something is useless to us does not mean that it is useless to our ecosystem. Since everything is entangled together, one part can have a huge impact on our ecosystem. A Piece of Fruit clearly shows us the warning sent out by our ecosystem. In the beginning, we see a very small Singh lost and wandering in a lush and green forest. This imagery represents humankind in the ecosystem. The image of the forest changes as we flip the pages, and readers can feel the result of Singh's and the people's greed. Readers see the changed Singh after he realizes the deep wisdom of Grandpa Kamal, but the sight of the world that follows forces readers to face a reality we cannot ignore. We hope that readers will be able to link themselves to the gardens of Singh and Grandpa Kamal and take their first small step towards change by listening to the warning of our ecosystem.

Sad Nobel Prize

1. Publication Details

Imprint | Blue Bicycle Publishing Co.

Title | Sad Nobel Prize

Subtitle | Why did the glorious Nobel Prize come down to a world disaster?

Author | Jung Hwajin

Illustrator | Park Jiyun

Genre | Children

Format | 185×240

Binding | Paperback

Pages | 188pages

ISBN | 9791188609277



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3. Marketing Information

Keyword | Nobel Prize; peace; invention; social issues; ethical thinking; science technology; GMO; human greed; environmental issues

Target Readership | Children ages 9 to 12

4. About the Author and Illustrator

Author - Jung Hwajin

Jung Hwajin was born in Paju, Gyeonggi-Province, and graduated from Sogang University with a major in English literature. Jung started his literary career when he published the short story "Like Molten Metal" in 1987. He writes and translates works while farming. He has authored *Clumsy But Ardent Urban Farmers Have Dreams of Soil* and has co-written *Young Adult Farming School*.

Illustrator - Park Jiyun

Park Jiyun has long loved going to libraries and drawing. She studied Korean literature at university, and after graduation studied illustration and picture books. She has authored *Stone Buddha* and *Silk Seller*. In addition, she has illustrated *Boy Who Carves Books* and *I Am One of the Joseon People, Too*.

5. About the Book

This book takes a look at the process of how the Nobel Prize, which saved humankind and contributed to world peace, came down to an enemy against humans, and also delves into similar discoveries and inventions in various fields. The book begins with the life of Alfred Nobel, the scientist and inventor who established the Nobel Prize. The book then reviews how six inventions of science and technology that were awarded the Nobel Prize were selected and used. This leads to others taking actions and seeking righteous ways of thinking to draw attention to the social issues that we face. Of course, scientists should stress the importance of the ethics of those who select and use these discoveries. Fritz Haber betrayed scientific ethics and horrified the world by using chemical gases as a murderous weapon. Moreover, he invented chemical fertilizers that increased food productivity but polluted the soil where food grew. Moreover, although Norman Borlaug, known as the father of the Green Revolution, developed a plant breeding technology that saved mankind from starvation, genetically modified organisms generated by the technology pose a disaster to the planet by the hand of entrepreneurs who betray business ethics.

Ojjigi

1. Publication Details

Imprint | Blue bicycle Publishing Co.

Title | Ojjigi

Author | Jung Eunjung

Illustrator | Kim Yunjung

Genre | Picture book

Format | 220×250

Binding | Hardcover

Pages | 36pages

ISBN | 9791188609161



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3. Marketing Information

Keyword | Family; brothers; neighbors; care; love; self-respect; birthday; picture books for infants

Target Readership | Children ages 6 to 8

4. About the Author and Illustrator

Author - Jung Eunjung

Jung Eunjung writes books for children. Jung has authored *What Day Is It Today?*, *Yummy Yummy with a Spoon in Your Hand*, and *Feel Like Crying Again*.

Illustrator - Kim Yunjung

Kim Yunjung majored in comics art at university, and studied children's literature, illustration, and design in the U. K. She illustrates and writes with child's heart. She also enjoys talking and drawing with children.

She has authored *The House Where I Live*, *The Analects of Confucius*, and *Somebody Is Watching Me*.

5. About the Book

Ojjigi, who is the fifth child among six siblings, always has to make room for his brothers and sisters and does not get enough love from his parents. As children relate to and see themselves in Ojjigi, who complains about his elder brother, younger brother, and parents. they have a chance to look into their own mind.

The author hopes that children will feel sympathy for Ojjigi-who is preposterous but brave and witty, and who gradually makes himself the center-discover love for their family, closeness to their siblings, and neighborliness. This book helps children grow into those who can care for the people around them, rather than those who care only about being loved.

By making birthdays, an event that is most anticipated by children, as the subject of the book, the author reminds us of the meaning of birthdays and elaborates their importance for children. The author hopes that children get vicarious satisfaction from Ojjigi's whimsical and courageous actions, find self-respect, and have the opportunity to understand the warm heart of their family and neighbors. The author also hopes that like Ojjigi, children will have a strong heart and courage, recognize their family's love, appreciate their friendship and the care from their neighbors, and help those around them.