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TOPIC

How New Writers Are Discovered in Korea: *Shinchunmunye*, Literary Awards, and Newly Emerging Pathways

Written by Choi Hyun-Mee (Editorial writer at *Munhwa Daily Newspaper*)

At the award ceremony of *shinchunmunye* (annual spring literary contest), one of Korea’s representative systems for recognizing new writers, there is always a “congratulatory speech” delivered by the judges (mostly novelists, sometimes literary critics) to the winners. As a former literary reporter for a newspaper and then head of the Department of Culture, I have observed that every year, no matter who the judges are, there is always a certain message to the winners. Although you never can tell the future, I’m sure the same will also be true for next year’s *shinchunmunye*. The specific words vary by judge, but if I were to make it up, it would go something like this (which, of course, doesn’t even come close to the beautiful and moving words of the judges).

“Congratulations, you are now a writer. You must be very happy - but be happy only for today. From tomorrow, a rough road lies ahead of you: you will be anxiously waiting for a publisher to approach you, and if they do, you will have to prove yourself as a writer to the best of your ability. But, they may not even come. Perhaps for days, or months... You will have to keep walking on the long, hard road, without ever losing heart.”

So, this is what it goes like - it is a poignant story from their own experience, whether it is an elderly writer in their 70s or a mid-career writer in their 40s or 50s. Nowadays, thanks to the development of technology, it is possible to become a writer in Korea through self-publishing, writing blogs, webzines, and even Social Media. However, just writing a novel or publishing a book doesn't make you a real writer. You need to be able to meet readers through consistent works, or be recognized for your creations even if they are not read by readers. Or perhaps you will be recognized only after your death. So, the road ahead is both long and challenging. The world of writing is not a “God's workplace” where once you enter, you are guaranteed a job for life. Anyone might be able to become a writer, but only a few make it to the center of attention as the main character.

Shinchunmunye vs. Awards for new writers by literary publishers

For writers in Korea, the two main ways to make their debut, and for publishers to discover talented writers, are *shinchunmunye*, run by newspapers, and literary awards, organized by publishers. Aside from popular novels and web novels, more than 90% of the major writers in Korean literature come from these channels. Many of them also receive literary awards after being selected by *shinchunmunye*. In terms of the balance of power, *shinchunmunye* used to be so powerful that most of Korea's leading writers made their debut through it until the 1990s, but its influence began to wane in the 2000s, and now literary publishers' literary awards have become the most dominant source.

The *shinchunmunye* (新春文藝) is literally a literary contest to celebrate the new spring. It began in the 1910s and has been going on for over 100 years. Every year, newspapers call for manuscripts around December 10-15, then quickly review them and announce the winners on January 1. In 2025, more than 30 newspapers participated in the *shinchunmunye*, including not only daily newspapers that cover the entire country, but also regional and specialized newspapers.

The influence of *shinchunmunye* was immense until the 1990s. From Hwang Seok-Young, who made his debut in *Chosun Ilbo*'s *shinchunmunye* in 1970 with his short story *The Top*, to Nobel Prize-winning author Han Kang, whose short story *Red Anchor*

won *Seoul Shinmun's shinchunmunye* in 1997, most major writers came through *shinchunmunye*. When the winners were published in the newspapers on January 1, the literary editors of each publishing house would gather the newspapers, browse through the winners, and identify the outstanding writers among the year's winners. Inevitably, new writers who caught the editors' attention would receive the most requests. This is still the case today. The literary editors of publishing houses read the *shinchunmunye* winners, and the publishers start pitching. However, since the 2000s, its influence has been rapidly declining.

This is partly due to the declining status of newspapers as media in Korean society as a whole, but it is also due to the fact that *shinchunmunye* has not changed and has repeated the same format for decades. For newspapers, *shinchunmunye* is just one of the many events they organize. It is also limited in that it does not lead to follow-up requests for writers to write for the newspaper. In addition, the generation of judges hasn't changed in a while, as the writers are getting younger and the newspapers want "top senior" judges with weighty authority. Also, with the deadline around December 15, hundreds and sometimes close to 1,000 entries have to be judged and presented in a short period of time, around 10 days, making it more of an "event" in many ways.

However, while the authority of *shinchunmunye* has shrunk, the number of applicants is increasing every year. This is because more and more people want to write, while the barrier for

shinchunmunye has lowered. About 30 newspapers nationwide hold *shinchunmunye* around the same time of year. The number of writers making their debut through it has increased so much that winning the *shinchunmunye* is no longer seen as the beginning of a writing career, but rather as a gateway. It's like going from complete obscurity to being a viable candidate for a publisher. In recent years, the number of *shinchunmunye* winners receiving offers from major publishers has dwindled to a handful.

Nevertheless, for any aspiring writer, the *shinchunmunye* is still a fundamental element when making a debut. In fact, though it has since lost some of its stature, some of the most important writers at the center of Korean literature, such as Kim Keum-Hee, Hwang Jung-Eun, and Kim Ki-Tae, gained their start in the 2000s through *shinchunmunye*.

* *K-Book Trends* Vol. 29 – Go to the interview with writer Kim Keum-Hee
www.kbook-eng.or.kr/sub/interview.php?ptype=view&idx=496&page=4&code=interview&category=66

* *K-Book Trends* Vol. 74 – Go to the interview with writer Kim Ki-Tae
www.kbook-eng.or.kr/sub/interview.php?ptype=view&idx=1461&page=1&code=interview&category=66

The literary awards from publishing houses have taken over the vacant space left by the decline in the status of the *shinchunmunye*. Korea's literary publishing revolves around the literary journals of major literary publishers. Including the quarterlies published by the so-called big three Korean literary publishers, such as Changbi Publishers' *The Quarterly Changbi*,

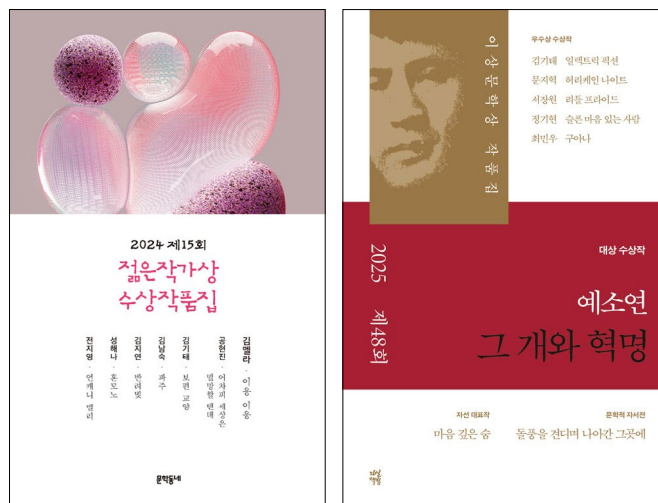


Latest issues of *Littor*, *Axt*, and *Hyundae Munhak*

Literary publishers create a variety of awards to find writers. Contests with cash prizes are a great way to attract aspiring writers, and they have a strong impact on readers because of the idea that the best work has been judged and selected from a pool of entries. Once the prize itself develops popularity and authority, it can garner a fixed number of readers each year. Therefore, publishers create awards for new writers to find new writers, and hold contests for full-length literary works without separating new and existing writers. Some publishers also give their own branded literary awards to select the best works among those already published. They can select good works that have not been published by their own publishing house, but have been published by other publishers or literary magazines, and create a link with good writers. An example of this is the Young Writer's Award that Munhakdongne Publishing has been running since 2010. It selects the best works from the already published short and mid-length stories, and then releases a book titled *Young*

Writer's Award Winners Collection with seven stories including them. It's a bestseller as soon as it comes out.

One of the most popular literary awards in Korea is the Yi Sang Literary Award, named after the iconic Korean poet Yi Sang (1910-1937), which also selects the best works from the short stories published each year and publishes the *Yi Sang Literary Award Winners Compilation*, containing the winners and nominees. Although its popularity has declined recently, this book is still very popular. As such, publishers use the awards to discover good writers and establish good relationships with talented writers to continue publishing books.



2024 Young Writer's Award Winners Collection; 2025 Yi Sang Literary Award Winners Compilation

The third path: self-publishing

Literary awards of literary publishers and *shinchunmunye* are the two pillars of discovering writers, but as the publishing landscape changes, new pathways are emerging. *Dallergut*

Dream Department Store (Sam & Parkers), published in 2020, shocked Korean publishing in many ways. The author, a former employee of Samsung Electronics, published her first novel, *Dallergut Dream Department Store*, without any previous experience, and it became an overnight bestseller. She initially published the e-book through crowdfunding, and then decided to release it in paperback at the request of her readers. The book has sold more than 2 million copies to date. This is a remarkable result in a shrinking publishing market, where even the most popular authors struggle to sell 500 thousand copies.



Dallergut Dream Department Store (compiled edition commemorating 2 million copies sold)

Recently, the growing popularity of web novels has opened up another avenue for anyone to become a writer. All you have to do is publish your work on a web novel platform. You can directly interact with readers without the need to work with editors at publishing houses. Also, as Korean literature is expanding

its influence in the global literary market, some authors are recognized and popularized overseas first. This case can be called “rediscovery” rather than “discovery.” Take Bora Chung, for example. It’s hard to garner an audience beyond enthusiasts because Korea has traditionally had a narrow market for genre fiction, including SF. While she made her debut through various literary awards, she was rediscovered as a significant writer as she gained popularity overseas. Although she was famous in the SF world when her novel, *The Head*, won the Yonsei Cultural Award in 1998, and *The Fox* won the Excellence in Mobile Category at the 3rd Digital Literature Award in 2008, she became well-known to Korean fiction readers when she was shortlisted for the International Booker Prize in 2022.

* *K-Book Trends Vol. 47* – Go to the interview with writer Bora Chung
www.kbook-eng.or.kr/sub/interview.php?ptype=view&idx=1006&page=2&code=interview&category=66

Various platforms are the springboard for Korean literature

The diversification of the system for discovering new writers in Korea, coupled with changes in Korean literary publishing, is reshaping the landscape of Korean literature. Korean literature has traditionally been centered on pure literature. While any language or country appreciates authentic, traditional literature with depth, this tendency was stronger in Korea. While there is no clear distinction between literary and popular literature, there has been little room for popular and genre fiction, such as SF, fantasy, and romance, to flourish. Even if an author gained

popularity in these fields, they were not treated as significant authors within the literary world. Korean pure literature values thematic consciousness and writing style over strong “stories,” which are relatively dominant in popular genres. In terms of the system, literary publishers, the critics who worked for their literary magazines, and the major novelists they recognized formed the core of the literary world as an inner circle.

However, it wasn't until the mid-2010s that they began to be criticized for being “the literary elite’.” At the same time, the aforementioned pathways to becoming a writer exploded, producing a wide variety of writers. Additionally, avid readers of SF, mysteries, thrillers, and other genres came to the forefront, and the webtoon and webcomic genres boomed. The commercial potential of movie and TV adaptations has also become too great to ignore. Overall, the importance of the original story, the story that can be one-source multi-use, has increased.

These changes are, in turn, making Korean literature both more diverse and enriching. This is because works ranging from the most popular to the most profound are being published under the umbrella of Korean literature. Of course, just as new platforms like Social Media, YouTube, and other platforms are threatening legacy media and generating fake news, new popular readings can threaten more profound and high-literary fiction. There is already a trend in the Korean reading market toward thinner, easier stories. This is also a global trend in the age of visual Social Media. However, elements of popular fiction can

also provide good insights into pure literature. For example, a strong story combined with the rich tradition of Korean literature can lead to some surprisingly great works. In Korean society, novels (novelists) have always been more than just stories (storytellers); they have also long represented great intelligence, ideologies, philosophies, and ethics. I believe in the deep and long tradition of Korean literature. In the new era, Korean literature will leap to new heights.

SPECIAL PROJECT

[New Ways of Walking Through Cities ③]

Berlin: A Multicultural City that Loves Outsiders

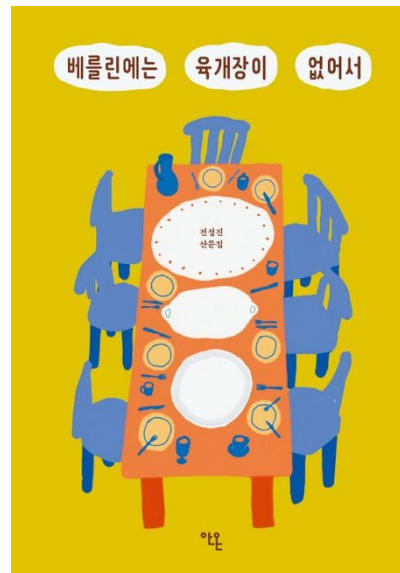
Written by Kim Young-lhm

Berlin was a city divided into East and West by the Berlin Wall during the Cold War. For Koreans, it is also a place they feel an emotional connection to as they share the same history of division. In 1989, the Berlin Wall finally collapsed and Germany was reunified; now, the East Side Gallery stands in its place as a memorial. Stretching a whopping 1,316 meters long, it is the world's largest open-air gallery - 108 artists from 21 countries drew 105 paintings on the wall in 1990 with messages of peace, unity, and opposition to war. Once a symbol of the Cold War, the Berlin Wall has now become a symbol of hope and freedom, a new Berlin landmark and a must-see tourist attraction that has touched and inspired many people.



Berlin is a city that draws young travelers from all over the world, with its fresh image as a green city. Since the Middle Ages, the city has welcomed a wide variety of foreigners to form its unique culture, and this inclusive spirit is reflected in its literary award, the Adelbert von Chamisso Prize. This literary award, presented to “immigrant authors” who are not from Germany but write in German, honors Adelbert von Chamisso, a Berlin Romantic writer and immigrant who wrote *Peter Schlemihls Wundersame Geschichte*. This suggests that Berlin is a city with a multilayered culture that respects diversity. This is one of the reasons why Berlin still attracts so many travelers. Berlin is a city that uses its past as a springboard for a brighter future. It’s up to each traveler to choose what happy memories they want to make in this welcoming city.

Comforting Meals and friendship in an unfamiliar city



There's No Yukgaejang in Berlin

The life of an outsider is usually peppered with some anxiety, racism, loneliness, and longing for a homeland. The author of *There's No Yukgaejang in Berlin* (Anonbooks) was no exception. The author decided to make a living in Berlin, but never quite settled in and couldn't escape the feeling of drifting through the city, until one day she met a flatmate named Jonas. Living with someone who was living a very different life was never easy; they would eat, chat, and cook together, but their daily life also included frequent arguments. What ultimately allowed them to reconcile with wisdom and good humor, share stories, connect, and build a friendship was cooking. The author describes the soothing comfort of a “warm meal” shared with a “good friend,” transcending nationality and culture.

“I decided to stay in Berlin. There was no one big reason. It was a combination of many things that led me to Berlin. The process of accepting Yonas in all of his many guises was similar to the process of accepting Berlin. I chose Yonas as the protagonist of my first book - a positive and affectionate flatmate, a friend who told me that making coffee and breakfast for me was the joy of his life, an annoying human who would often knock on my door until I was on edge, an often racist and demeaning person, and a man who was closest to death but always focused on the present.” - from *There's No Yukgaejang in Berlin*

As we read through the story, which describes the author's daily life after becoming flatmates with Yonas in an unpretentious, sensitive, and witty voice, it feels like we are another flatmate sharing the same house with them. Although their daily routine is nothing extraordinary, we get to see how the two people from different cultures find solace and deep friendship through the ups and downs of their lives. In the end, the author decides to settle down in Berlin. This book authentically demonstrates how meals shared together play an important role when individuals, who cannot live alone in any part of the world, come to accept each other. The ordinary, yet special, everyday life in Berlin will make you realize the delights of life.

The struggles of studying Korea in a faraway land



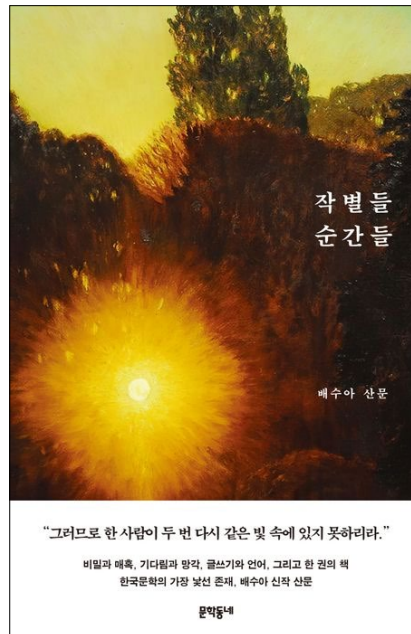
Korean Studies Professor in Berlin

Taking the first step is never easy, no matter which path you take. This is why those who pioneer in a field, paving the way and achieving mastery in their field, naturally inspire admiration and respect. This book, *Korean Studies Professor in Berlin* (Sakyejul Publishing), chronicles the author's 15-year struggle to introduce "Korean Studies" to Berlin and make it a distinct and popular field of study after becoming the first full professor at the Institute of Korean Studies at the Free University of Berlin in 2008. Although it was not an easy path, the author has expanded and spread the field of Korean studies with a determined spirit and persistence. Along the way, the author demonstrates the colorful charms of Korean studies that even Koreans were unaware of.

“Our students are constantly confronted with the prejudices of older German intellectuals, who categorize K-pop as ‘low-grade pop music.’ There are still some teachers who study Korean studies that simply summarize K-pop as ‘trashy’ music. When I ask them if they have ever listened to K-pop, they often ask me why they should listen to it. Our students are very aware that teachers have this kind of biased perception.” - from *Korean Studies Professor in Berlin*

Korean Studies Professor in Berlin introduces various attempts and activities to broaden the spectrum of Korean studies to appeal to a wider audience, rather than approaching it as an overly difficult subject. For example, the book features examples of opportunities for students to actively learn about Korean culture and history, such as Korean Studies students trying on hanbok, participating in K-pop dance competitions, and organizing *Hallyu* (Korean Wave) club activities. The book also describes how the students came to Korea for summer school, participated in temple stays and historical tours, and bonded as “colleagues in Korean studies” beyond professors and students. It is a book that shows the author’s efforts to promote Korean studies in a variety of ways, rather than just in the classroom.

The Joy in a Life of Reading and Writing, Despite Isolation

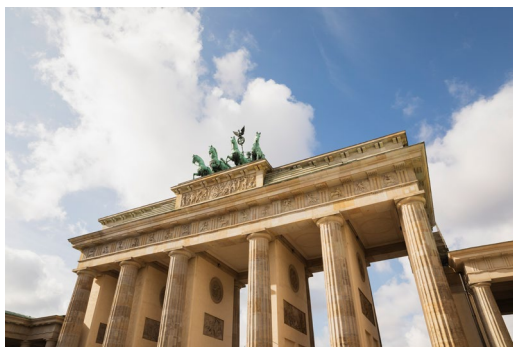


Moments of Farewell

Space can sometimes fuel an artist’s creativity. For example, Bae Soo-Ah bought a cabin with a garden in the countryside near Berlin, where she lived for 15 years. Bae translated during her time in Korea and wrote her works at the cabin in Berlin, using the space as a stage for her creative pursuits. By immersing herself in her work and focusing on reading and writing during her time in Berlin, she reached a turning point as a writer. One of the works that was born as a result was *Moments of Farewell* (Munhakdongne). The book is a series of essays composed of the lives, travels, and conversations of two characters, “I” and the “owner of the Berlin bookshelf.” The “owner of the Berlin bookshelf” is not a real person, but rather a symbol of literature itself.

“The owner of the Berlin bookshelf said, ‘With you, I could steal a horse.’ ‘What does that mean?’ I asked, and the Berlin bookseller replied that he would like to paraphrase it. ‘With you, I could steal a plum.’ I laughed, and said, ‘No, I would never do that. I can’t. I’m not that kind of a friend. You shouldn’t trust me that much. I would never imagine it, I swear.’” - from *Moments of Farewell*

In the book, the two head to the plum tree with a ladder on a dusky evening. The “owner of the Berlin bookshelf” is not only a companion in this bold escapade, but also a friend who shares the small details of everyday life, and an inspiration to the artist in the work. And so, in a faraway country, the “owner of the Berlin bookshelf” and “I” become friends, sharing stories about books and writing, childhood memories and happiness. This prose collection, in which Bae’s unique world of reading, writing, and being a writer unfolds, can be said to be a “life of reading and writing” against the background of Berlin and a cottage garden in the countryside.





Berlin is a city with a painful history, but also a city that remembers its past and uses it as a springboard to move forward. It is also a city that has blossomed with culture and art by embracing different cultures, and a center of contemporary art. This makes the Gendarmenmarkt square a beautiful place to enjoy a mix of different religious buildings. Berlin's club culture also draws thousands of people at night - magnetizing young people from all over the world. Berlin is one of Germany's most open cities, and its multiculturalism makes it a city of diversity. Enjoying the city's diverse charms is a real gift for travelers visiting Berlin.

EXPORT CASE

A New Chapter in Korea-China Literary Exchange

Folio Culture's Korean Book Localization Strategy

Written by Peter Woo (Folio (Beijing) Culture & Media Co., Ltd.)

Folio Culture (Beijing) has consistently focused on introducing and localizing Korean books in the fields of humanities, social sciences, and literature. In recent years, we have successfully brought several Korean works to the Chinese market through precise topic selection, cultural adaptation, and innovative promotion strategies, sparking widespread discussions on the social media platform Xiaohongshu. Below, we share our experiences in four key areas: topic selection strategy, localization practices, promotion strategy, and future plans.

Balancing Social Issues with Literary Value, Grounded in Shared East Asian Emotions, to Create a Dialogue Space for Chinese and Korean Youth

Capturing Social Resonance Points in Korean Literature



Concerning My Daughter

In recent years, Korean literature has shifted from grand narratives to focus on individual experiences, addressing universal themes such as women's struggles, workplace pressures, and family dynamics. Works we've selected, like Kim Hye-jin's *Concerning My Daughter* (Minumsa) and *The Nine Jobs* (Hankyoreh Publishing Company), as well as Bora Chung's *Cursed Bunny* (Rabbithole), delve into intergenerational conflicts, capitalist alienation, and gender violence with a nuanced touch. These themes resonate deeply with the social realities faced by young Chinese readers. When selecting books, we prioritize

emotional connections between Chinese and Korean youth, as these cross-border resonances naturally lend themselves to viral potential.

* *K-Book Trends* Vol. 47 – Go to the interview of writer Bora Chung

www.kbook-eng.or.kr/sub/interview.php?ptype=view&idx=1006&code=interview&category=66

Leveraging International Awards and Local Bestseller Lists

Korean literary awards, such as the Yi Sang Literary Award and the International Booker Prize, often highlight works that combine literary depth with market appeal. For instance, the dark allegorical style of *Cursed Bunny*, coupled with its Booker Prize recognition, not only ensured its literary quality but also provided a strong marketing point. Similarly, Kim Hye-jin, a multiple award-winning author, achieved bestseller status with her book *Concerning My Daughter*, making it a natural addition to our catalog.

Complementary Mix of Fiction and Non-Fiction

In addition to novels, we've introduced non-fiction works like *A Feminist Guide to Popular Culture* (Humanitas), *Is It My Fault? A Close Look at 12 Major Social Incidents in Korea* (booktrigger), *"We Support Differential Treatment": The Generation of Youth That Has Become Monsters* (Kaemakoone) and *Am I A Survivor Of The Disaster* (Almond Publishing).

These books fill a gap in systematic research on Korean social

trends in China, creating a content matrix that combines “literature for emotional resonance + social sciences for deeper understanding.”

Managing Cultural Time Lags

We’ve developed a cross-evaluation system that monitors the popularity of new Korean books and analyzes social media trends in China. For example, *A Feminist Guide to Popular Culture*, originally published in Korea in 2019, was released in China in 2024. We chose this timing because China’s feminist movement gained momentum later than Korea’s, with feminist literature only beginning to attract widespread attention in 2022. By 2024, the popularity of the Chinese dating show “Farewell My Lover” (再见爱人) created the perfect backdrop for the book’s release. The timing paid off, as the book quickly gained traction and ranked seventh in Douban’s annual social documentary book list by the end of the year.

Localization: From Translation to Design

Title Adaptation

We often rework titles to make them more appealing to Chinese readers. For example, the non-fiction work *을들의 당나귀 귀* was translated as *A Feminist Guide to Popular Culture*, instantly conveying the book’s content. Similarly, Kim Hye-jin’s latest novel *The Good Ear* (Minumsa), approved by the author, was retitled

as *The Cat Licked the Wound* in Chinese, a title that resonates more with Chinese readers while incorporating familiar cultural symbols. This balance of novelty and familiarity gives the books a natural advantage in social media sharing.

Cover Design Aesthetics

We collaborate with young Chinese designers to create covers that appeal to local tastes. The Chinese editions of *Cursed Bunny*, *Cocktail, Love, Zombies* (Safehouse Inc.), and *Concerning My Daughter* have been particularly well-received. These youthful, subculture-inspired designs have significantly boosted the books' visibility on image-driven platforms like Xiaohongshu.



Cursed Bunny; Cocktail, Love, Zombies

Translators with Cross-Cultural Expertise

We prioritize translators who understand both cultures. For instance, the translator of *Cocktail, Love, Zombies* has a

background in literary studies and a deep understanding of youth subcultures. This allows them to preserve the original tone while adapting elements like humor to resonate with Chinese readers, such as converting Korean jokes into Chinese internet slang.

Promotion Strategy: Xiaohongshu is the Core of Social Media Marketing

Embedding Discussion Points in Content

During the editing process, we identify passages likely to spark discussions. For example, the complex emotions of a mother toward her lesbian daughter in *Concerning My Daughter* became a popular topic in Xiaohongshu reading notes.

Layered Content and Targeted Outreach

We encourage readers to post themed notes like “Korean Women’s Literature Booklists” or “Quote Journals,” combining emotional resonance with visual appeal to lower the barrier to entry.

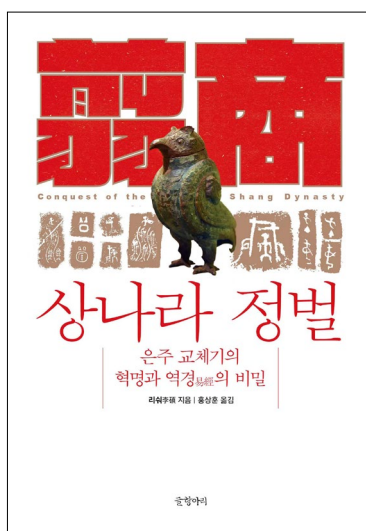
- Author Engagement: We invite authors to join Xiaohongshu. For example, Bora Chung shared behind-the-scenes stories of her writing process and participated in live discussions on topics like “The Current Status of Female Writers in South Korea,” enhancing her personal brand.
- KOL Collaborations: We partner with book and female empowerment influencers to create targeted content, such as

“Workplace Survival Guides” or “East Asian Mother-Daughter Relationship Booklists,” ensuring we reach the right audience.

- Pop-Up Events: In cities like Shanghai and Chengdu, we’ve hosted pop-up stores themed around Korean women’s literature, featuring neon light installations of popular quotes from Xiaohongshu, creating a second wave of online buzz.

Future Plans: Deepening Sino-Korean Cultural Dialogue

Sino-Korean Writer Collaboration Initiative



Jian Shang

We aim to foster dialogues and joint projects between Chinese and Korean writers on shared issues like aging and AI ethics, moving beyond the traditional one-way cultural exchange. A reference example, our best-selling nonfiction work *Jian Shang* by Lishuo, a book that uses archaeological materials and historical documents to trace the entire process of the rise,

flourishing, and decline of ancient human sacrifice customs, sold over 500,000 copies in China, was also published by Geulhangari Publishers in Korea.

Expanding “Literature+Cross-Industry Collaborations”

We plan to collaborate with theater industries. For example, *Cursed Bunny* could be adapted into an immersive theater experience, and we’ll launch a “Continue the Story” campaign on Xiaohongshu to extend the book’s lifecycle.

Strengthening Translator Training

We’re partnering with universities to establish Sino-Korean literary translation workshops, nurturing a new generation of translators who are not only linguistically skilled but also attuned to market trends.

Our success lies in our ability to uncover the shared cultural threads between China and Korea while expressing them in ways that resonate locally. Moving forward, Folio will continue to use literature as a bridge, fostering meaningful dialogues between readers in both countries. We aim to ensure that Korean literature is not just an extension of the “Korean Wave” but a shared narrative of East Asian experiences in a globalized world. Our goal is to be more than just cultural intermediaries—we want to be co-creators of the spiritual history of East Asian youth.

ONE-LINER QUOTES

The New Waves of *Hallyu*: K-Design and K-Architecture

Korean architect's pick

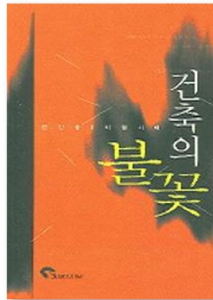
Written by Kim In-Cheurl (Chief architect of Archium)

Kim In-Cheurl is the chief architect of Archium, which was founded in 1986. He has served as a professor at Chung-Ang University, a member of the Presidential Commission on Architecture Policy, and the General Architect of Busan Metropolitan City, and has received the Korean Institute of Architects Award (KIA), Seoul Architecture Award, Korean Architecture Award, and Kim Swoogeun Cultural Award. His books include *Kim Okgill Memorial Hall* (Seoul Forum), *Shall We Talk About Architecture?* (Dongnyok Publishers), *Recording Space* (Dongnyok Publishers), *Himalesque* (Jip Publishing), *Bauzium* (Oori Book), and *Retro Modernism: Open* (Jip Publishing).

A new trend that emerged from Korea, a country at the eastern tip of Asia, which seems to be hanging on to the continent, is called *Hallyu* (Korean Wave), or Korean Wave. Korea is a unique country that experienced colonization by a neighboring country

that ended its dynastic era, then went through division, civil war, and repeated dictatorships and regime changes in less than a century. As the country's culture regains its footing along with its hard-earned economic development, it is also consolidating into a universality that resonates with the world, drawing on sensitivities expressed in music and film, localities such as food and customs, and narratives through literature.

It is clear that K-design and K-architecture will be the next focus of *Hallyu*. However, Korea's architectural culture has not been able to display its identity compared to that of China and Japan, which appeared on the world stage early on. Architecture is the spatial environment that embodies culture, and the urban landscape in which it is gathered is a tangible cultural phenomenon that appears alongside the natural environment; however, its true nature has not been introduced. In order to strip away the oriental categories represented by China and Japan and understand the unique entities that have occurred and are about to happen in this country, an approach to traditional architecture would be the first step, but a backtracking method to understand the current situation would be helpful. I recommend *The Flames of Architecture* (Spacetime) by architectural critic Jeon Jin-Sam and *Korea's Architectural History* (Suryusanbang) by Professor Lee Jong-Geon.



The Flames of Architecture

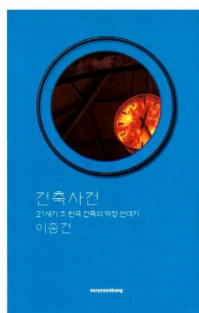
Jeon Jin-Sam, Spacetime



It can be summarized that we lived through a period of flames throughout the 1990s, in which the architectural scene experienced a myriad of different values of architectural practices that it had not experienced before.

In his book, Jeon Jin-Sam examines the current development of contemporary architecture in Korea and proposes solutions to the problems it faces. Compared to the history of architecture in the West, he looks at the short history of Korean contemporary architecture that has been interacting with a foreign culture and identifies what is being created.

“It can be summarized that we lived through a period of flames throughout the 1990s, in which the architectural scene experienced a myriad of different values of architectural practices that it had not experienced before. At times, the blazing flames protected our cities and the entire country, and at other times, the flames reversed sides, resulting in the disappearance of the architectural definition in our society and the questioning of the discipline as a whole - we have lived through some truly extreme times.”



Korea's Architectural History

Lee Jong-Geon, Suryusanbang



We are better at forgetting than remembering. (...)
Because we are forgetful, writing that records
the events is unconditionally valuable.
**Thus, the events we should remember
will not be forgotten.**

Lee Jong-Geon views the process of “producing architecture” and its results as an event. Thus, he identifies architectural culture as a result of social conditions and examines how social issues are connected to the values of the public that accept architecture. While his criticism is cynical in the sense that there is no effect without a cause, it is also interwoven with a positive perspective to understand Korean architectural culture and hope for its development.

“We are better at forgetting than remembering. I don’t know if I should blame it on the generational interpretation of the time of the event, the ethnicity that has been frozen since the clearance of the Japanese remnants, or the harsh environment for survival. Because we are forgetful, writing that records the events is unconditionally valuable. Thus, the events we should remember will not be forgotten.”

KNOWLEDGE

Export Support Projects of KPIPA in the First Half of 2025

K-Books Go Global!



To promote the excellence of
K-publishing content and
various cultural exchanges,
the KPIPA

**has been actively
supporting Korean books'
advancement
into the global market.**



The biggest international book fair in the English speaking world: the London Book Fair (participant)

→ Objective

Organize the "Korea Rights Centre" to support Korean books' advancement into the English-speaking markets, as well as copyright export consultations and promotion

→ Date

March 11 (Tue.) – March 13 (Thu.), 2025

→ Venue

Olympia London, UK



See you in Bologna in spring: the Bologna Children's Book Fair (participant)

→ Objective

Support Korean picture books to reach global children and organize an "Author Promotion Centre" and the "Korea Rights Centre."

→ Date

March 31 (Mon.) – April 3 (Thu.), 2025

→ Venue

Bologna Fiere, Italy



Meet Korean books in Eastern Europe: Visiting Korean Book Fair (host)

→ Objective

Lay out the foundation for Korean publishing content's advancement into the overseas market through the B2B book fair

→ Date

In May, 2025

→ Venue

Czech Republic / Poland



A stepping stone for the global penetration of publishing content: K-Book Copyright Market (host)

→ Objective

Invite international publishers and agents, and support 1:1 business meetings and export consultations

→ Date

June 16 (Mon.) – June 18 (Wed.), 2025

→ Venue

A hotel in Seoul

A chance to build a global network and meet outstanding works from the Korean publishing market!

We look forward to your continued interest and participation in KPIPA's export support projects in the first half of this year!

Inquiries

K-Book Export Support Team, KPIPA
(kbook3@kpiipa.or.kr)

KOREAN PUBLISHERS

Goraebaetsok

A playground of stories that stimulate readers' imaginations through books



The logo of Goraebaetsok

Books are a playground for the imagination. Children can grow stronger as they experience the world, develop their imaginations, and interact with each other by reading a variety of books. Books are a valuable medium that opens up a wide world of opportunities to explore. Goraebaetsok is a publishing house that produces original picture books and children's books, provides opportunities for emerging authors, and collaborates with public libraries to expand access to picture books in many

ways. The publishing house has also been participating in many international book fairs, expanding the horizons of Korean picture book publishing. Following is an interview with Kim Gu-Gyoung, the recently appointed president of the Korea Picture Book Publishers Association, on how Goraebaetsok, a publishing house that goes beyond just being a playground, but grows up with children, spreading the infinite value of picture books.

It's a pleasure to have you with us on *K-Book Trends*. Please briefly introduce Goraebaetsok to our readers and explain its name.

“Goraein (古來人)” means “one who has lived from the past to the present” and refers to the cultural genes that are engraved in our hearts and passed on to us. “Goraebaetsok” is Goraein’s children’s book label and signifies a shelter-like place where we can imagine and play as much as we like. Goraebaetsok has been publishing original picture books and children’s books since 2012, and we share various stories in books with the world with the belief that we, who are different from each other, can get along and come together through imagination.



The logo of Goraein

Goraebaetsok has been publishing original picture books, children's books, and liberal arts books, with the motto "An imaginative playground where stories never end." What does this motto mean specifically?

Goraebaetsok thinks that we all live and see the world from different perspectives. So, we believe that we can only relate and communicate with each other when we can see the world from another's perspective. And, we also believe that what we need to see the world from another's perspective is imagination. Goraebaetsok doesn't say we "understand others," but rather we "imagine others." We think that our endless imagination is what connects us to each other, and that our endless connection to each other is what makes our world what it is. The world we are living in is "An imaginative playground where stories never end," and that is, indeed, Goraebaetsok.

The picture book market is becoming increasingly competitive. What do you think makes Goraebaetsok unique in this environment, and what factors do you value most when planning a book?

Goraebaetsok's picture books are mostly created by emerging authors. We are trying to showcase the unique characters of authors who have not yet been introduced to the world, without confining them to the framework of an already created world. We make books with the hope that readers will discover that

there is another world out there that they didn't see through the eyes of a unique author, feel that sense together, and remember that we have the power to change the world for the better in that moment. We believe that this is what is needed to keep diversity in the world, which can easily become uniform and insensitive, and that it will be a special competitive advantage that cannot be replaced in the market.

Your reading journal is very impressive. What effect do you hope the reading journal will have on readers, and what value do you seek to convey through it?

When we make books, we experience reading them in different ways at different points in the process. The books look different and new in each situation, like when we first receive the sketches, when we meet and talk to the author, when we see the designed pages, or when someone else reads them to us. When we make reading journals, we realize that there are innumerable stories in a book; so, we believe that re-reading a book through reading journals is a deeper and more active process of reading, in which we discover other stories or even ourselves in the book.

Goraebaetsok has been supporting libraries and schools, art museums, and small bookstores with exhibitions of original illustrations from picture books. Please tell us about some of the projects you have worked on that are particularly memorable, and also why you continue to do them.

One day, we saw scenes from picture books framed and displayed on the walls of the hallway of a library we were visiting. It was a new and enjoyable experience to walk down the hallway and see the same pictures we saw in books. The idea that we want people who come to the library to have the same experience with our books as we had, is what inspired us to support the exhibition of original illustrations. Also, we hope that the space where books are stored, such as libraries and schools, will be filled with other aspects of books, such as authors' stories, drawings, and activities, and become a playground where authors, publishers, and readers can talk together.

You are actively engaging with your readers by regularly publishing newsletters. How are these activities impacting Goraebaetsok, and what values do you want to convey to your readers?

Our newsletter (<https://goraein.stibee.com/subscribe/>) is a simple, daily letter that Goraebaetsok sends to our readers every month. It features not only news of new titles or lectures as we make them, but also thoughts and stories that we hope will reach

our readers; we hope that one day we will receive letters with new stories from our readers.

We noticed that you are also participating in international book fairs, such as the 2024 Frankfurt Book Fair. Please tell us about your experiences participating in them, the reactions from overseas readers, and the value Goraebaetsok gets from them.

It was the K-Book Copyright Market organized by the Publication Industry Promotion Agency of Korea (KPIPA) that sparked us to start actively participating in international book fairs. There, we were surprised by the number of overseas publishers interested in our books. So, in 2024, we participated in all the major international book fairs, such as the Taipei International Book Exhibition, Bologna Children's Book Fair, Shanghai International Children's Book Fair, and Frankfurt Book Fair. We were able to meet with less than 10 publishers at the previous Bologna Children's Book Fair, but thanks to the growing interest in Korean literature and our consistent efforts, many buyers, including overseas publishers, secondary rights holders, and bookstores, came to our booth and showed interest at the 2024 Frankfurt Book Fair. The experience of communicating with each other in the unfamiliar world fills our hearts with the precious gifts of pride, confidence, and fulfillment.



The booth of Goraebaetsok organized at the 2024 Frankfurt Book Fair

Could you tell us about any of Goraebaetsok's picture books that you would particularly recommend to international readers, and why?

We would like to recommend *A Letter to the Forest Photo Studio* by Lee Si-Won, which has been exported to France after Taiwan, China, and Poland. The book, which tells the story of how the society we live in can become a warm family-like community if we reach out beyond the boundaries of our own family and offer kind words and small help to someone close to us, is highly anticipated to be loved by more international readers in the future.

Another book is *Our Home* by Jin Joo and Jin Kyung, which was exported to Switzerland (French edition). Already selected in France for the 2022 Prix Du Livre Jeunesse Écolo as well as the 4th Prix Maya 2023 in the category of children's literature and

the 35th Prix Des Incorruptibles (2023/2024), we would love to share with others the deep resonance and meaning conveyed by the beautiful illustrations of this book. We also hope that the potential of the author, who has captured them so well, will be recognized by many others.



A Letter to the Forest Studio: Our Home

You were recently appointed as the new president of the Korea Picture Book Publishers Association. What do you think Korean picture book publishers need in terms of institutional support to continue to grow, and what is Goraebaetsok doing to help?

Thanks to the continued success of Korean picture book authors in other countries and the emergence of many talented authors in the picture book field, the number of picture book publishers releasing diverse and unique picture books is increasing. The Korea Picture Book Publishers Association is an association formed by picture book publishers to keep the picture book

market healthy and steady. The Association organizes the “New Author Picture Book Contest” to help new authors publish their picture books, and “International Korean Picture Book Exhibitions” in collaboration with overseas bookstores and the Korean Cultural Center. Both of these initiatives are about building the strength of our picture books and our culture - and as such, they don’t produce immediate results, but require long and steady efforts. If publishers can help facilitate this, such as connecting with the Cultural Centers abroad and providing opportunities for new authors to meet with readers, a healthy picture book ecosystem will be able to sustain and grow.

You have continued to be creative and proactive in the publishing business, contributing to the growth of the publishing market. Please tell us about your future direction, goals, and plans for future titles.

With Goraebaetsok’s experience in making picture books and children’s stories, we are preparing picture-essays for adults under the name “Goraein.” We are excited to meet new readers with the new stories we will create. We will continue to imagine, move, and talk with diligence so that our stories can be expanded into various media, such as animation and video, and published in other countries to reach people of different regions and ages.

KOREAN AUTHORS

Writer Choi Jin-Young

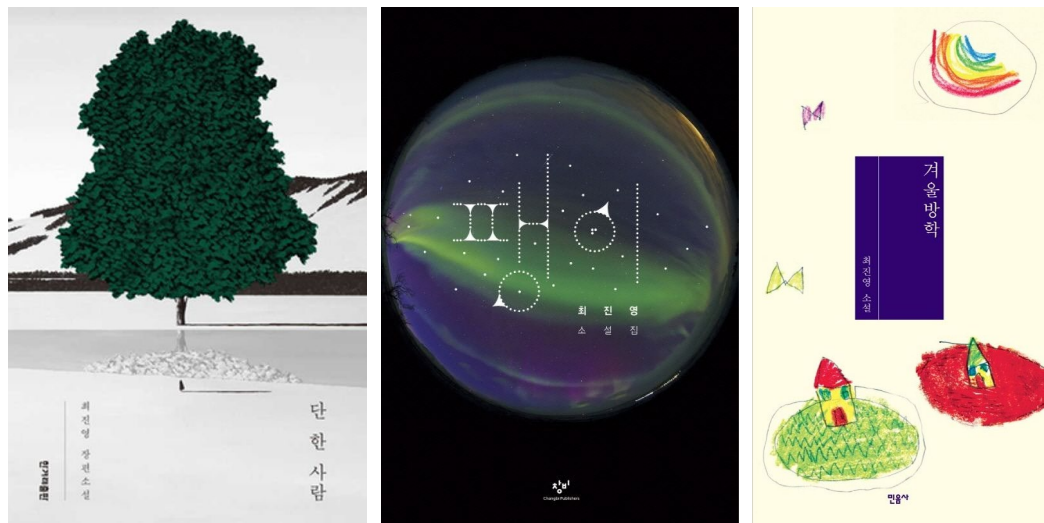
An Endearing Exploration of Life and Love

When taking a path, a person who constantly asks questions and seeks answers gains deeper and broader insights as they go. The same is true for fiction. A story finds its direction through questions about people, love, and ourselves, and it is only when it resonates with a wider audience that it gains literary and popular recognition. Since her debut, Choi Jin-Young has continued to pursue her own literary direction and creative writing style, and has developed a rich world of works. Writing fiction for her is a journey to find answers to life's questions while giving love to readers and, most importantly, to herself.



It's an honor to have you with us on *K-Book Trends*. Please briefly introduce yourself to our readers.

Hello, everyone. I'm writer Choi Jin-Young. I have written full-length stories such as *The Name of the Girl Who Brushed Against You Is* (Hankyoreh Publishing), *Gu's Proof* (EunHaeng NaMu Publishing), *To the Warm Horizon* (Minumsa Publishing), *To My Sister, Jeya* (Changbi Publishers), and *That One Person* (Hankyoreh Publishing), and short story collections such as *The Top* (Changbi Publishers), *Winter Vacation* (Minumsa Publishing), and *Things I Will Write* (Anon Books). Thanks for inviting me to this interview.



That One Person; The Top; Winter Vacation

You are now in your 20th year since your debut in 2006. How has your creative world changed over the years, and what is life like as a writer?

Publishing my first work in my mid-20s, I'm now in my mid-40s. Each day has added up to twenty years, and it's pretty amazing to think about that span of time. On the one hand, I'm glad I'm still writing. My early fiction was very edgy, energetic, and hostile to the world and to people, compared to now. I was preoccupied with the question of who I am, why I live, and what my purpose in life is, and I was very critical of myself and the society I was a part of.

Then, in April 2014, we faced the Sewol Ferry Tragedy. The whole country watched the ship slowly sinking in real time, and the cowardly way many adults dealt with the tragedy made me feel guilty, because I saw myself in their irresponsibility and selfishness. After that, my question changed to "how I should

live,” and my novels gradually evolved. Rather than blindly criticizing adults, I started to include adults in my novels that I wanted to learn from. I focused on the value of “love” as an important theme in my novels, because the answer to the question of “how I should live” became “to live as a lovable being.” Through my novels, I am learning about the diversity of love and how to love wholeheartedly. I am very satisfied with my life as a writer because I can find answers to life’s important questions by writing novels.

You have been a prolific writer, consistently releasing works since your debut. In your acceptance speech for a literary award, you said, “I wrote every night to fight with myself,” which hinted at your rigorous writing life. What is your regular writing routine like?

Before my debut, I used to write at night because I had other jobs during the day, but since the release of my first novel, I have become a full-time writer who writes during the day when everyone else is working. My daily routine is very similar every day. I wake up in the morning, do some simple stretches and workout, shower, eat, and clean up. When I’m done with all that, which is usually between 11 am and noon, I head to my room with a tumbler full of coffee, and write until 5 or 6 pm. Of course, I don’t write for six hours straight - I write for about 30 minutes and then take a 10 minute break.

Even on days when I feel like the words are pouring out of me

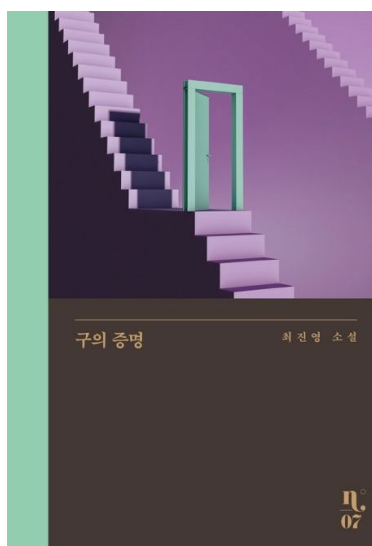
(and those days are rare), I don't work overtime. I jot down short notes for the next day and make sure I'm out of the room before 6 pm. I do this because I have learned from experience that if I write a lot at once on a good day, I don't write as well the next day. I also don't write at night because I know that what I write at night is often erased the next day. So, I write in the daylight, in the afternoon when everyone else is working. Now that I have been doing this routine for over a decade, my brain is trained, and even on days when I'm not feeling well physically or mentally, I feel comfortable sitting at my desk from noon to 5 pm, writing and reading.

You have won several prestigious literary awards, including the Manhae Prize for Literature, the Baek Sin-Ae Literary Award, the Shin Dong-Yup Literary Award, the Hankyoreh Literary Award, and the Yi Sang Literary Award, garnering the attention of the literary scene and the love of readers. What do you think is the most distinctive and appealing aspect of your works?

I tend to keep a close eye out for reviews for a couple of months after a book is published. The most recurring and impressive reviews I get from readers are, "It's like my own story," and "It was so immersive that I read it in a flash." I think the process of connecting with a fictional character and accepting a fictional story as if it were your own could be described as "relatability." I think that's probably the best characteristic of my novels because

I try to put “emotion” into my novels rather than focusing on interesting storylines, plots, or unique characters. I like to pose questions through my novels and hope that people will find their own answers when they finish reading them. To do that, I think it’s important to have a heartfelt emotion that I try to convey through the story. I try to keep my sentences as simple and short as possible to convey what I want to say concisely.

One of your signature works, *Gu’s Proof*, was first published in 2015 and has recently experienced a reverse run, with sales surpassing 300,000 copies. Why do you think *Gu’s Proof* continues to be so beloved by readers, and what was it like for you to experience this unexpected reverse run?



Gu's Proof

I think the biggest reason is probably because it’s a “story about people who love.” *Gu’s Proof* is a poignant, grueling love story.

Or, you could say it's a bittersweet, heartfelt love story. Humanity has enjoyed love stories since the earliest times - it would be hard to find a single piece of literature that doesn't have a love story. Everyone has a different definition of love, and everyone experiences love differently. But, everyone experiences love - even those who say "I don't need love" fall in love at least once in their lives.

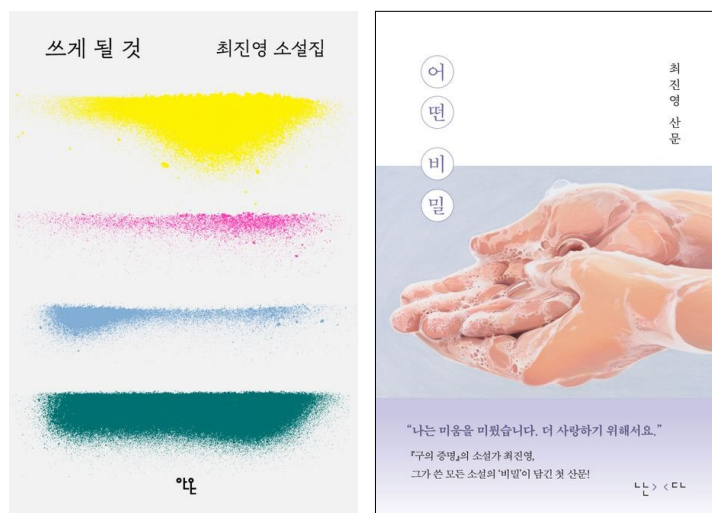
Love is something everyone wants, and yet it's something we always feel like we don't have enough of. *Gu's Proof* is a novel that depicts not "happy love," but "love that embraces togetherness despite misfortune." The fact that so many readers could relate to such a story means, perhaps, that many people want that kind of love (love that embraces misfortune). I remember that the sales of the book gradually increased from around 2021. It wasn't a sudden increase overnight. It was more of a gradual increase, so there was no "I woke up and everything was different" surprise. I just thought, "Oh, it's going to be a brief spike, and then it's going to die down." I'm just grateful that it's lasted longer than I expected.

In your latest short story collection, *Things I Will Write*, you address issues facing modern society, such as the climate crisis, war, and AI. What message did you want to convey to readers through these topics?

A writer's job is to "think" before beginning to "write." To write, you have to think about it for longer than writing, and those

thoughts aren't really that special. They are just questions that every human being should ask and seek answers to at least once in his or her life. Topics such as loss, pain, grief, hope, and love—along with questions like ‘Why was I born?’, ‘What is the reason for my existence?’, ‘What is life?’, and ‘What is the meaning of death?’—are core themes and values in human life. However, people are often too busy with day-to-day living to take the time to think about them seriously.

A writer is someone whose job it is to think about and ask questions about those things. The climate crisis, war, and AI - these are things that are happening right now, in the present, not in the near future. As someone whose job it is to observe and write about the world we live in, I wanted to ask myself, while writing, “How should I live in a world like this?” And, I wanted to find the answer through novels. I hope that my questions will reach readers and that they will find their own answers.



Things I Will Write; A Secret

The essay collection, *A Secret* (Nanda Publishing), the first of its kind since your debut, explores your fictional world in the form of a letter arranged in 24 solar terms. Was there a particular reason you decided to talk about fiction in your first essay?

“Fiction” is becoming more and more important to me as time passes. From the launch of my debut until just a few years ago, I never really thought about why I write novels or what I like about them. However, as I continued to publish more and more books, I was asked in interviews and book talks, “How did you get into writing novels?” and “Why do you write novels?” It made me ponder, and I was able to find so many good things about novels. I also realized how writing fiction has changed me, and I found that it pushes me in a positive direction. That made me love fiction even more, and my time writing fiction became more valuable to me. So, now I can’t think of myself separate from fiction, and I can’t describe myself without it.

Fiction has become an important value in my life, second to “love.” Besides the commitment to live as a “loving being,” there is the commitment to live as a “writing and reading being.” Perhaps that’s why I couldn’t help but fill my first essay with “love” and “fiction.” Love and fiction are the most expansive and delicate words that can describe me.

You frequently have meetings with readers at public libraries and other places. How does this kind of direct interaction with readers and talking about your works affect your writing, and what do you seek to pursue through these activities?

After I publish a book, I indirectly feel the presence of readers by looking at reviews in online bookstores or on blogs. Readers I meet online are, after all, unknown and anonymous. But, at a book talk at a library or small bookstore, you can meet readers in real life. I think that a reader who takes the time to not only read a novel but also comes to a book talk is someone who is really passionate about reading and has a great love for the novel and the author. They come to me as a whole being and tell me face to face that they enjoyed the book and that they liked this and that. I look into their eyes, hear their voice, ask their name, and sign their book. Some sweet readers even give me a handwritten letter. It's a moment when readers come to me as individual realities, and it's special because I get to feel them alive. Experiences like that give me great strength when I'm writing alone in my room. I find the courage to keep writing when I think about the individuals I have met and recall the looks and words they have given me.



There has been a recent rise in people's interest in Korean books, as Korean literature has become more prominent in international markets. Which of your books would you like to introduce to international readers and why?

It's hard to pick a few favorites. I would like to introduce *The Name of the Girl Who Brushed Against You Is*, winner of the Hankyoreh Literary Award, as it is my first full-length novel. Another one, *To My Big Sister, Jeya*, winner of the Manhae Prize for Literature, is a book I would like to share with female readers around the world, regardless of race or country. If many women can relate to the protagonist, Lee Jeya, that's probably sad, but on the other hand, we can also dream of hope by sharing such a heart. I also wonder how people in other countries will read *Gu's*

Proof, which is the most topical novel I have written. I also want to know how international readers will respond to *To the Warm Horizon*, which features a queer protagonist in an apocalyptic setting. My most recent full-length novel, *That One Person*, and my short story collection, *Things I Will Write*, reflect my current questions and worldview, so it would be great to share those as well.



The Name of the Girl Who Brushed Against You Is: To My Sister, Jeya; To the Warm Horizon

You have been widely acclaimed for your novels, which are often thematically diverse and feature stories that readers can relate to. Please tell us about your plans and goals for the future, as well as any new titles you are working on.

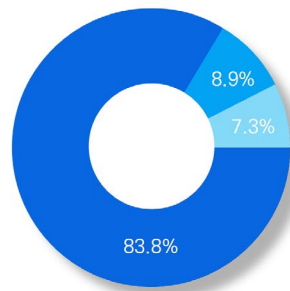
I used to write a full-length story every winter, but I haven't gotten around to it this winter for lack of time. However, I do have a few stories in mind that I would like to develop into full-length stories, and I'm waiting for the right time to write them. I

don't have any specific plans or goals - I just want to keep writing. When I finish writing a book, I become a slightly different person, because there are things I realize and learn while writing that story. So, I write the novels that I need to write first. The thing that drives me to write is, "What are the questions I need to ask myself right now," and "Who am I going to be when I finish this novel?" I hope to write for as long as I can for myself and no one else, without ever losing sight of those questions.

IMAGE OF K-BOOK

The Flower of Korea, “Mugunghwa,” Blooms

Q. Which flower/plant reminds you of Korea?



No. 1
Mugunghwa
(Hibiscus)
83.8%



No. 2
Jindallae
(Azalea)
8.9%



No. 3
Sonamu
(Pine Tree)
7.3%

There's a special flower in Korea: *mugunghwa* (hibiscus, rose of sharon). The *mugunghwa*, which won the most votes in the “Which flower/plant reminds you of Korea?” survey by *K-Book Trends*, is not just a plant, but an important symbol of Korea's history and spirit. The *mugunghwa* is a flower that means “blooming eternally.” It symbolizes the perseverance and strong spirit of Koreans as it constantly blooms new flowers from summer to fall every year. Koreans have long used it to express their national identity and pride. Most recently, it has gained more attention worldwide when the popular Netflix series “The Squid Game” featured a game called “*Mugunghwa kkochi*”

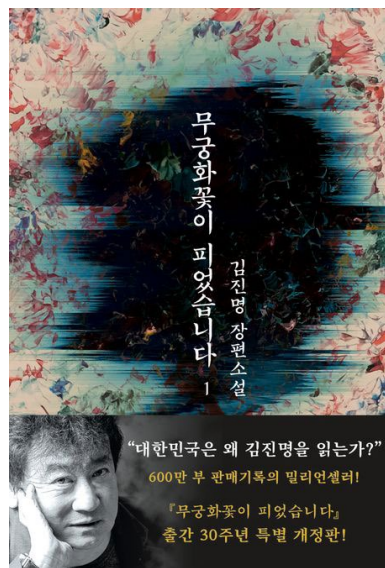
pieotseupnida (무궁화꽃이 피었습니다, meaning ‘*mugunghwa* flowers have bloomed,’ specifically referring to the game, ‘Red light, green light’).” The scene made a strong impression with an innocent girl’s voice and an unsettling twist.



Korea’s National Flower, the *Mugunghwa*

In this issue, we will dive deeper into the culture and identity of Korea through the novel *The Rose of Sharon Blooms Again* (무궁화꽃이 피었습니다)(ETA Books) by Kim Jin-Myung, which has *mugunghwa* in its title. The novel combines historical facts with fictional scenarios to create an intense and immersive experience for readers, and is also a multi-million-seller, read by over 6 million readers over the 30 years of its publication. *The Rose of Sharon Blooms Again* explores the political, diplomatic, and historical conflicts centered around Korea’s development of nuclear weapons. In particular, the novel addresses deep

considerations of Korea's right to sovereignty and how to protect the country internationally. The theme of nuclear development in the novel is not just a military option, but a message that Korea must overcome the pain of its past and become a truly independent nation.



The Rose of Sharon Blooms Again

For Koreans, *mugunghwa* is more than just a flower - it symbolizes the country's history, spirit, and future. And, through works like *The Rose of Sharon Blooms Again*, we can gain a deeper understanding of Korean culture and identity. If you ever visit Korea, look for *mugunghwa* along the road - it may be a small flower, but it carries so much story and meaning.

* Go to the voting event for the next month issue

<https://forms.gle/qk6SeTS5D92yu1M79>

LET'S TRY

The Miraculous Ledger That Makes Your Life Successful!

Event

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

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

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

2025 Miraculous Financial Ledger

- Written by Kim Hae-Jin, published by Radish Books



expenses and save money, especially since food is a big part of the household budget - it needs to be systematically managed. Have you ever kept a financial ledger? Have you ever wanted to keep a financial ledger but felt overwhelmed, or have you given up because you felt uncomfortable with your existing one? If so, the *2025 Miraculous Financial Ledger* will be your solution. *2025 Miraculous Financial Ledger* is a “grocery-oriented” planner with a sleek design and a convenient lay-flat binding to help you manage your finances more efficiently. It also includes a cut-out “2025 Grocery Purchase Cycle Plan” to help you see your yearly grocery purchase cycle at a glance and plan your budgets. A financial ledger is not just a record book; it’s a life-changing tool. With *2025 Miraculous Financial Ledger*, you too can change your spending habits, save money, and achieve your goals. Today can be your first day of creating miracles!

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I READ

Call My Name

After reading Kim Yi-Seol's *To the Lost Names*

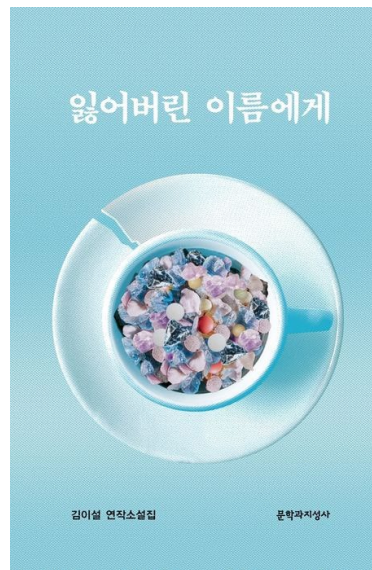
Written by Herlinda Yuniasti (Reader of *K-Book Trends*)

This article is a review written by a Indonesian reader of *K-Book Trends* after reading a Korean book.

If you want to share your wonderful experience of reading Korean books with other overseas readers, please send us an email!

kbooktrends@gmail.com

I finished reading *To the Lost Names* (Moonji Publishing) on December 31, 2024 - the end of the year. I decided to read a book about women because December 22 is Mother's Day in Indonesia. I chose this novel, among many others, simply because I was curious about why women lose their names when I read the title, "To the Lost Names." By the book's end, I felt I could relate and understand why it had such a title.



To the Lost Names

This series of four short stories has four female narrators, all of whom are either wives or mothers. *Distress* (우환), *For Days of Delusion* (기만한 날들을 위해), *Missing Child* (미아), and *Aging Into Senility* (경년) made me reflect on a lot of things about myself. *Distress* showed me the difficulties of being a mother after giving birth. So much changes that you can't be the same woman you were before marriage. They are given a new identity as someone's wife and someone's mom, gradually losing their own identity. *For Days of Delusion* tells the story of a woman who takes care of her family to the extent that she is losing herself. After her children have grown up, she feels lonely and finds her life empty. Even her seemingly caring husband betrays her and meets a younger woman. When I read this story, I felt extremely lonely.

Missing Child is the third story in the novel, which tells the story of how stress after marriage torments the narrator. The

narrator, who has lost her sense of joy, sadness, anger, and happiness, seems to be unable to get used to her new life after marriage without knowing what is causing it. Her husband, on the other hand, doesn't help her even though he is aware of her depression. Her seemingly insignificant loneliness builds up over time and turns into depression.

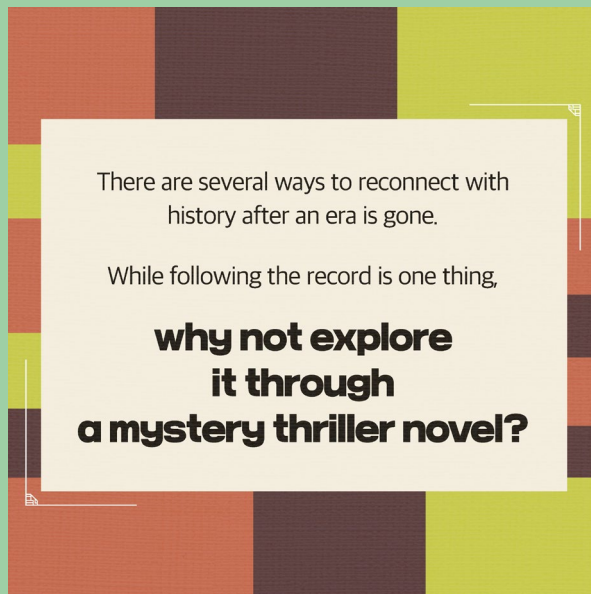
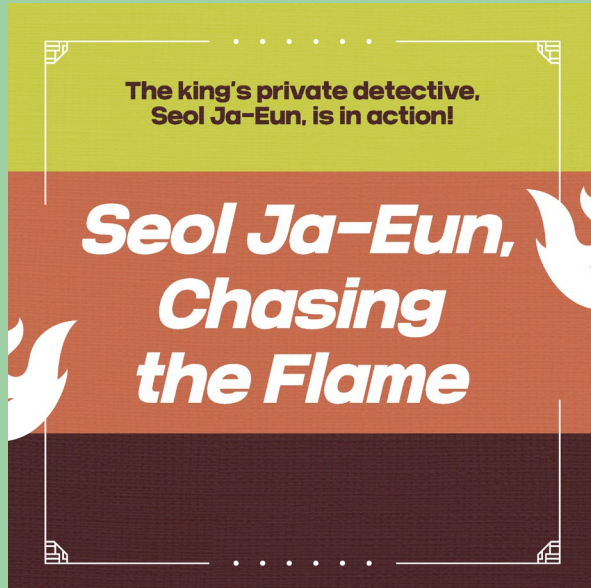
As I read *Aging Into Senility*, I kept thinking, "How should we educate our children?" This story is about a mom with a son and a daughter. Each child has a unique personality. She raised her son freely, while being too strict with her daughter. It was a realistic story that made me wonder, "Have I raised them the right way?"

As a mom raising a daughter, I found this book to be like telling the story of my life. I sometimes feel so overwhelmed that I wonder, "Why did my life become like this?" After reading it, I realized that I'm definitely not the only one going through this. Maybe I'm lucky that I'm not alone and that most women go through the same thing.

"Am I happy now?" This novel seems to give me the strength to fight for my happiness. I wish all women, wives or mothers, could live with their own name.

NEW BOOKS



Seol Ja-Eun, Chasing the Flame







Alright, let's get going!


Let's journey to Geumseong,
the capital of Unified Silla,
with Seol Ja-Eun, a private detective
who solves mysterious cases!



Seol Ja-Eun goes from one case to the next
with a sword entrusted to her by the king!





**Blessed with keen and brilliant
intelligence, but also a warm
and thoughtful heart,
Seol Ja-Eun sets out to find
the right path to justice.**



Cases unfold back to back!

A mysterious fire,
An incident during a "topdori" (tower dance),
A report of being robbed by bandits..



In the face of all these events,
she hunts for clues with
sharp reasoning and clear-headed judgment.

Seol Ja-Eun rises to the defense of Geumseong,
the capital of the corrupt Silla,
swinging between tension and exhilaration!

**She brightens the way
in the dark shadows
as a beacon of light.**

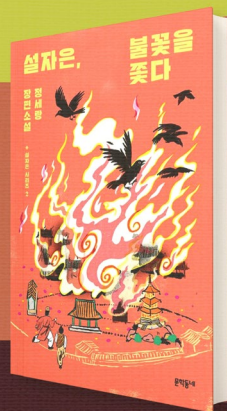
The story unfolds with suspense and clever
deductions in Geumseong of the past,
in this blend of history and mystery

**Immerse yourself in
the joy of reading and
imagination with *Seol Ja-Eun,
Chasing the Flame!***

The mysterious adventures of
Seol Ja-Eun, the detective of Silla!

***Seol Ja-Eun,
Chasing the Flame***

Written by Chung Se-Rang,
published by Munhakdongne



BEST SELLERS

The Winds of Change Blow in Korean Society

Best seller Trends in the Three Biggest Online Bookstores in Korea for the 1st Week of February, 2025

It is the first week of February, and amidst the final bitter cold snap, people have been slowly saying goodbye to winter and looking forward to spring. Although the cold air and piles of snow are still around, the anticipation for the seasonal change grows as *ipchun** passes. This is also a great time to get closer to a good book to enjoy the excitement of waiting for spring, and to reaffirm the resolve to read that you had at the beginning of the year.

* *Ipchun* (立春): The first of 24 solar terms in the lunar calendar, considered the beginning of spring in Korea

A new title has overtaken Han Kang's novel at the top of the best seller list after only a few months. The book, *A History for Progressives*, is a wake-up call to the growing sentiment that is shaking up Korea's identity by glorifying the Japanese occupation

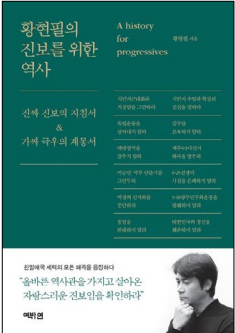



and vilifying independence fighters. The author, who has been on the front lines of history, constantly battling the forces that distort history, brings the truth to light. The book is aimed at preserving Korea's identity and passing on the correct history to future generations, and it quickly became the top best seller in Korea as soon as it was published. Another book, *STOP THE STEAL*, which reached the No. 8 spot on the best seller list, was co-authored by four lawyers and is a point-by-point critique of the Supreme Court's decisions.

Meanwhile, *Adult Happiness is Quiet* has hit the best seller lists of all three major online bookstores, as the perfect essay to stretch your mind, replenish your emotions, and heal your soul. The book is a much-loved guide to pursuing mature happiness. Another book about happiness, *You Will Become So Happy That You Will Question Whether You Deserve It*, by Illhong, came in at No. 4, reflecting the desire for happiness in the hearts of readers waiting for spring. The tie for second place between *A Transcription Book for Those Who Want to Use Better Vocabulary* and *Goethe's Poems for the Days to Come* demonstrates readers' thirst for good writing and their desire to enjoy the contemplative time it provides.




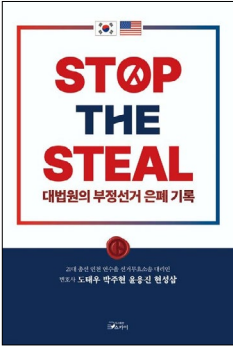
* *K-Book Trends Vol. 78* – Go to the article about *Adult Happiness is Quiet*
www.kbook-eng.or.kr/sub/info.php?ptype=view&idx=1534&page=1&code=info&category=69

* The rank of best sellers below was organized after integrating domestic best sellers in the first week of February from the three biggest online bookstores in Korea – Kyobo Bookstore, Aladdin, and Yes 24.

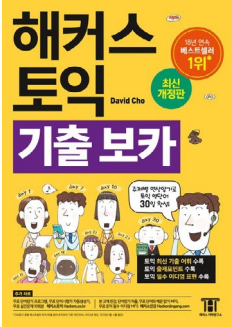
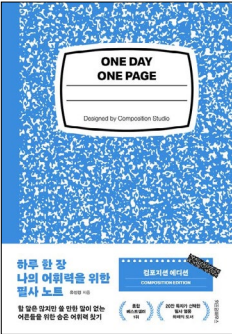
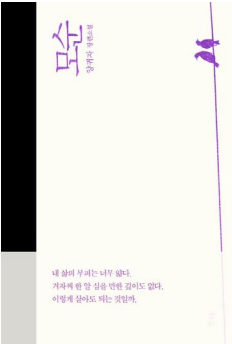
Top 10 best sellers for the 1st week of February

| | | |
|---|---|---|
| 1 |  | <p><i>A History for Progressives</i></p> <p>Author Hwang Hyun-Pil Publisher Yeokbayeon Genre History / Culture</p> |
| 2 |  | <p><i>The Buddha's Voice Reinterpreted in Modern Words</i></p> <p>Author Ryunosuke Koike Publisher Forest Books Genre Humanities</p> |
| 3 |  | <p><i>Human Acts</i></p> <p>Author Han Kang Publisher Changbi Publishers Genre Fiction</p> |
| 4 |  | <p><i>Unstoppable</i></p> <p>Author Brian Tracy Publisher Hyundae Jisung Genre Self-help</p> |


Top 10 best sellers for the 1st week of February

| | | |
|----------|---|---|
| <p>5</p> |  | <p><u>The Vegetarian</u></p> <p>Author Han Kang Publisher Changbi Publishers Genre Fiction</p> |
| <p>6</p> |  | <p><u>We Do Not Part</u></p> <p>Author Han Kang Publisher Munhakdongne Genre Fiction</p> |
| <p>6</p> |  | <p><u>Adult Happiness is Quiet</u></p> <p>Author Taesoo Publisher Page 2 Books Genre Poetry / Non-fiction</p> |
| <p>8</p> |  | <p><u>STOP THE STEAL</u></p> <p>Author Do Tae-Woo, Park Joo-Hyeon, Yoon Yong-Jin, Hyun Sung-Sam Publisher Sky Publishing Genre Politics / Society</p> |



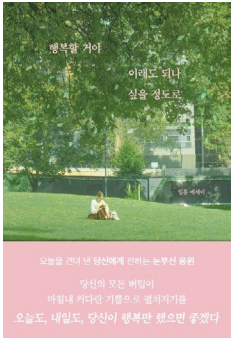
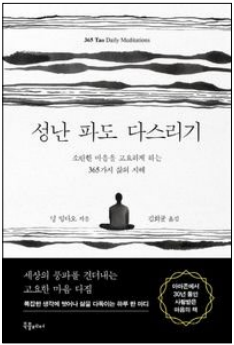
Top 10 best sellers for the 1st week of February

| | | |
|----|---|--|
| 9 |  | <p><i>Hackers TOEIC Vocabulary: TOEIC VOCA</i></p> <p>Author David Cho Publisher Hackers Education Group Genre Foreign Language</p> |
| 10 |  | <p><i>One Page a Day: A Transcribing Note for Your Vocabulary</i></p> <p>Author Yoo Sun-Kyong Publisher Wisdom House Genre Humanities</p> |
| 10 |  | <p><i>Contradictions</i></p> <p>Author Yang Gwi-Ja Publisher Tsuda Publishing Genre Fiction</p> |

TOP 5 Top 5 non-fiction for the 1st week of February

| | | |
|---|---|--|
| 1 |  | <p><i>Adult Happiness is Quiet</i></p> <p>Author Taesoo Publisher Page 2 Books</p> |
|---|---|--|

TOP 5 Top 5 non-fiction for the 1st week of February

| | | |
|----------|---|--|
| <p>2</p> |  | <p><i>A Transcription Book for Those Who Want to Use Better Vocabulary</i></p> <p>Author Lee Joo-Yeon Publisher Big Fish</p> |
| <p>2</p> |  | <p><i>Goethe's Poems for the Days to Come</i></p> <p>Author Kim Jong-Won Publisher First Penguin</p> |
| <p>4</p> |  | <p><i>You Will Become So Happy That You Will Question Whether You Deserve It</i></p> <p>Author Illhong Publisher Bookrum Publication</p> |
| <p>5</p> |  | <p><i>365 Tao: Daily Meditations</i></p> <p>Author Deng Ming-Dao Publisher Book Pleaser</p> |

#K-BOOK

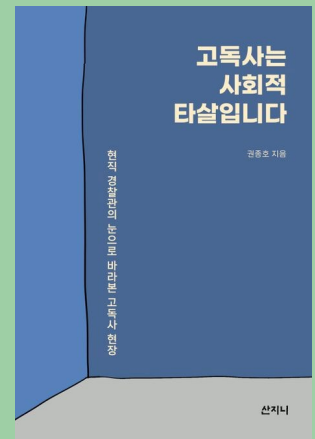
#Death

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

A Solitary Death is a Social Murder

1. Publication Details

Title | A Solitary Death is a Social Murder
 Author | Gwon Jong-ho
 Publisher | SANZINI
 Publication Date | 2023-02-20
 ISBN | 9791168611337
 No. of pages | 192
 Dimensions | 135*200



2. Book Intro

Living alone, dying alone

The number of solitary deaths is increasing every year due to changes in the family structure, with a growing number of one-person households and the level of disconnection among people. According to the first survey published in 2022, the number of solitary deaths increased by an average of 8.8% per year from 2017 to 2021. However, compared to the increasing number of solitary deaths, social awareness is extremely lacking, and no effective countermeasures have been developed. The standard for solitary death is also ambiguous. The current law defines it as “a death discovered only after a certain period of time has elapsed.” Here, “a certain amount of time” is determined by the arbitrary interpretation of the bureaucrat in charge of public welfare.

Korean society is facing the challenges of living and dying alone. *A Solitary Death is a Social Murder* is a book that relates the horrors of the scenes that the author, a serving police officer, has dealt with and also the methods to prevent dying

alone that have been devised by the author. In addition, an interview with the author summarizes the current policy and status quo related to solitary death. The author claims that all of us are responsible for this phenomenon, and visited his local community center, ward office, and city hall to publicize the disaster that is solitary death. Let's face up to this reality with a person who claims to be an ambassador for those who die alone.

How much do we know about solitary death?

This book deals with vivid examples of the solitary death of both the elderly and of the young. It reveals the stark reality of the scene where someone has died alone. Through this, readers will accept the victims of solitary death as separate individuals, not as a collective term that lumps together members of a socially vulnerable class.

In fact, people who die alone are more likely to have social networks than not. Nevertheless, 70% of the bereaved families refuse to claim the body of the deceased for various reasons, such as economic problems. The end of a lonely life becomes a death that no one remembers.

Death comes to everyone equally, but the manner of dying is extremely discriminatory. The author lays bare this reality and claims that everyone has the right to die with dignity, in the way that they want. We should all be able to become the subject of our own death.

The experience-based way to prevent a solitary death

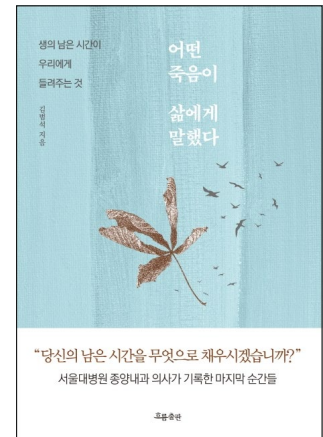
The author devised his own prevention method using his experience in the field. It involves the rebirth of the family through a pre-death contract and a living community. A pre-death contract is one with the government or an organization entrusted by the government for the support and follow-up procedures desired by the pre-deceased. This includes living, nursing, care, property management, and funeral arrangements. A living community seeks to prevent a solitary life by providing a place where many people can gather or live together.

[See more details >>](#)

Some Death Told Life

1. Publication Details

Title | Some Death Told Life
Author | Beom-suk Kim
Publisher | NEXT WAVE MEDIA
Publication Date | 2021-01-18
ISBN | 9788965964230
No. of pages | 264
Dimensions | 140*200



2. Book Intro

Patients' last records, as made by an oncologist at Seoul National University Hospital

Our decisions reflect our attitude toward life and death.

This essay is a sincere and honest recount by Bhumsuk Keam, a professor and an 18-year oncology specialist at Seoul National University Hospital, of his encounters with cancer patients and people around them.

He witnessed the different ways patients battling cancer choose to spend their remaining time. Some calmly sort out their lives and find happiness in small things; others stubbornly try to delay death time after time, and some overcome cancer and adopt a completely different view of life. The same goes for the families of cancer patients. A son who respects his father's wish to donate his own brain after his death; a brother and sister who can't let go of their mother even when she is unconscious and suffering from broken ribs after CPR; the daughter who ignores her abusive father; and the man who chooses to marry even though he knows his fiancée has cancer. Looking back on the decisions of the patients, carers, and medical staff, the author asks himself, "Were our best choice we claimed really the best?" The author says he learned a lot by watching the last moments of patients and their families, and reflecting on his own attitude toward life and death. These accounts were written during his spare time in order to keep a record of the life lessons he learned so that he would not forget. Parts 1 and 2 of the book feature stories of patients the author met as they deal with scheduled deaths and, for their family, the rest of their lives. Parts 3 and 4 provide a glimpse of the concerns and thoughts of being a doctor who treats cancer patients.

These stories reflect our lives. The attitude of life and death they show asks us the same question: How do you prepare for an inevitable death? How should you live the rest of your life?

[See more details >>](#)

The Private Lives of Native Americans

1. Publication Details

Title | The Private Lives of Native Americans

Author | Yang Younga

Publisher | windflower_books

Publication Date | 2019-10-30

ISBN | 9791196270698

No. of pages | 280

Dimensions | 128*188



2. Book Intro

Overall, this book deals with topics that are heavy and deep. The overarching themes of this short-story collection include parting and pain, remorse and despair, and pity and regret. The author tries to examine life with a strong desire to study dark and painful deaths.

The titular story “The Private Lives of Native Americans” begins with the death of the main protagonist’s brother. This story conveys an existential message that one shouldn’t despair even when reality seems hopeless and depressing.

Three women appear in “House of Memories.” The story shows how these women try to deal with the absence of a deceased family member and depicts how they cope with death in different ways. The older sister keeps silent while holding a helmet, while the mother unweaves an old sweater and makes a new one. The narrator observes them in sadness. “A Stranger” reveals the protagonist’s secret guilt about not feeling sad about the deaths of others. “Red Bone” exhibits a main protagonist who cherishes a fish bone that is supposed to have the magic power to bring back a dead person’s soul. The story also illustrates another way of mourning and tolerating death. “Pale Guitar” conveys the message that, in order to grow up with dignity, one must not be afraid of getting hurt. It successfully portrays its message in a simple and illustrative way. On the surface, the stories appear to be saturated with death, but they convey a longing for life and humanity and show the process of mourning and overcoming death.

The main theme of “The First Lie of Existence” is lying. It depicts the antinomy of life and death. The main character sends himself a letter warning himself of his own suicide. While he claims that he wants to die, he actually has a strong desire to live. Thus, the story shows how the inner mind can hold two incompatible ideas. This antinomy is depicted in other stories as well. The narrator of “Sicilian Dance Music” projects herself onto her sister, whose heart has been broken by love. The sister cries and dances while throwing arrows. The main character of “Summer in the Novel” claims that he doesn’t want his counterpart to love him, while he himself desires to be loved.

The author states “Being afraid of death gives too much honor to death.” He believes

that human lives are briefly borrowed from death. According to him, life is a long and painful tunnel between deaths. Through a detailed description of the protagonists' psychology, the author portrays a strong longing for life, the sadness of love, and the sense of loss in death through elegant and beautiful writing.

[See more details >>](#)

The Kaleidoscope Death Research Institute

1. Publication Details

Title | The Kaleidoscope Death Research Institute

Author | PARK Moon-Young

Publisher | Changbi Publishers, Inc.

Publication Date | 2020-11-27

ISBN | 9788936438333

No. of pages | 172

Dimensions | 128*194



2. Book Intro

It is a new novel by Bak Mun-yeung, the winner of the 2015 Science Fiction Literary Award in the category of the novella and short stories, as well the 2019 winner of the SF Award in Fiction. The book starts off with its tension-filled first page, instantly captivating the reader's attention. In a world of the future where euthanasia is legalized, The Kaleidoscope Death Research Institute, established as an umbrella organization, provides a kind of "design your own circumstance of death" service where a person can die in the place and time of one's choice. But an unexpected accident happens and a schism arises. Bae Ji-ho, a volunteer, has a seizure during his experience of death, thereby disproving the claim of the Institute that the side effect wasn't anything serious. While comatose, he is transferred to a hospital but even after gaining consciousness, he is unable to overcome his state of panic. The plot mounts as Cheon Mi-jo, a staff member, insists on investigating the case and clashes with Myeong, the Director, who wants to cover it up. In effect, the Bae Ji-ho accident was predictable. Cheon Mi-jo, who wanted to reveal the errors, had been injecting him with a concentrated dose of negative memories. She had known about how he had kidnapped and imprisoned a child in the past and viewed it as his happiest memory, and consequently, he wanted to die in that place; therefore, she intentionally induced him to a state of panic. The government site investigator finds out Bae Ji-ho never returned to his normal state after the seizure, and upon a complete investigation of the institute, the place is turned topsy-turvy. When the Institute is on the brink of shutting

down, Jang Esther, their youngest volunteer who had been disliked by most of the volunteers, is singled out as the suspect. The plot reaches its climax when Heo I-gyeong, who was close to Esther, gives false testimony that she was the one who interfered with Bae Ji-ho's experience of death—and for penance, she declares she will accept death without the experience of preferred death but through an injection.

[See more details >>](#)

Things You Only Realize at the End of Life

1. Publication Details

Title | Things You Only Realize at the End of Life

Author | Jung Jaeyoung

Publisher | Sensio Publishing

Publication Date | 2020-07-09

ISBN | 9791190356619

No. of pages | 280

Dimensions | 140*210



2. Book Intro

Compared to death, even the greatest misfortune is insignificant. Try imagining that your life will end at midnight today. You will be free from all your habitual worries and concerns. At the same time, you will desperately miss your mother's nagging, your lover's complaints, and the small joys of daily life that you can no longer experience. Divided into 60 scenes, this book introduces a selection of some 200 reminiscences written by people facing death or after escaping from the throes of death. Those who faced death or have survived near-death experiences share a powerful message: "In the face of death, all misfortunes are reduced to nothing." Compared to death, the things we deem to be the greatest misfortunes, such as disappointment in love, incompetence, poverty, marital strife, conflicts with one's children, lawsuits, declining popularity, and even chaotic terror, all become insignificant. The author has witnessed people in the final moments of their lives suddenly become wiser and softer. He explains, "Frustration, fear, anxiety, and hopelessness are emotions we feel while we're still alive." "Comparing miscellaneous misfortunes to the end of life brightens up our lives," he adds.

Anxiety, despair, hatred, and fear all arise from the illusion that we'll live for a long time. As Tolstoy said, people would immediately stop fighting and criticizing one another if they thought they were going to die in half an hour. But if people believe they'll live for another 50 years, they're likely to make stupid and bad choices. Even for a 100-year-old man, time flies like an arrow. But we act as if we were due to

live for a century. Wise men say that we should always be conscious of death. This is not to give us feelings of despair but to help us focus on the real priorities of life. We should focus on what we really want. After all, most worries are rendered meaningless in the face of death. With that in mind, we can be a little more courageous.

[See more details >>](#)

Death Is a Stranger to Everyone

1. Publication Details

Title | Death Is a Stranger to Everyone
Author | Gang Wonnam
Publisher | Madein Publishing Co.
Publication Date | 2020-04-15
ISBN | 9791190545013
No. of pages | 360
Dimensions | 140*210

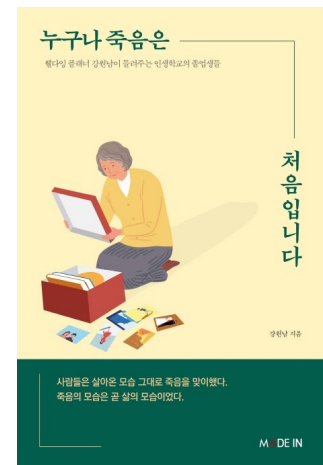
2. Book Intro

For a long time, he has been following the footsteps of death□something other people try to avoid. His advice is simple: if you want to figure out how to live your one and only life, you should look into death. In this book, the author shares the lessons he has learned from observing countless deaths in hospitals, welfare centers, and hospices, as well as people who die alone or without family or friends. He concludes, “To die well is to live well.”

This book introduces us to people who are facing death. For every one thousand people, there are one thousand different deaths. The author shows how death□which is inevitable for all□can be less painful and less frightening. The author has created a new job called “well-dying planner” and helps people prepare for death. He’s been faced with the fear of death since childhood, and has studied death for more than 15 years. He is willing to offer help wherever it is needed□from people who commit suicide out of depression to people who die alone, which has become a serious social issue in Korea and Japan in recent years.

People are not prepared for death. Yet, nobody openly talks about it. The author calmly suggests that we discuss death together. This book is at once a record of the author’s work as a well-dying planner and a textbook on death.

The commonly used expression “YOLO” implies that death is inevitable and therefore we should seek happiness today instead of building a stable tomorrow. Because we are mortal, and death awaits us, we make the best possible choices to become happy here and now. Death makes us live our lives to the fullest.



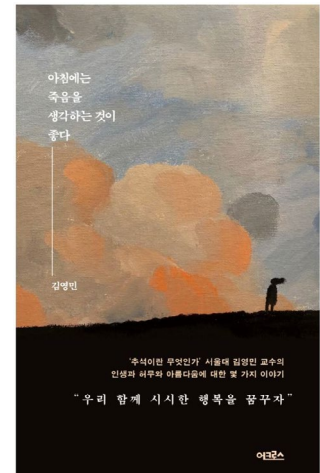
A happy death requires a happy life. Death is a scary and disturbing topic, but there can be no life without death. If we accept death as a beautiful end to life, we will be able to appreciate the invaluable meaning of life.

[See more details >>](#)

A Reminder the Humans Are Mortal

1. Publication Details

Title | A Reminder the Humans Are Mortal
Author | Kim Youngmin
Publisher | Across Publishing Group Inc.
Publication Date | 2018-11-30
ISBN | 9791160560640
No. of pages | 344
Dimensions | 135*210



2. Book Intro

This is the first book by Kim Youngmin, professor at Seoul National University who interprets our time with essential yet not boring questions and clear yet not light answers. A reader can experience Kim's peculiar writing style, which breaks the clichés of everyday life through refuting, twisting, sleek humor and free thought.

This book contains what professor Kim has loved or agonized over for the past 10 years, such as everyday life and society, school and students, and movie and reading. He calls this book as an effort to reminisce about his past, explore the unknown world, and remember new encounters. "I wanted to talk about living with people around me," he said. "I wanted to share a critical perspective that breaks the unwritten rules in our society." He also said that a reader would feel his/her life firm and rely on reading as long as they read this book.

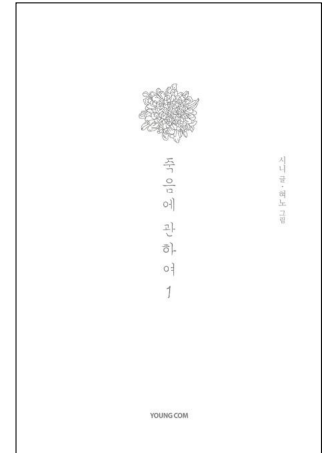
The book begins with a fresh yet heavy question. He believes that doubting things that we've believed in or taken for granted will open up the crack that leads us to the essence. He delivers a message that penetrates the core of life, the world, and the academy by doubting and refuting. This renews our consciousness and gives an opportunity to check what questions we are currently living with.

[See more details >>](#)

About Death

1. Publication Details

Title | About Death
Author | Hyeono; Sini
Publisher | YOUNG COM Co.,Ltd
Publication Date | 2018-06-30
ISBN | 9791162790120
No. of pages | 276
Dimensions | 150*220



2. Book Intro

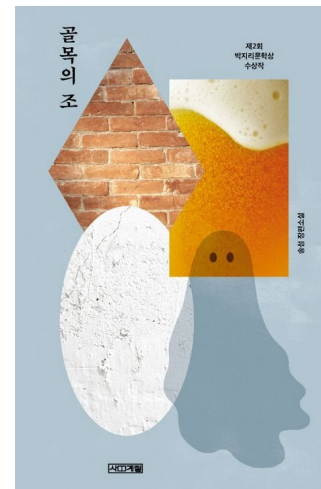
This is the 2012 Naver Webtoon series *About Death* published in book form. It makes readers realize the importance of life through death, the final gateway through which all living things must pass.

[See more details >>](#)

Joe in the Alley

1. Publication Details

Title | Joe in the Alley
Author | Song Some
Publisher | SAKYEJUL PUBLISHING LTD.
Publication Date | 2022-07-20
ISBN | 9791160949483
No. of pages | 240
Dimensions | 115*188



2. Book Intro

The place where anything can happen and nothing happens at the same time.

The first and the last place that only exists for two cats and two people.

The place where we can fully be embraced when necessary

Do you have your own place like here?

'The Park Ji Ri Literature Award' is a competition for new and fresh young writers to commemorate the writer, Park Ji Ri, who passed away in 2016, and to continue his literary world. Park left seven literary works such as 'Union', 'Manhole', 'The Origin of Evil by Darwin Young', etc. The award winner of the 2nd Park Ji Ri Literature Award, 'Joe in the Alley', is finally published. This book is the first one written by

the writer, Song Some, who was born in 1995. The judges were the novelists, Lee Gi Ho and Kim Seong Joong as well as the critic, Yoon Kyung Hee.

With the skills learned from the government program, I work for an architectural firm making a structure sketch. I do not stand out anywhere, and I am not welcomed much. However, I happen to live with two abandoned cats, Joe, who runs a small bar, and even the ghost appeared from the wall in my underground house. I am a 24-year-old man, whose mother left home and his father killed himself, with a broken heart. However, one day these innocent characters came to me and I ended up living full of courage after filling the emptiness inside myself by spending time, having a relationship with them, and saying goodbye to them.

[See more details >>](#)

The Friends of Gi So Young

1. Publication Details

Title | The Friends of Gi So Young
Author | Haerang; Jung Eunjoo
Publisher | SAKYEJUL PUBLISHING LTD.
Publication Date | 2022-10-25
ISBN | 9791160949797
No. of pages | 152
Dimensions | 147*210



2. Book Intro

This story begins with the death of a child, but it is neither dark nor heavy. That is because the children leading the whole story do not just stay in sorrow. The way they choose to say goodbye to their friend is to get together to find a way to 'say proper good-bye'. They do not just bury their sadness in themselves, but they cry out loud and decide to go forward.

The process of mourning and unity of the children, who used to have to follow the adults even though they could participate in the funeral, is quite serious and warm. Even if it looks awkward and strange, it still means something.

The children think that they can remember their friend at the end of the mourning period. The whole process of how they grow up makes readers touched more deeply than some other sad tears.

[See more details >>](#)

INFO

Korea Rights Centre to be organized at the 2025 Bologna Children's Book Fair

See you at the Bologna Children's Book Fair in spring!



Join Korean picture books' advancement into the global arena at the **Bologna Children's Book Fair**, the **biggest of its kind in the world**, in March!



The **“Authors from Korea (Promotion Centre)”** and **“Korea Rights Centre”** will be organized at the Bologna Children's Book Fair to support Korean picture books' global advancement, as well as Korean publishers' and authors' book export and promotion.

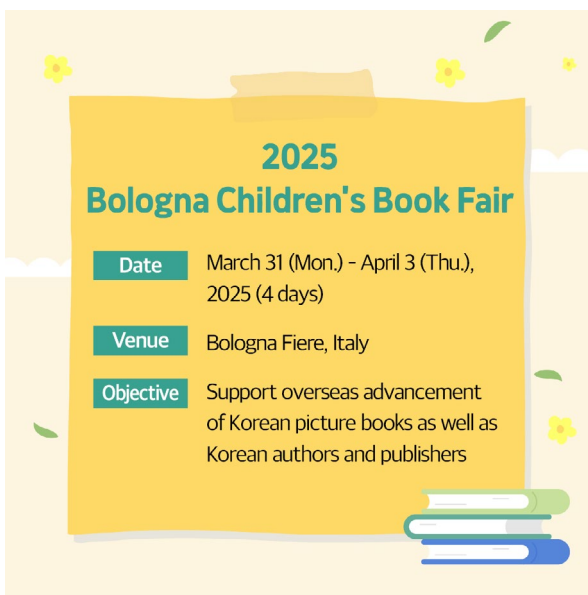


2025 Bologna Children's Book Fair

Date March 31 (Mon.) - April 3 (Thu.), 2025 (4 days)

Venue Bologna Fiere, Italy

Objective Support overseas advancement of Korean picture books as well as Korean authors and publishers





KPIPA will continue to support Korean publishers and authors in achieving greater prominence on the world stage. We look forward to your interest and participation!

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