

2025.9

vol. **86**

K-Book Trends

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



www.kpipa.or.kr

ISSN 3022-9006

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TOPIC

Korean Literature: From Page to Screen

Written by Shin Jae-Woo (Culture News Desk reporter at *Munhwa Ilbo*)

In the Korean film industry, the label “based on a novel” is no longer unusual. Over the past decade, films adapted from literary works have steadily reached theaters, making secondary rights sales a significant revenue stream for publishers. For filmmakers, novels are an attractive source material because they offer strong narratives and existing recognition, all within the constraints of limited budgets. As a result, adaptations have not only drawn audiences to cinemas but also reignited book sales, often sending older titles back up the bestseller lists. Since the success of adaptations such as Gong Ji-Young’s *The Crucible* (Changbi Publishers) and Kim Ryeo-Ryeong’s *Wandeuk* (Changbi Publishers), which achieved both commercial popularity and social impact, literary-based films are no longer regarded

as “exceptional undertakings.” This month’s article reviews prominent examples from the last ten years to trace the broader shifts and directions in Korean literature.



The Crucible; Wandeuk

Films adapted from works by representative Korean male writers arrive in 2017

The year 2017 was a landmark for literary adaptations, with several works by leading male writers brought to the screen. The most prominent was *Diary of a Murderer* (Bokbokseoga), adapted from Kim Young-Ha’s acclaimed novel of the same title. The protagonist of the story is Kim Byung-Soo, a retired serial killer afflicted with Alzheimer’s disease. In an attempt to anchor his fading memories, he turns to diaries and tape recordings, yet his already precarious grip on reality begins to unravel when he comes to suspect a newcomer in town of being another

murderer. The novel is structured as a series of short, diary-like entries written by the protagonist, a form that not only drives the narrative forward with speed but also vividly conveys his inner psychology, creating a kind of suspense achievable only in literature. In the film adaptation, the dynamic confrontation between actors Sul Kyung-Gu and Kim Nam-Gil, coupled with the unstable perspective shaped by fading memory, sustains tension throughout. The adaptation itself drew significant attention, as critics at the time focused on how the novel's chilling psychological atmosphere could be translated onto the screen.



Diary of a Murderer; Namhansanseong Fortress

That same year saw the release of a film adaptation of Kim Hoon's acclaimed novel *Namhansanseong Fortress* (Hakjogae). Having surpassed 100 printings, the book recounts forty-seven days of isolation during the Qing invasion of Joseon. Amidst the bitter cold and famine, the hardliners (주전파; *jujeonpa*) and the

doves (주화파; *juhwapa*) clash over principle and pragmatism, while ordinary people struggle simply to survive. Director Hwang Dong-Hyuk, later internationally recognized for “Squid Game”, translated Kim Hoon’s characteristically spare prose into cinematic weight, juxtaposing King Injo and his ministers’ debates with the parallel struggles of the people. Though unusual as a political period drama in commercial cinema, the film was praised for faithfully capturing the spirit of the novel through its nuanced mise-en-scène and the intensity of its performances.

Films adapted from works by representative Korean female writers arrive in 2018

In 2018, the long-awaited film adaptation of Jeong Yu-Jeong’s thriller full-length novel, *Seven Years of Darkness* (EunHaengNaMu Publishing), was finally released. Since its publication in 2011, the novel has gone through over 100 printings and sold more than half a million copies; expectations for the film were immense as Jeong was called the “queen of thrillers.” The novel unfolds as a relentless confrontation between Choi Hyun-Soo, who disposes of a body in a reservoir, and Oh Young-Je, the victim’s father, with the narrative shifting between past and present. Accidental murder, its concealment, and a revenge plot spanning seven years showcase Jeong’s trademark speed and plot twists. Yet, the cinematic version divided opinion regarding its overall quality. Even so, the adaptation reaffirmed the visual affinity of Jeong’s

fiction, prompting further projects, including the film adaptation of *The Good Son* (EunHaengNaMu Publishing).



Seven Years of Darkness; Kim Jiyoung Born 1982

That same year, Cho Nam-Joo's *Kim Jiyoung Born 1982* (Minumsa Publishing) was also adapted for the screen. Drawing more than one million viewers within just five days of its premiere, the film directly inherited the impact of the original novel, which, since its publication in 2016, had ignited feminist debates across Korean society. The novel starkly exposes the structures of gender discrimination through the life story of a single woman, and the format was equally striking. Structured in the style of a research report, the text meticulously records the forms of discrimination permeating Kim Ji-Young's life, thereby making visible what had long remained unseen. The film reinterpreted this narrative framework into a dramatic story, eliciting both empathy and controversy among audiences.

Genres and platforms diversify with the expansion of the original market, entering the 2020s

In the 2020s, film adaptations of novels have expanded in both genre and platform. A notable example is Park Sang-Young's *Love in the Big City* (Changbi Publishers), which was shortlisted for the International Booker Prize in 2022. It was adapted almost simultaneously into both a film and a drama, each with different charms. The linked collection of four short stories centers on "Yeong," a writer in his early thirties, whose experiences capture the pulse of contemporary, particularly urban, life in Korea. Director Jang Kun-Jae's film, based on the short story titled *Jae-Hee*, depicts the melancholy and aimlessness of youth through the cohabitation of a gay male protagonist and his college friend "Jae-Hee", a woman. By contrast, the eight-episode drama, released on the Korean OTT platform TVING, shifted the focus to the protagonist's coming-of-age and romantic relationships. Park Sang-Young, the original author, also took part in adapting the drama version.

* *K-Book Trends* Vol. 48 – Go to the interview with writer Park Sang-Young

Meanwhile, other adaptations have placed artistic fidelity above commercial considerations. For example, Jang Kang-Myung's *Because I Didn't Like Korea* (Minumsa Publishing) and Kim Hye-Jin's *About Daughter* (Minumsa Publishing) were developed as independent, mid-to-low budget films, modest in both financing



Love in the Big City; Because I Didn't Like Korea; About Daughter

and scale. Their creators concentrated on preserving the tonal and emotional integrity of the source texts rather than chasing box-office success. The novel tells the story of Gye-Won, a young office worker in her twenties who runs away from the pressures of Korean competition to start anew in New Zealand. The adaptation emphasized the novel's emotional register and was filmed on location in New Zealand, lending vivid authenticity to the screen. Lead actress Go Ah-Sung strengthened the narrative's persuasiveness with a naturalistic performance.

** K-Book Trends Vol. 63 – Go to the interview with writer Jang Kang-Myung*

Kim Hye-Jin's full-length novel, *About Daughter*, centers on the relationship between an elderly mother, her caregiver, and her lesbian daughter, portraying social prejudice and conflict with delicacy. Its film adaptation was likewise produced on a modest scale, yet it faithfully conveyed the tone of the original prose through restrained dialogue and still, contemplative images,

relying on the actors' expressions and rhythms of breath to carry the emotional weight.

Hollywood eyes Korean fiction



A Thousand Blues; The Hole; I Am Waiting For You

More recently, the potential for Korean fiction to make inroads into Hollywood has become a focus of interest. While Korean works in SF and thriller genres are not yet as dominant as their overseas counterparts, it seems that their distinct emotional sensibilities have increasingly attracted foreign producers. Among the most notable cases, last month, Cheon Seon-Ran's full-length novel, *A Thousand Blues* (East-Asia Publishing), signed a film rights contract with Warner Bros, a major American entertainment company. The novel, often described as “humanist SF,” portrays the bond between a robot jockey and a racehorse, interweaving themes of disability, compassion, and family into

an unusually rich genre narrative.

* *K-Book Trends* Vol. 30 – Go to the interview with writer Cheon Seon-Ran

Likewise, Pyeon Hye-Young's *The Hole* (Moonji Publishing) is also in development with a Hollywood production team. This psychological thriller follows a university professor who, after losing his wife in a car accident and becoming disabled, pieces together fractured memories. As a son-in-law entangled in a tense relationship with his mother-in-law, he becomes caught in subtle yet corrosive emotional fractures, which give the narrative its distinctive edge.

Also, Kim Bo-Young's SF novel, *I Am Waiting For You* (Saeparan Sangsang), is likewise being adapted for film, with Eric Roth, screenwriter of the "Dune" series, attached to the project. The epistolary novel is framed as a collection of letters from a groom-to-be awaiting his bride, blending themes of space travel and longing with a strong romantic sensibility unusual for the genre. In fact, the novel originated as a commissioned piece for a fan who wished to propose to his partner, making it a rare "SF novel for proposal."

**The flow extends into web-novels and webtoons,
but the power of novels persists**

The trend is shifting from novels to web-novels and webtoons these days as primary sources for adaptation. Representative

cases include *the Along With the Gods* series (NAVER Webtoon), *Inside Men* (Cine21 Books), *Omniscient Reader* (REDICE Studio), and *My Daughter Is a Zombie* (YOUNGKUM), released this summer in Korea. Producers favor such works as a way to secure proven storylines, minimize risk, and increase the potential for franchise expansion. In this regard, popular web-novels and webtoons are often considered more advantageous than traditional novels. Within the publishing industry, however, concerns are emerging that the growing influence of web-based content is reducing the share of film adaptations drawn from novels.



Webtoon *Omniscient Reader* and the poster of its film

Recently, the film, “Omniscient Reader,” sparked backlash among some webtoon fans for altering elements of the original setting. This points to a particular risk with adaptations of web-novels and webtoons, where visual imagery is already fixed in the minds of readers: expectations for fidelity are correspondingly stricter.

Korean novels, too, carry the burden of preserving the integrity of the source material while producing films that transcend the images readers have created in their minds. Yet, the form continues to brim with potential. The narrative density, realistic characters, generational resonance, and finely woven plots of Korean fiction remain a strong foundation for cinema. Just as director Park Chan-Wook noted at the 2025 Seoul International Book Fair (SIBF), when he expressed his wish to adapt Han Kang's *Human Acts* (Changbi Publishers), traditional novels endure as a vital wellspring of inspiration and a fertile seed for new cinematic creation.

SPECIAL PROJECT

[New Ways of Walking Through Cities ㉑]

An Island With a History Rougher Than Any Storm at Sea: Sicily

Written by Jung Hwan-Jung



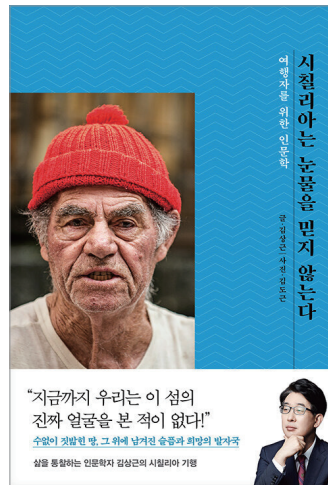
Is there any nation whose history runs smoothly from start to finish? Every chapter of human history bears its share of scars—wars, invasions, and natural disasters. In Sicily, those scars are

carved deeper and are easier to see. In the 8th century BCE, the island was settled by the Greeks; later, it became a Roman province, remembered as the granary of the empire. After the fall of Rome and the great migrations of the Germanic peoples, the island became a prize fought over by the Islamic powers of North Africa and the Byzantine Empire. By the 9th century, it had become an Islamic emirate; in the late 11th century, the Normans seized it and founded the Kingdom of Sicily. For the next 200 years, the island was ruled by the Normans, followed by roughly 400 years under the Spanish crown. Eventually, it became part of the Kingdom of the Two Sicilies (Regno delle Due Sicilie), later the Kingdom of Italy, and—after World War II—remained within the Republic of Italy.

Tracking the countless footsteps of conquerors alone is enough to show how turbulent Sicily's history has been. Even during World War II, the Allies and the Germans fought bitter battles here. Why was this small island so coveted? Anyone who has set foot on its soil might have an idea.

A history washed in tears

The author, a professor at Yonsei University's College of Theology, has long introduced Italian culture to Korean audiences. Holding a doctorate from Princeton Theological Seminary for research on religious exchange between Renaissance Italy and late Ming China, he finds Sicily both part of Italy and somehow apart from



Sicily Does Not Believe In Tears

it. In *Sicily Does Not Believe In Tears* (Sigongsang), he delves into the island’s painful past, shedding light on truths often hidden from outsiders. In the prologue, he notes that Sicilians often look as if they are angry—something he attributes to a chronic shortage of basic necessities, especially water. The closer you get to the island’s interior, the more severe the scarcity becomes, and those who have suffered under it are many. When such hardship is compounded by foreign invasions, people either resign themselves to it or close ranks and hide what they can. Those who chose the latter eventually formed vigilante groups—groups that later became the Mafia.

“In the 1930s, a sweeping crackdown led by the ‘Iron Prefect (Prefetto di Ferro)’ briefly loosened the Mafia’s grip. Murder rates plummeted. Many Mafiosi fled overseas—especially to the United States—while those left behind kept

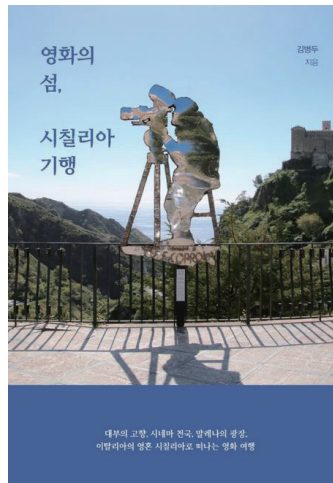
their heads down. Yet in 1943, when World War II broke out and Allied forces led by the US and the UK landed on Sicily, some of the first to greet them were Sicilian-born Mafiosi.”

- from *Sicily Does Not Believe In Tears*

Prime Minister Benito Mussolini had dispatched Cesare Mori, the so-called Iron Prefect, to wipe out the Mafia. Brutal raids and mass arrests followed, forcing many to America—just in time for Prohibition, which became their golden age. Bootlegging made them rich, and their influence grew. Without Prohibition, some argue, the Mafia might have been nothing more than a band of small-time thugs. American creators—especially those of Italian descent—began producing a wide range of cultural works inspired by them, drawn to the powerful symbolism they carried as an immigrant community and to the striking irony their very existence posed to the era.

Sicily as portrayed in film

Hollywood may rule the global box office, but many of its most influential directors have Italian roots: Sergio Leone, creator of Spaghetti Western, one of the genres of Western film; Martin Scorsese, one of cinema’s most celebrated auteurs; and Francis Ford Coppola, who forever changed film history with “The Godfather” and “Apocalypse Now.”



A Journey Through Sicily, the Island of Cinema

Of these, “The Godfather” imprinted the image of the Mafia—and of Sicily—on audiences worldwide. The Mafia is a ruthless and treacherous organization bound together by family ties—willing to commit any manner of evil or crime to amass wealth and power, yet doomed to meet an inevitable and tragic end, dwelling in the shadows. They also embody the fate of immigrants destined never to truly join the mainstream. Yet the Sicily that Michael Corleone—played by Al Pacino—flees to is bright and joyful, a place of warm human connections and fleeting love. This is why, for fans of “The Godfather,” Sicily has become a kind of pilgrimage site.

A devoted fan of “The Godfather,” the author has spent over three decades living and working abroad, traveling extensively, and writing numerous travel essays, while also appearing on television travel programs. Entering his later years, he rewatched the film, which inspired him to journey to Sicily. In *A Journey Through*

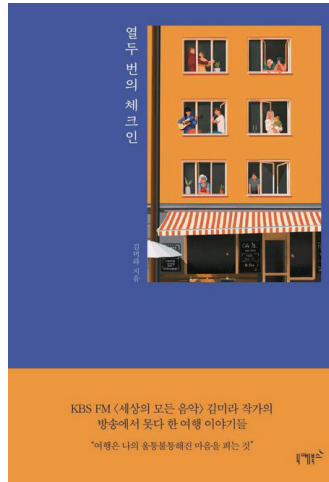
Sicily, the Island of Cinema (Idam Books), he recounts encounters with “The Godfather” at locations all across the island.

“I told him I didn’t have time to see everything, and he quickly guessed I was here only for ‘The Godfather.’ With that trademark Sicilian instinct, he suddenly flung open a nearby door. Inside was a room crammed with ‘The Godfather’ memorabilia—photos, videos, and related items. When I asked why he opened it for me, even though I hadn’t paid, he said he was showing it to me for free. Then, right there, he explained which scenes from the movie had been filmed in that very place.”

- from *A Journey Through Sicily, the Island of Cinema*

Before his trip, people around him warned him to “always be careful” in Sicily. What he found instead was a warm, welcoming place for tourists. According to the author, while the popularity of films such as “The Godfather,” “Cinema Paradiso,” and “Malèna” has certainly contributed to the growth of tourism, those who visit Sicily alone or in small groups are rewarded with hospitality more memorable than anywhere else. And, he adds, such warm welcomes are never complete without food.

The kitchen of the gods



Twelve Check-Ins

For Korean classical music fans, KBS Classic FM is the station they love most. The author is the writer of “All the Music in the World (*Sesangui Modeun Eumak*; 세상의 모든 음악),” a radio program that greets listeners winding down from their day between 6 and 8 pm. In *Twelve Check-Ins* (Nicke Books), he captures the tastes and landscapes of Sicily with his characteristic sensitivity. Among them, the island’s signature dessert—lemon granita, made by freezing lemon syrup and scraping it into delicate crystals with the back of a fork—was so memorable that it made him long to return. The same, he says, could be said of many other Sicilian dishes.

“There are times when loneliness and hunger become indistinguishable. When loneliness sways you, take yourself somewhere delicious and feed yourself well. When life’s

hunger finds you, care for yourself in the same way—that was the lesson Sicily impressed upon me. I often long for those days in the ‘kitchen of the gods’: pasta and pizza every day, mussel stew steeped in the scent of the sea, and calamari in a league of its own.”

- from *Twelve Check-Ins*

Sicilian cuisine is often regarded as both the origin and the essence of Italian cooking. Its fertile, ash-rich volcanic soil has long provided the foundation for a food culture enriched by the many nations and peoples who have occupied the island. Even pasta, one of Italy’s most iconic dishes, is thought to have begun here in the 10th century—born from the meeting of olives and pistachios planted by the Greeks with noodles that traveled from Central Asia through Europe. Saffron brought by the Arabs and tomatoes introduced from the New World later expanded its varieties and deepened its flavors. The Mediterranean yields an abundance of seafood that graces Sicilian tables, while ricotta cheese—created as a source of protein in a land ill-suited to raising livestock—has long given travelers renewed strength. Sicilians like to say, “Any food that’s been in the refrigerator is already dead.” The author finds himself sharing in their pride and love for their cuisine, as well as in the deep respect owed to a people whose history has been one in which survival itself was the very purpose of life.



For nearly 2,800 years, countless peoples, nations, dynasties, and armies have passed through Sicily, leaving behind traces that endure to this day. Though its history is steeped in sorrow, those who visit come to understand why it has been so turbulent—because Sicily’s beauty runs deeper and shines brighter than almost anywhere else. When the great German writer Goethe visited Sicily in April 1787, he famously declared, “Here lies the key to everything.”

Harsh and arid, Sicily has never known a truly friendly foreign power; for many, leaving has been a lifelong wish. Yet it is called the “kitchen of the gods,” the very foundation not only of Italian cuisine but of European cooking as a whole. This cannot be explained simply by the excellence of its grains, fruits, and dairy. Perhaps it is because life here has been defined by

survival itself—because of the pure affection for people, carried in the rough yet warm hands that serve its food, hands that offer something beyond the physical and chemical taste, something profoundly human.

EXPORT CASE

Paving the Way for Exports Through People-to-People Exchange

The export case of *Don't Worry About Me*

Written by Kwon Eun-Su (CEO of Bombyeott Publishing Co.)

Korean picture books have recently gained worldwide attention by winning international picture book awards. In 2022, illustrator Lee Suzy became the first Korean winner of the Hans Christian Andersen Award (HCAA). Her works were translated and published in Japan, Taiwan, and France. In 2020, *Wave* (BIR Publishing) was selected for Taiwan's OpenBook Good Book Awards. In 2025, *Borders* (Bearbooks) by Gudol (writer) and Haerang (illustrator), and *Mo Story* (Atnoonbooks) by Choi Yeon-Ju became the first Korean works to win France's Prix Sorcières. Yet many outstanding Korean picture books remain unknown abroad. With 2025 designated as the "Year of the Picture Book" in Korea, this article examines an export case of the particular picture book *Don't Worry About Me* (Bombyeott Publishing).

How *Don't Worry About Me* was exported

Bombyeott Publishing is a young publisher, but it has consistently focused on publishing original Korean picture books. Its list includes historical picture books such as *King Jeongjo's Happy Parade in 1795*, the biographical picture book *A Boy With a Bronze Helmet* about Sohn Kee-Chung, Korea's first Olympic gold medalist in track and field, and books reflecting Korea's geography, such as *Shall We Go to The Sea Under Dokdo?* and *Come Play on The Mudflats!* For this reason, rights export was not easy. Nevertheless, Bombyeott Publishing continued to seek overseas outreach. Since 2023, it has participated in international book fairs, including the Bologna Children's Book Fair, the China Shanghai International Children's Book Fair (CCBF), and the London Book Fair, promoting its picture books to foreign publishers. As a result, *Did You Say I Am Pretty?* was exported to Japan and Taiwan, *Don't Worry About Me* and *Mom Wouldn't Know* were exported to Taiwan, and *Mind-child in the Forest* to Türkiye.



Korean and Chinese covers of *Don't Worry About Me*

Among these, *Don't Worry About Me* followed a rather unique path to export. The picture book was displayed at a cultural exchange event and caught the eye of a Taiwanese publisher, leading to an export contract. This was the “Korean Picture Book Exhibition



The KPP's Picture book exhibition program at Kuo's Astral Bookshop
(Source: Seomdre Publishing Co.)

and Sales” at Kuo’s Astral Bookshop (郭怡美書店) held in Taipei in 2024. The Korean Picture Book Publishers Association (KPP) is an association of publishers dedicated to sharing information on picture book publishing, fostering a desirable publishing culture, and promoting its expansion. Bombyeott Publishing participated as a member company in this event, one of KPP’s overseas initiatives, and the picture book exhibited there served as the springboard for its export.

This exhibition and sales event was made possible through the active cooperation of Kuo’s Astral Bookshop in Taiwan. From April 15 to May 14, 2024, a wide variety of Korean picture books, featuring diverse themes and formats, were displayed in a dedicated space at the bookstore, catering to Taiwanese readers. The opening ceremony was attended by the Minister of Culture, members of the Legislative Yuan, the former president of the Taipei Book Fair Foundation, the head of Huashan 1914 Creative Park (華山文1914化創意產業園區), officials from the Ministry of Culture, representatives of various publishing houses, and many other cultural figures, demonstrating the strong interest the event attracted in Taiwan. The exhibition successfully drew enthusiastic responses from Taiwanese readers as well. As a result, it did not remain confined to Kuo’s Astral Bookshop, but continued until November, traveling to other regions: Asahikari Books (晨熹社) in Taichung, Floating Life Image Studio (浮生圖像所) in Tainan, Little House Bookstore (小房子書) in Kaohsiung, and finally The Isle Bookstore (嶼伴書間) and the Dongsan Exhibition

Hall in Yilan, where it was held simultaneously.

Geographically close and emotionally familiar to Korea, Taiwan has a very high level of affinity for Korean content across various fields such as drama, music, and beauty. In this sense, the exhibition, though progressing at a somewhat slower pace, proved that Korean picture books were beginning to capture the attention of



Korean picture books displayed in Asahikari Books, Little House Bookstore, and The Isle Bookstore (Source: Seomdre Publishing Co.)

sick, the child tends to her, constantly saying, “Don’t worry about me.” The more she insists the mother shouldn’t worry, the messier the house becomes - yet the mother is comforted by her sincerity.

This picture book portrays heartwarming love blossoming in a messy household as the child becomes the caregiver for her sick mother. The child’s repeated phrase “Don’t worry about me” is both words of comfort to the mother and, at the same time, carries the multilayered meaning of the child’s desire to calm her own anxiety at being unable to receive her mother’s help. This complex meaning and the warm sentiment of mutual concern moved the hearts of Taiwanese readers, and in addition, the positive sentiment toward K-culture seems to have created a synergy effect.

From quiet comfort to a universal language of empathy

I believe it is essential for a publisher to consistently participate in major international book fairs, such as the Bologna Children’s Book Fair, and introduce its picture books abroad to build networks with local publishers. For example, a rights manager from a Spanish publisher whom Bombyeott Publishing met at the London Book Fair later visited our booth at the Seoul International Book Fair (SIBF) to see new picture book titles. Such encounters, built over time, will increase the likelihood of rights exports in the future.

Another approach is to reach readers directly, as demonstrated by the Korean picture book exhibition in Taiwan, which led to the export of *Don't Worry About Me*. Providing opportunities for overseas readers to encounter Korean picture books firsthand naturally increases interest in the international book market. Challenges remain in cost and network building for small publishers, but if efforts of private associations like the KPP are aided by government support, more opportunities could be created.

Most important of all, however, is content. Just as *Don't Worry About Me* addresses the universal emotion of love and bonding between mother and child, what is needed are works that deal with themes anyone can easily relate to, while also capturing uniquely Korean sensibilities or cultural elements that can draw the interest of overseas readers. This is also the direction that Bombyeott Publishing's picture books should pursue going forward. The overseas expansion of Bombyeott Publishing's picture books is still in its infancy, currently limited to Asia, specifically Taiwan, Japan, and China. To progress into larger markets such as Europe and the English-speaking markets, several factors must align: universal themes, cultural accessibility, and sustained foreign interest in Korean picture books. Bombyeott Publishing aims to maintain its identity while delivering messages of universality and empathy to children worldwide. I hope that the quiet message of comfort, originating in Korea, will now reach a wider audience and resonate with more readers.

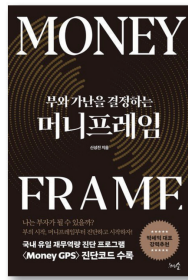
ONE-LINER QUOTES

**Wisdom That Cuts to the Heart
of Money****A banker's pick**

Written by Son Woo-Jung
(Deputy Manager of the Channel Strategy Department at KEB Bank)

Son Woo-Jung, Deputy Manager of the Channel Strategy Department at KEB Bank, oversees the “Culture Bank” project, which transforms bank branches into cultural spaces open to the local community. He plans and manages libraries, exhibitions, lectures, performances, customer gatherings, and a wide range of other cultural content and spaces, exploring how finance can enrich community life. Following is his reflection—through the books he recommends in this article—on life, work, and money, and on how to maintain balance among them.

The deeper I go into finance, the more I realize that everything rests on the basics. And, that foundation is how we view money. When we become trapped in the wrong beliefs, we might shut out other possibilities and end up repeating the same mistakes. That is why I would like to introduce this book: it begins by reshaping one's perspective—the “money frame”—before moving



*The money frame
that determines wealth and poverty*
Written by Shin Sung-Jin, published by Cheongurusoop



“What most shapes the money frame
is how we think about
and experience earning it.”

on to the technicalities of handling it.

The book itself unfolds in three parts. The first is how we look at money. It asks readers to examine their own mindset about money and identify what must change to achieve financial freedom. The second is how we handle money. It looks at practice—how we earn, spend, grow, and share money—and how to keep those four in balance. The third is the money sensibilities common among the wealthy. It conveys the insights into money revealed in the money frames of the happy wealthy.

Rather than listing financial products or techniques, the book explores the meaning of earning, the structure of income, and the essence of investing. It is a book that encourages readers to build the habit of separating “money for today” from “money for tomorrow.” In an investment climate easily swayed by rapid trends and information overload, the book recenters the basics—“earn more,” “spend well,” and the idea that “time is the essence of investing”—and guides readers to reexamine, from the ground up, how they approach money.



Money, Myself, and My Work

Written by Lee Won-Ji and 12 others, published by Alone Book



How nice it would be to live by the old proverb:
“Money comes and goes; it vanishes when you have it,
and shows up when you don’t.”

We work for money—but not only for money. It can solve a lot, but not everything. Still, many of us end up living as if money were life’s purpose, or as if work defined our entire existence.

Money, Myself, and My Work is a book for those seeking balance among money, work, dreams, and self-realization. Thirteen authors share their candid thoughts and insights on money, work, and life. The book gently asks how we might live without being dragged around by money, but instead use it wisely as we shape our lives. Of course, everyone longs for enough money and work to enjoy a comfortable life, but the authors remind us that circumstances differ, and that both work and life rarely flow the way we expect.

In this book, professionals from a wide range of fields—actors, novelists, YouTubers, poets, chefs, photographers, journalists, designers, and booksellers—share how they each strive to protect their money, their work, and their sense of self. Their jobs differ, but the ways of finding balance in life can be surprisingly simple. As YouTuber Lee Won-Ji puts it, “Money is an investment in myself,”

while photographer K. Chae says, “I save experiences.” Their voices remind us that we can choose values beyond money, and that there is never only one standard for success and happiness.

KNOWLEDGE

A Thriving Metamorphosis of Queer Literature

The growth and prospects of Korean queer literature

Written by Jeon Seung-Min (Literary critic)

Refreshing history: joining hands with feminism

The queerness of Korean literature continues to reach new heights. Recent works published in literary magazines, almost without exception, embody a feminist consciousness and a queer-friendly stance. Novels that feature gay, lesbian, and transgender characters as central figures are also steadily on the rise. Of course, whether a work can be called “queer literature” simply because its characters are named and categorized as queer remains a question that requires ongoing reflection. Over the past ten years, however, the demographic composition of the literary world created by Korean literature has gradually shifted from cisgender heterosexuals to characters where queerness, disability,

and feminism intersect. Given that the visibility of queer identities begins with individual identity, this shift is certainly an important indicator of queerness in Korean literature.

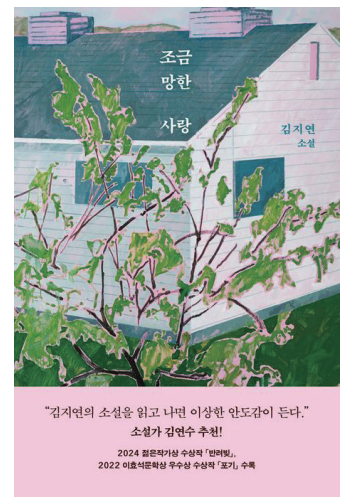
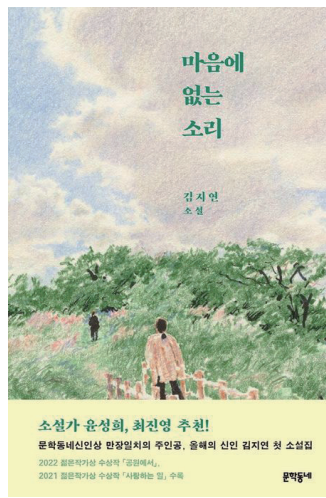
The full-fledged opening of Korean queer literature came with the appearance of autofiction novels—works that combined autobiography and fiction, foregrounding first-person gay male narrators. Two direct catalysts sparked this: first, the works of Kim Bong-Gon and Park Sang-Young, who have officially begun to release novels since 2016, were introduced to general readers; and second, the intense transformation within the literary field was triggered by the hashtag movement “#SexualViolenceInLiteraryCircle,” which began in the fall of 2016. This was a sweeping exposure of sexual violence long perpetrated openly by male writers, starting earlier than the “#MeToo” movement against film producer Harvey Weinstein in the United States in 2017.¹ Gay fiction was a hopeful force to cleanse the corruption of violent masculinity that the Korean literary establishment had expelled and to generate a new future from that very site.²

Fiction, the core driving force of queer literature in Korea

From the mid-2010s onward, with an explosive increase in the number of queer characters in fiction, a group of writers emerged who made queerness the very focus of their creative work. For example, while Park Sang-Young, Kim Bong-Gon, Park Sun-Woo, Kim Byung-Woon, and Dol Ki-Min highlight the lives of

contemporary gay youth, writers such as Kim Hye-Jin, Kim Mella, Kim Ji-Yeon, and Cho Si-Hyeon focus on the love and desire of lesbian youth. When transgender identity intersects with fiction, the most notable name that comes to mind is undoubtedly Seo Jang-Won. “Queer” functions not only as an identity that drives a character’s desire, but also as an element that shapes class and gives meaning to the subject’s existence in the world. Fiction, as a genre, reproduces this with high resolution on the textual surface.

Kim Hye-Jin’s short story collection *Life Called You* (Munhakdongne Publishing) demonstrates how lesbian relationships extend into layers of conflict over housing difficulties and class struggle among young people. Further, it reveals, through neighborhood discord, the acute socio-economic marginalization faced by queer young women in local communities. A distinctive feature of this collection is that all of the stories are written from a second-person perspective, addressing “you.” The narrative shapes characters, events, and time-space through the gaze of lesbian subjects, while never overlooking the fact that such a gaze is always a co-construct generated within relationships. Kim Hye-Jin’s lesbian first-person narrators, who can only speak within entanglement with the “you,” reveal that queerness is not the atomized individual but an identity and value discovered within the social matrix of others and shared values.



Life Called You; Words Without Heart; A Little Failed Love

Kim Ji-Yeon’s narratives twist the vector of social and political class dynamics among queer youth, shifting it from the public sphere into the private. As evident from the titles, her collections, *Words Without Heart* (Munhakdongne Publishing) and *A Little Failed Love* (Munhakdongne Publishing), vividly depict the hardships and suffering of lesbian youth living in a neoliberal age already “ruined” (*Pet Debt*); the female characters confront the norms of family units rooted in Korea’s Confucian patriarchy. Rather than offering overt political or moral criticism of these systems, the fiction focuses on the complex emotions and inner conflicts of individual women as they navigate these circumstances.

Kim Mella rises gradually from the position where Kim Hye-Jin and Kim Ji-Yeon carefully politicize the internal and external struggles of young Korean lesbians, and dashes forward with humor toward a rainbow-hued future of hope. Her stories embody

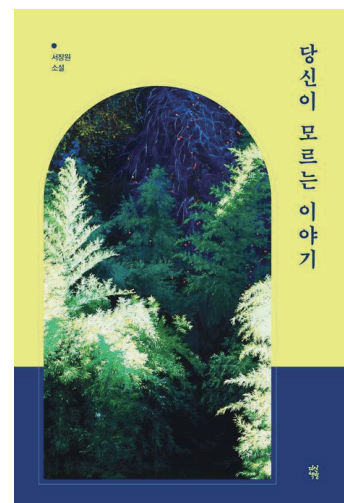
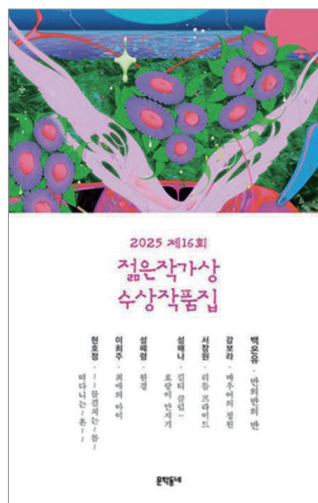
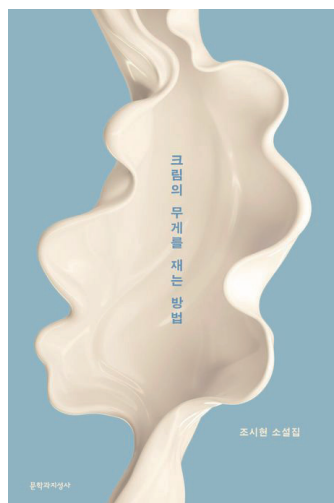
the youngest sensibility of Korean lesbian fiction, and indeed its future. Her debut short story collection, *At Least Twice* (Jaeum & Moeum Publishing), features, among others, an intersex teenager exploring Itaewon and discovering the multicolored world alongside its queer inhabitants (*Dance Me Hormone*), as well as a story of two women, immersed in the disparate worlds of fortunetelling and physics, who come together in love (*The Material Universe*). Her second short story collection, *Dream About Me* (Munhakdongne Publishing), reflects an ambitious desire to reimagine private queer narratives as belonging to the universal realm. Particularly noteworthy is *The Evening Glow*, which formally parodies the classical *gajeonche* tradition (fictional biography of personified objects). Through the “rewriting” of this conventional narrative form, it elevates the life of a lesbian—one of the most contemporary figures of Korean society—into literary text. The work is an anthropological record: a participant-



At Least Twice; Dream About Me

observation of a lesbian couple, written by a personified sex toy that is at once humorous and tragic.

Cho Si-Hyeon's debut collection, *How To Weigh Cream* (Moonji Publishing), excels at portraying a twenty-first-century vision of the lesbian continuum, oscillating between conscious reality and unconscious surrealism, and between Earth and the cosmos. The title story, *How To Weigh Cream*, depicts a provocative post-human scenario in which the soul is extracted and downloaded into an artificial "human suit." Meanwhile, in *Into the Grave*, two sisters embody both the taboos of homosexuality and incest in a world of radical lesbianism where even the need for "coming out" is nullified. Also, the book, *Anna*, is the story of lesbian "Antigone" struggling to give her lover a proper funeral in a dystopian Earth dominated by plastic.



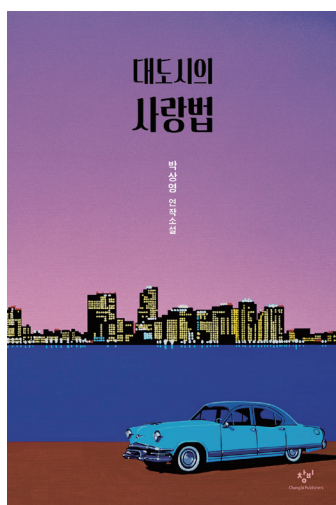
How To Weigh Cream; The 16th Anthology of Award-Winning Young Authors; The Story You Don't Know

In *The 16th Anthology of Award-Winning Young Authors* (Munhakdongne Publishing), Seo Jang-Won's short story, *Little Pride*, stands out as the most multidimensional transgender narrative in Korean literature today. The FTM (Female-To-Male) style portrayed in the novel is set in contrast to cisgender men who re-inscribe themselves into male-centered order by overcoming femininity. This reminds us that not only transgender bodies, but all individual bodies, are material ones, embodied in contention with sociocultural contexts. It is also an allegory of how queer bodies come into being. In Seo Jang-Won's literary world, queer is not merely a name of identity. In fact, "name" is the last consideration, even one that could remain blank. Similarly, in his first short story collection, *The Story You Don't Know* (Dasan Books), the lesbian and FTM characters are not immediately identifiable from the reader's perspective. What the narrative attends to are the gazes and sensations beyond identity, and the complex implications of what they have said and left unsaid.

The globalization of Korean queer fiction

The most widely recognized author and work in Korea would be Park Sang-Young's serial novel, *Love In The Big City* (Changbi Publishers). Long-listed for the 2022 International Booker Prize, the novel has also been adapted into film and drama, demonstrating vividly the popular appeal of queer fiction as a genre. Yet beneath the surface lies a much broader and more diverse terrain.

Kim Bong-Gon’s debut short story collection, *Summer, Speed* (Munhakdongne Publishing), followed by *Moments And Feelings* (Changbi Publishers) portray, respectively, young gay men burning with the heat of eros and a nostalgia suffused with longing. At a time when many recent Korean novels restrict themselves to platonic love, his queer eros adds a distinctive beauty to Korean literature. Meanwhile, the works of Park Sun-Woo and Kim Byung-Woon present a new mode in which lyricism, long regarded as a quintessential quality of Korean poetry, comes to be embodied within the world of fiction.



Love In The Big City; Summer, Speed; Moments And Feelings

Park Sun-Woo’s first short story collection, *We, In the Same Place* (Jaeum & Moeum Publishing), captures with sensitivity and nuance, the subtle, complex emotions that queers experience across different relationships—those elusive “somethings” that cannot be confined to a single word or sentence. If Park Sun-

Woo portrays others and the world as understood through the gaze of queer subjects, Kim Byung-Woon depicts with clarity the moments when queers perceive and comprehend the blind spots of others and the world that they had previously overlooked. The lingering resonance from his first short story collection, *Things We Say When We Wait* (Minumsa Publishing), arises from the belated understanding felt through queer characters as they come to perceive the world anew.



We, In the Same Place; Things We Say When We Wait

Meanwhile, Park Sun-Woo's recently published first full-length novel, *Piercing The Darkness* (Munhakdongne Publishing), is an autobiographical narrative that conveys the frustration and ambivalence of repeatedly failing to understand one's parent (the mother). This work forms a pair with Kim Hye-Jin's novel, *About Daughter* (Minumsa Publishing). Whereas *Piercing The Darkness* focuses tightly on the perspective of the eldest son, a gay novelist,

looking toward his mother, *About Daughter* narrates from the opposite perspective: the story of a mother's process of trying to understand her lesbian daughter and her daughter's partner. *About Daughter* was adapted into a film of the same title in 2024³; another example of lesbian fiction adapted into a visual work is the animated film based on Choi Eun-Young's short story, *The Summer*, included in *A Person Harmless To Me* (Munhakdongne Publishing).⁴



Piercing The Darkness; About Daughter; A Person Harmless To Me

Having outlined the main currents along which contemporary Korean queer fiction has developed, I would like to conclude by introducing three works that must not be overlooked. First, Hwang Jung-Eun's serial novel, *Didi's Umbrella* (Changbi Publishers), captures the perspective of a person who experienced the Sewol ferry tragedy in 2014 and the impeachment of former president Park Geun-Hye in 2016. It offers a multifaceted reflection on the

political turmoil of contemporary Korean society, on misogyny, and on queer-phobia.

Second, Dol Ki-Min's full-length novel, *Practicing How to Walk* (EunHaengNaMu Publishing), and third, Kim Mella's full-length novel, *The Book of Mirth* (Hyundae Munhak), each adopt the perspectives of man-eating aliens and insects, enabling readers to experience how "queer" can exceed anthropocentrism and access nonhuman worlds. *Practicing How to Walk*, whose rights were sold abroad even before its publication in Korea, won the Otherwise Award this year, making the author the first Korean winner. Established in 1991 in honor of SF writer James Tiptree, Jr., the Otherwise Award is given to writers whose work explores and expands the concept of gender.

The Book of Mirth is itself remarkable for its bold and joyful meta-generic and historical challenge: can a literary narrator surpass the exclusive position of the human? If the world envisioned by



Didi's Umbrella; Practicing How to Walk; The Book of Mirth

queer fiction is itself queer, then the language of its narratives and their materiality must also be renewed in queer ways. *The Book of Mirth* brings us to precisely that futuristic point.

The evolution of queer poetry in Korea

Queer literature in Korea has been most active in the genre of fiction, for good reason that within a narrative, multiple identities—including queer and other forms of difference—can be presented simultaneously through a variety of characters. While fiction has been shaped by the identities abbreviated as LGBTQ (Lesbian, Gay, Bisexual, Transgender, Queer, and Questioning), poetry flows queerly at the level of the verb. Beginning with the poetic world presented by Hwang In-Chan in the 2010s, Korean literature has, since the 2020s, more fully established “queer poetry” as a distinct genre.

In his recent collection, *Let's Suppose That This Is My Heart* (Munhakdongne Publishing), writer Hwang In-Chan identifies his speaker more explicitly as gay. Yet in earlier poetry collections such as *Washing a Common Hill Myna* (Minumsa Publishing) and *A Rewind For Love* (Changbi Publishers), he expressed queer love more broadly by using the general dimensions of pronouns like “you,” “I,” and “he.” Following this lineage, the younger poet Song Hee-Ji continues the genealogy of gay speakers in *Glowing Sugar* (Moonji Publishing) and *Synchronized Swimming* (Paran Book), actively representing the hot pathos of love and desire

through diverse formal experiments and cinematic visualization devices.

At the same time, when poetry is not tethered to the names of identities, queer love and queer lives paradoxically become even freer. For example, Cho Si-Hyeon's poetry collection, *Idle Time* (Moonji Publishing), presents cosmic queerness as it swims across the spectrum of the lesbian continuum through sisterly and female relationships, much like the worlds in her novels. Also, Baek Seoli's *Cat Scratch* (Munhakdeul) depicts how, even within such a dystopia, the love between women can itself become the greatest force of resistance capable of preventing the destruction of the world.



Let's Suppose That This Is My Heart; Washing a Common Hill Myna; A Rewind For Love; Glowing Sugar; Synchronized Swimming; Idle Time; Cat Scratch

Lee Je-Jae's *Glassed Eyes* (Achimdal Books) is a queer poetry collection so filled with unusual rays of light that it could be called poetic fiction. The speaker, who grew up enduring the pain first experienced as a queer adolescent, portrays her reflections on her body in relation to others as fragile as glass. Yet, the speaker in *Glassed Eyes* deeply accepts this fragility as her very life. Also, Kim Seon-Oh's *The Set* (Moonji Publishing) and *Syncopation* (ASIA) demonstrate how poetic language and thought can enter a non-binary dimension, surpassing the narrator's concerns of identity or desire. As queer identity transcends the boundaries of gender identity to become a philosophical idea, the hybrid



*Glassed Eyes; The Set; Syncopation;
A Dictionary of Black-Haired Animals; A Sad Gay; Shikoku, Dressed as a Woman*

animality of nonhuman subjects found in Shin Yi-In's *A Dictionary of Black-Haired Animals* (Minumsa Publishing) allows us to escape binary sexual distinctions. Historical works that serve as ancestors to these queer poems include Chae Ho-Ki's *A Sad Gay* (Moonji Publishing) and Hwang Byung-Seung's *Shikoku, Dressed as a Woman* (Random House Korea).⁵

The vitality of criticism and the emergence of publishing houses specialized in queer works

As poetry and fiction have become more queer, so too has criticism. Critical works have not only approached these texts in queer ways but have also taken “queer” itself as a primary subject, appearing as full-length volumes. For example, Oh Hye-Jin's *Awfully Literary Taste* (May Book) examines queer fiction and popular culture texts that can be reread in the course of a meta-reflection on Korean literary history. Also, Kim Kun-Hyung's *We Invent Love* (Munhakdongne Publishing) marks the beginning of critical inquiry into gay fiction and the devices of autofiction. Moreover, Jeon Seung-Min's *Queer (Po)etica* (Munhakdongne Publishing) critically illuminates the blind spots of Korean queer literature, which has often been represented solely by gay fiction, and undertakes a wide-ranging exploration of queerness across both poetry and fiction.



Awfully Literary Taste; We Invent Love; Queer (Po)etica

Publishing houses dedicated exclusively to queer literature have also emerged. Publishing house QQ Books releases one anthology each year in its *QQ Queer Short Story Collection* series and, through its *QQ Classics* series, has introduced translations of queer works that stand as part of the literary canon both in Korea and abroad—those by authors such as Gertrude Stein, Virginia Woolf, and Vita Sackville-West, Mikhail Kuzmin, Yukio Mishima, and Ji Ha-Ryeon. Also, Oomzicc Publisher, well known for bringing Alison Bechdel’s graphic novel series into Korean translation, has published not only literary works but also a wide range of queer-feminist texts, including Audre Lorde’s poetry collections and Nancy Fraser’s writings. Most recently, the company translated and published a novel by Taiwanese lesbian writer Qiu Miaojin (邱妙津), and actively showcased it at the 2025 Seoul International Book Fair (SIBF), where Taiwan was invited as Guest of Honor.

Korean queer literature, sparked by the feminist movements in the literary field of the 2010s, is now experiencing explosive growth. This expansion is not confined to fiction, but extends deeply into poetry, criticism, translation, and publishing. Korean literature, constantly transforming from patriarchy, heterosexuality, and male-centeredness, now faces itself head-on in order to present the queer face that only Korea can reveal. Our future has already arrived in a queer world.

References

- 1 It began when a female student at Goyang High School of Arts in Gyeonggi-do Province exposed on X that a male poet at the school had sexually harassed female students and demanded sexual relations.
- 2 The precise overlap between the feminist orientation of Korean literature and the rise of gay fiction was largely shaped by the replacement of violent masculinity with marginalized masculinities. As a result, feminism came to embrace gay fiction rather than lesbian fiction. For detailed analysis and discussion, see: Jeon Seung-Min, *The Most Insidious Home—The Matrix of Poetry, Fiction, and Criticism through the Linguistic Economy of Codes, Queer (Po)etica* (Munhakdongne Publishing), pp. 214–249.
- 3 Film, “About Daughter” (Lee Mi-Rang, 2024)
- 4 The animated film, “The Summer” (Han Ji-Won, 2021), is currently available for viewing on platforms such as Netflix, WATCHA, TVING, Wavve, and YouTube.
- 5 Republished in 2012 by Moonji Publishing as part of the *Moonji Publishing’s Poetry Collection R* (문학과지성 시인선 R) series.

KOREAN PUBLISHERS

Eulyoo Publishing Co., Ltd.

The living history of humanities publishing in Korea



The logo of Eulyoo Publishing Co., Ltd.

History's greatest legacy lies in its records—and these records inevitably form the story of publishing. There is a publisher that began its history alongside Korea's independence: Eulyoo Publishing Co., Ltd., founded on December 1, 1945. For 80 years, Eulyoo Publishing has demonstrated the enduring significance of books—always with depth and weight, and always in step with the changing times. In this month's issue, we take a closer look at the remarkable publishing legacy of Eulyoo Publishing.

It's a pleasure to have you with us on *K-Book Trends*. Could you please introduce Eulyoo Publishing to our international readers, along with the meaning of its name?

Eulyoo Publishing was established on December 1, 1945—the year of *eulyoo* (乙酉年; the Year of the Rooster)—to commemorate the joy and significance of Korea's independence, under the conviction that “publishing is nation-building.” Since then, walking in step with modern Korean history, we have published more than 7,000 titles while upholding the traditions and authenticity of Korean publishing.

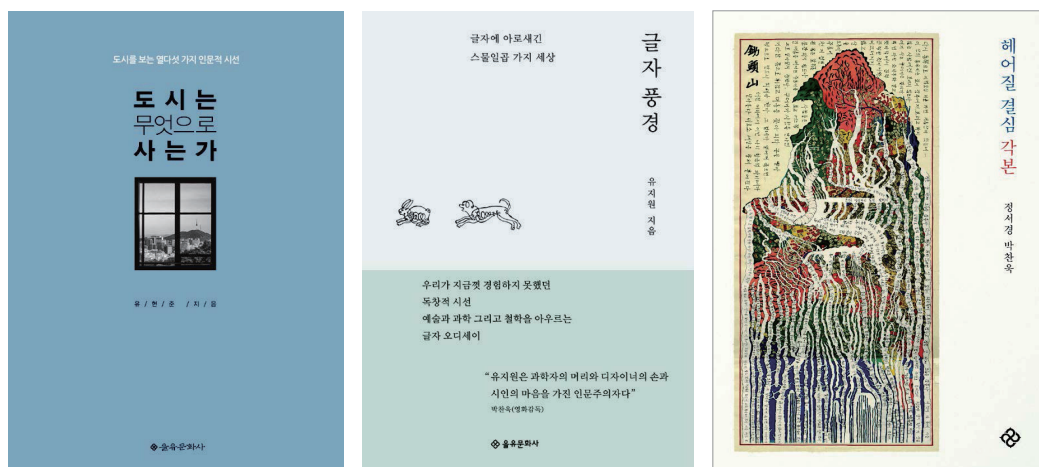
Eulyoo Publishing is often described as the foundation and living witness of Korean publishing history. Could you highlight key milestones and titles from your 80-year history?

Our very first title was *Handwriting Workbook*, published to help restore *Hangul*, the Korean alphabet. This was followed by the poetry collection *The Blue Deer Anthology*, novels such as *Three Generations* and *Lim Keok Jeon*—all works representing pivotal currents in post-liberation Korean literature. We also published landmark works such as the *Korean Dictionary* and *Korean History*, and pioneered Korea's paperback culture through series like *Eulyoo Mungo* (1948–1988) and the first *World Literature Series* (1959–1975).



Handwriting Workbook; The Blue Deer Anthology; Three Generations

Today, we continue this legacy with acclaimed titles such as *The Selfish Gene*, *A History of Western Philosophy*, *What Do Cities Live By*, *The Letter Landscape*, and the *Decision To Leave*. Our ongoing series includes the relaunched *Eulyoo World Literature Series*—revived fifty years after its first launch; *Eulyoo Classics of Thought*, which collects timeless works of intellectual achievement; *Masters of Modern Art*, which illuminates the lives and works of great artists; and the *Darkroom Series*, which probes new possibilities in contemporary world literature.

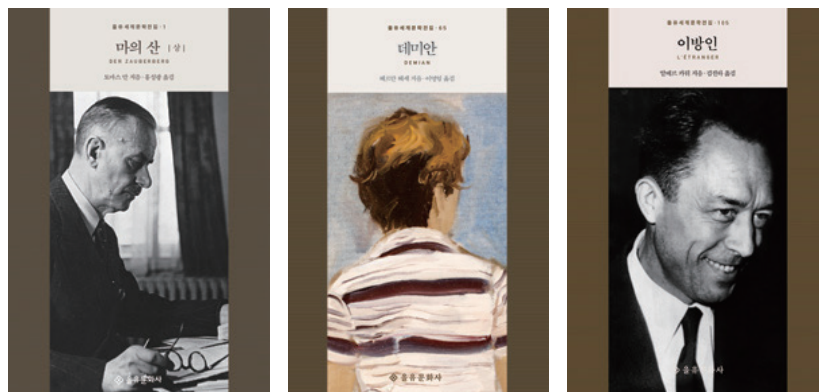


What Do Cities Live By; The Letter Landscape; Decision To Leave

With such a long history and such a large body of notable titles, it doesn't seem easy to single out "representative works." Among them, what does the *Eulyoo World Literature Series*—continuing since 1959—represent?



Eulyoo Publishing's *World Literature Series* published in 1959



A new series, *Eulyoo World Literature Series*, published since 2008

Eulyoo Publishing was the first in Korea to publish the *World Literature Series* in 1959. In 2008—fifty years later—we relaunched it as the new *Eulyoo World Literature Series* to meet the demands of a changing era. Under the banner of reviving classical world literature, we worked to reinterpret the value of well-known classics through modern translations and commentary, while at

the same time actively discovering literary works from regions unfamiliar to Korean readers—Africa, the Arab world, Southeast Asia, and Latin America—in order to build a truly comprehensive world literature series. Our goal is to publish 300 volumes by 2045, our centennial year, so that the series can serve as both a guide and a companion for new generations of readers.

For humanities book lovers, Eulyoo Publishing has long been a trusted name. Do you apply particular standards to publishing in this field? Also, could you recommend some representative humanities titles of yours?



Kim Hun's Greek and Roman Mythology; Life, Art

Rather than enforcing uniquely rigid criteria, we—like other publishers—strive to reflect both readers' needs and the spirit of the times in our humanities list. Representative examples include architect Yoo Hyun-Joon's *What Do Cities Live By, Space Created by Space*, and Yoo Hyun-Joon's *Architectural Journey Through Humanities*; typography researcher Yu Ji-Won's *The Letter*

Landscape; classicist Kim Hun's *Kim Hun's Greek and Roman Mythology*; and art director Yoon Hye-jeong's *Life, Art*.

Eulyoo Publishing is also known for the outstanding translations in the *Eulyoo Classics of Thought* series. What do you think were the drivers behind such accomplishments?

Our late founder, Chung Jin-Sook, said, "Publishing is not a business for profit, but a cultural endeavor in service to society." Monumental undertakings such as the *Korean Dictionary* and *Korean History* each took nearly a decade and survived near-failures before they were completed. The *Eulyoo Classics of Thought* is likewise a series sustained by a deep sense of mission. We see ourselves as carrying that vision forward.

You have also led ambitious projects, from the *Eulyoo World Literature Series* to the *New Korean Literature Series*, *New Korean Fiction Series*, and *Representative Korean Women Writers Series*. What challenges have you faced so far, and what has sustained your commitment?

Looking back, we have never been a publisher that relied on bestsellers selling hundreds of thousands of copies—yet our books have held their own. Our founder believed that if there was a "book others avoided but that truly needed to be published," it was our duty to take it on. She believed that was the true responsibility and duty of a publisher, and the books you mention are the very results of that conviction.



Representative Korean Women Writers Series

Many publishers branch out into imprints, but Eulyoo Publishing has continued to publish under a single name. Is there a special reason?

Imprints can work like an in-house venture system, but at our scale, we have found it more effective to strengthen and preserve the distinct identity of Eulyoo Publishing as a brand.

You recently returned to the 2025 Seoul International Book Fair (SIBF) for the first time in a decade, marking your 80th anniversary. What trends did you observe there, and how do you view the future of publishing?

Since assessing current publishing and reading trends and forecasting the future lies beyond our capacity, it is difficult for us to offer a definitive view. Still, if I may venture a cautious view, even in the AI era represented by ChatGPT, independent publishing will not disappear, and a range of publishing models will continue to exist side by side. The market itself is also likely to diversify further. We cannot say with certainty which path is the

“right” one, but we will keep searching for ways forward that stay in step with the times while remaining true to what only Eulyoo Publishing can offer.

While carrying forward the long-standing tradition and publishing philosophy, Eulyoo Publishing also stands out for its efforts to engage with younger readers. Could you tell us more about how you keep pace with current trends while reaching out to a broader and more diverse readership?

Most publishers aim to be general publishers, and we, too, do not insist on limiting ourselves to specific fields. Even so, we believe there are areas that best suit the identity of Eulyoo Publishing. Centering on the subjects our readers favor—the humanities, the arts, and literature—we strive to present content that carries the distinctive character of our brand.

“We will go on seeking ways to keep pace with the changing times while continuing to uphold the distinctive approach that defines Eulyoo Publishing.”

Could you introduce any books you would especially like to present to international readers, or that you are currently preparing to bring to them?

To mark the 80th anniversary of Korea’s liberation, we are preparing *Children of the Empire* by Lee Young-Eun of Nihon Uni-

versity, which collects and annotates stories written by Korean children during the Japanese occupation of Korea. Other forthcoming titles include *The Philosophy of Caring for Myself* by Moon Sung-Hoon, Professor of Modern Philosophy at Seoul Women's University, which centers on Michel Foucault's concept of "care of the self" and—drawing on the insights of multiple philosophers—proposes ways to care for oneself, seek healing, and pursue a good life; and *Screenology* by Lee Hyun-Jin, Professor of Media Art at Yonsei University, which offers a critical reading of contemporary society as screen technologies turn entire cities into vast canvases, among others.

Eulyoo Publishing is also well known for creating and freely distributing its own font, "Eulyoo 1945." What prompted the creation of the font, and what does it signify? Could you also share something about how it was developed?

"Eulyoo 1945" embodies our philosophy of *beopgochangshin* (法古創新; learning from the old to create the new). This typeface reinterprets the triangular stroke endings of classical *myeongjo* (serif) characters collected from the publisher's old books, applying them to the framework of Korean *haeseo* (楷書; regular script) *myeongjo* (serif). The project revives our long-standing mission to develop typefaces and reaffirms our belief that fonts—the visual voices of our language—are part of publishing's cultural contribution to society.

한글
Alphabet
漢字
ひらがな
カタカナ
123

The "Eulyoo 1945" font

In the spirit of *beopgochangshin*, Eulyoo Publishing has spent 80 years imbuing each book with profound meaning. We pay tribute to this legacy and to the future it continues to shape. Could you please share with us your vision and goals for the years ahead?

In the past, when we thought of the saying "learning from the old to create the new," we tended to limit "the old" to "books" alone. Now, however, we seek to embrace and internalize a broader range of traditions, cultures, and the arts, and to give them form through publishing as books. This reflects our awareness that today's world calls for broader perspectives and deeper reflection. In this spirit, we are determined to keep asking what publishing can do and what it must do, and to continue striving with unrelenting dedication in that pursuit.

KOREAN AUTHORS

Writer Jung Dae-Gun

Different in Form, Yet Always a “Story”

Human language is generally used for two purposes: to convey information or to spread stories. Both have a profound impact on our lives. If the former is essential for survival and progress, the latter is indispensable for finding meaning in life. It is because our lives themselves become stories, and the empathy gained through them forms the basis for understanding others. The following is an interview with writer Jung Dae-Gun, who conveys this uniquely human language of empathy in diverse and distinctive styles.



(Source: Kim Seo-Hae)

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

Hello, I'm novelist Jung Dae-Gun. I once worked on documentary and feature films, but now I am fully devoted to writing novels. I'm delighted to say hello to all through this interview.

You studied philosophy, worked on documentaries and independent films, and are now writing novels. Looking back at your journey, it seems you enjoy telling stories and taking on new challenges. Where do your creative impulses and the stories you wish to share come from?

Our daily lives are made up of countless coincidences, and many absurd events take place as well. I think I have a particular fear

of those things. That's why I have been writing about the incomprehensible events that have happened to me and the emotions I felt at the time. I think I find stability in the form of a completed, well-structured story. So, while my works are different in texture and style, what they share in common is that they each contain the issues that felt most urgent and important to me at the time I was writing, like questions about dreams and reality – a matter of failure, or about love, wounds, and recovery.

What are the different charms of film and novels? And, what led you to transition from film director to writer?

I get this question a lot as I work across both fields. The charm of film lies in its temporality. Only film has the power to hold an audience captive in a dark theater for two hours through visual and auditory images. Novels, on the other hand, can unfold a much more intimate voice. They allow me to explore inner thoughts and ideas, and unlike film, I can freely transcend time and space without worrying about production conditions. If filmmaking feels like a struggle waged by many people together on a stormy sea, then writing a novel feels like quietly rowing a one-person kayak across a calm lake.

Well, at the time, it felt more like I was “seeking refuge” than expanding my horizons into novel writing. Films can collapse after long preparation, because opportunities have to come

from the outside. But with novels, as long as I continue to work diligently, the opportunities are in my own hands. That was very appealing. Besides, I have realized that the solitary work of writing novels suits me much better.

“If film-making feels like a struggle
waged by many people together on a stormy sea,
then writing a novel feels like quietly rowing a one-person kayak
across a calm lake.”

In your first full-length novel, *Film Talk Villain Ko Taekyung* (EunHaeng-NaMu Publishing), and your short story collection *I Tinder You* (Jaum&Moeum), you feature “independent film directors struggling to get by.” We heard these were drawn from your own experiences. Do you often reflect yourself in your characters? What is your approach to creating them?

I try not to write about things I don't know well. So, yes, I do reflect myself a lot in my characters. When you carefully observe one's inner world, you will find that there are multiple voices within that single body. I create characters by splitting and developing those voices. While I draw on my own experiences, I don't directly insert them - I use the emotions I felt through those experiences as raw material. For example, I might dramatize the feelings I had during a very lonely period five years ago into

a character, or turn the impressed state of mind I had after a romantic experience in Napoli into a romantic figure.



Film Talk Villain Ko Taekyung; I Tinder You

Your 2022 novel, *The Rapids* (Minumsa Publishing), has steadily climbed back onto bestseller lists, and it was recently re-released as a “Love Edition.” Why do you think *The Rapids* continues to be so beloved? And, what did you think of the new cover?

Many readers have commented on how immersive the book is. Despite the many distractions people face today, I think they recommend the book because they found themselves completely absorbed for hours and finished it in one sitting. That makes me happy, because I always try to guard against stories dragging or losing tension.

The new “Love Edition” cover features artist Lee Jin-Ju’s work, *In the Middle of Life*. When I wrote *The Rapids*, I felt that her

work, which deals with trauma, resonated with the emotional tone of the novel. The original cover was beautiful and popular, of course, but I also really like the cover of the special edition (limited edition). Opening the book feels like owning a piece of art.



The first and special editions of *The Rapids*

The Rapids tells the story of family, love, trauma, forgiveness, and the growth of Dodam and Haesol. What was the background of the book, and what message did you most want to convey? Also, what should readers keep in mind while reading?

The Rapids was born out of a difficult emotional period I went through. I wanted to capture and narrativize those feelings in images and a story. So, while it is a love story, it is also a story about someone immersed in pain who, after a long time, confronts it, heals, and grows.

I don't think there's a single right answer to love. I hope *The Rapids*

encourages readers to ask themselves questions about the different forms of love and to reflect on what love means to them personally.

“I hope *The Rapids* encourages readers to ask themselves questions about the different forms of love and to reflect on what love means to them personally.”

Are there any Korean authors or works you especially enjoy that you would recommend to international readers?

This is one of the hardest questions, because there are so many excellent Korean writers I admire. But, right now, Eun Hee-Kyoung and her novel *A Bird's Gift* (Munhakdongne Publishing) come to mind. Having been published in over 100 printings in Korea, the book continues to enjoy lasting popularity.

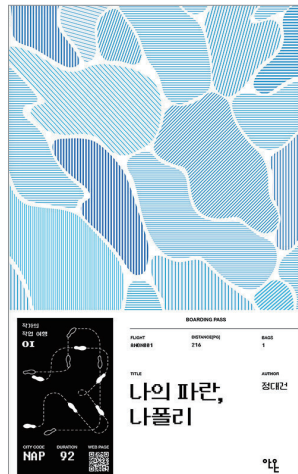
* *K-Book Trends* Vol. 52 – Go to the interview with writer Eun Hee-Kyoung



A Bird's Gift

You also wrote the essay, *My Blue, Napoli* (Anon Books), based on your trip to Napoli. Beyond novels, are there other genres you want to try?

I used to write screenplays, and now I write novels, but in the end, I think I will always be working within the broader field of storytelling. One day, I might film another documentary, or try a webtoon, or write a script for a video. But, for now, writing novels feels the most peaceful.



My Blue, Napoli

Your works cover diverse subjects like internet cafés, dating apps, and MBTI, each with very different atmospheres. Will your next work also explore new themes? Could you tell us about any works currently in progress?

I don't think I can write about the same subject again, as it would be boring. Also, I don't think there is much left to talk about it.

To be honest, even if I might use the same subject again, I will try to take it in a different direction. I need that spark of wanting to tell the story in order to finish the long marathon of writing a novel, and repeating myself would only make it harder. Right now, I'm working on a story about Social Media and how people are connected in today's world.

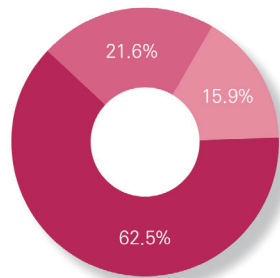
Last but not least, could you share your future goals, either as a writer or personally?

I am currently working on my third full-length novel, and I hope to continue focusing mainly on full-length stories. At some point, I would also like to write a crime novel and another novel set in Napoli. And, since none of my novels have yet been published abroad, I hope they will be translated so I can meet readers overseas.

IMAGE OF K-BOOK

K-Beauty: Where Korean Culture Meets Cosmetics

Q. What comes to mind when you think of K-Beauty?



No. 1
Makeup
62.5%



No. 2
Hairstyle
21.6%



No. 3
Nail arts
15.9%

Throughout human history, people have pursued beauty in countless ways—from the sculpture and crafts of ancient civilizations, to the art and architecture of the Renaissance, to modern visual art, fashion, and now cosmetics. Today, makeup, hairstyling, and nail art have become an everyday part of our lives. The desire to enhance one’s appearance is growing ever stronger, whether as a way to express individuality, to feel personal satisfaction, or to gain social recognition. In this way, the pursuit of beauty also reflects cultural and social values.

According to a reader survey conducted by *K-Book Trends*, the first thing most people associate with “K-Beauty” was “makeup.”



Makeup is the face of “K-Beauty”

Following K-Pop and K-Drama, K-Beauty has secured its place as another pillar of *Hallyu*, or the Korean Wave. One book in particular analyzes how Korea’s makeup industry was able to flourish by looking at the country’s unique cultural and social background: *K-Beauty Aesthetics: The Five Forces* (Joeunddang).



K-Beauty Aesthetics: The Five Forces

Written by a veteran of Korea's cosmetics industry, the book breaks down the global rise of K-Beauty into five key factors.

The author describes the first driving force behind K-Beauty as the “power of the *ajumma* (a Korean word that generally refers to a middle-aged married woman)”—who, as their social roles changed, developed a door-to-door sales system that became the backbone of the country's early cosmetics distribution network. The second is a social “survival instinct” to maintain appearance competitiveness, which led cosmetics to evolve into a practical tool for gaining an edge in a society where looks can be a decisive factor. The third is the influence of natural ingredients rooted in Korea's climate and cuisine, with beauty traditions inspired by nature, including fermentation techniques, vegan formulations, and other eco-friendly approaches. The fourth is Korea's meticulous formulation skills, drawing on the fine motor abilities honed in a culture accustomed to chopsticks—skills evident in precise product textures and techniques such as nail art and wig-making. Finally, the fifth is the global expansion of K-Beauty through *Hallyu*, as the international popularity of Korean entertainment drew attention to the flawless skin of Korean women and propelled K-Beauty brands onto the world stage.

What makes this book stand out is that it doesn't stop at listing the strengths or marketing tactics of Korean cosmetics. Instead, it uses diverse examples and statistics to show how Korea's cultural traits have merged with the beauty industry. By reading

it, you gain insight not only into how K-Beauty grew, but also into the cultural history, aesthetic values, and social context behind Korea's pursuit of beauty. The book makes it clear that K-Beauty is not just about makeup techniques—it is a cultural phenomenon born from a distinctly Korean sense of aesthetics.

› [Go to the voting event for the next issue](#)

LET'S TRY

A Book That Cleans Away the Burden of Cleaning Your House

Event

Let's Try introduces various useful, 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!

Cleaning 101: The Real Basics

- Written by Doroom (Jeong Du-Mi), published by Recipe Factory



Follow it like a cooking recipe,
and discover how quick and easy cleaning can be!

cleaning ideas on social media. Her practical methods quickly gained popularity with followers trying her tips and praising their usefulness.

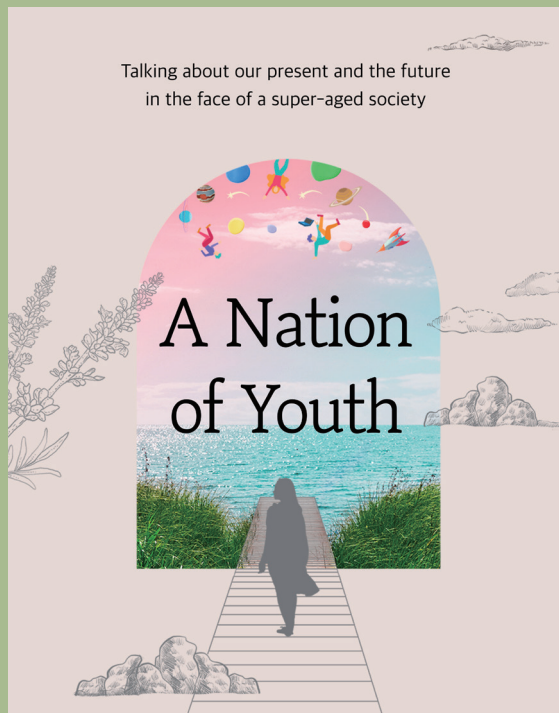
One of the book's biggest strengths is that it explains cleaning methods as "recipes" you can follow step-by-step, just like cooking. It clearly lists the "ingredients" and tools you will need, along with detailed instructions and images to make the process simple. It also offers tailored cleaning strategies for each part of the home—kitchen, bathroom, living room, entryway, and bedroom— plus light morning and evening routines, weekday and weekend schedules, as well as seasonal cleaning plans to help you stay on top of chores. Just open the book and follow along to save time and energy while keeping your home spotless. And when you see your space transform little by little, you might just find cleaning enjoyable. Just like how the author says, there's nothing quite like the satisfaction of an iced coffee after working up a sweat tidying your space, so why not start your own routine with *Cleaning 101: The Real Basics*?

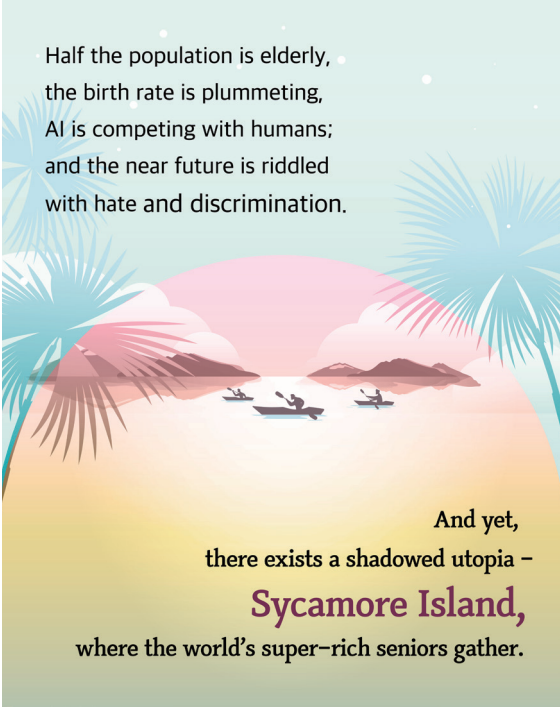
[› Go To Article](#)

NEW BOOKS

A Nation of Youth

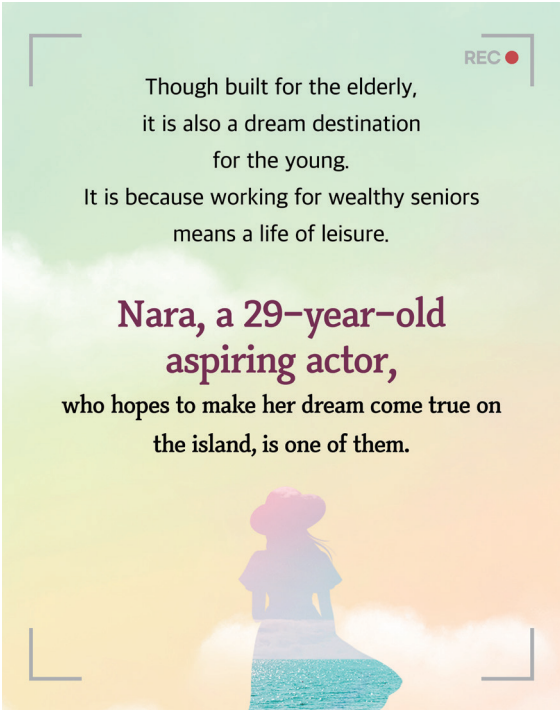
Talking about our present and the future
in the face of a super-aged society





Half the population is elderly,
the birth rate is plummeting,
AI is competing with humans;
and the near future is riddled
with hate and discrimination.

And yet,
there exists a shadowed utopia –
Sycamore Island,
where the world's super-rich seniors gather.



REC ●

Though built for the elderly,
it is also a dream destination
for the young.
It is because working for wealthy seniors
means a life of leisure.

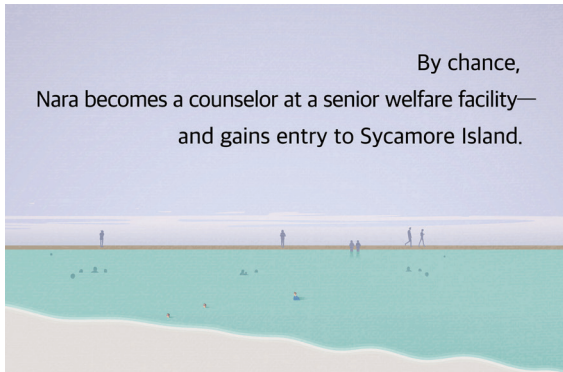
**Nara, a 29-year-old
aspiring actor,**
who hopes to make her dream come true on
the island, is one of them.



**“To reach old age with wealth intact—
that is what society calls respectable.
Whether or not it deserves respect,
most admired elders
have met that condition.”**

– from the book

By chance,
Nara becomes a counselor at a senior welfare facility—
and gains entry to Sycamore Island.



A Nation of Youth tells,
through a year of Nara’s diary,
the story of a coming “nation of the elderly”
and the slice of life witnessed
by this young woman.



“It has become common
to scorn the elderly
who choose to live on
as long as life allows,
rather than setting a date
for their own death.

Many now look at them with contempt, thinking,
‘Why don’t they just hurry up and die?’”

– from the book

Even death, once equal for all,
has become a marker of class.

The book’s

“raw, prophetic language”

asks:

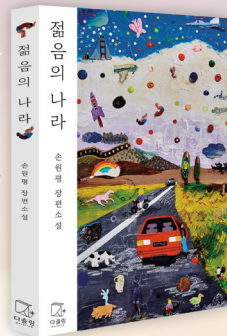
Which side will we choose—
despair or hope?



Sohn Won-Pyung,
winner of the 10th Changbi Prize
for Young Adult Fiction
with *Almond* (Dazzling publishers),
introduces her novel as:

**“A story
that must never happen—
and yet
one that must exist.”**

Everyone passes through youth.
Everyone will one day grow old.
Where are you standing now?



A Nation of Youth

Written by Sohn Won-Pyung,
published by Dazzling publishers

BEST SELLERS

The End of Summer, or the Beginning of Change

Bestseller Trends in the Three Biggest Online Bookstores in Korea
for the 2nd week of August, 2025

By mid-August, students' summer vacations come to an end, and the holiday season for adults begins to wind down. People feel "a sense of reward for having endured the summer heat," while looking forward to the cool weather of autumn. Yet with climate change and the recurring notion that "this year may be the coolest summer we will have," the end of summer brings not only relief but also unease. The August bestsellers reflect this ambivalence, featuring both titles that hold steady in the rankings and others that signal the start of change.


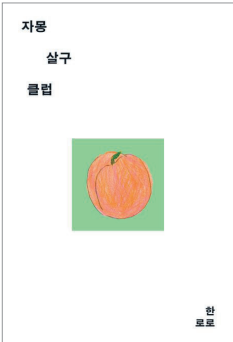
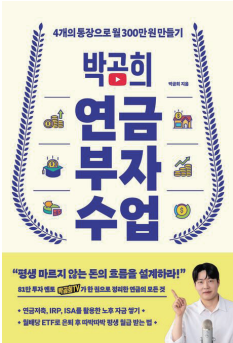

On the overall bestseller list, Sung Hae-Na's *Honmono* continues to firmly hold the No. 1 spot. At the same time, the debut novel *Grapefruit Apricot Club* by Han Roro—a Korean singer-songwriter who debuted in 2022—draws attention. The novel, which explores the secret and profound inner worlds of youth standing amid chaos, is connected to her third EP (Extended

Play) of the same title. Interestingly, Han Roro's management agency even registered as a publisher in order to release this book. Another standout is *Money Is Freedom*, written by a real estate investor with 300,000 YouTube subscribers, which entered the list at No. 7. Meanwhile, *Dark Psychology*—a book that claims exploring the darker sides of human nature can equip us with the power to protect ourselves—ranked No. 9, offering a glimpse into Korean readers' ongoing concerns about interpersonal relationships.

With the start of the new semester, students bid farewell to their summer vacation with a sense of longing, making efforts to refocus themselves. In the top five young adult bestsellers, No. 1 went to *A Few Words of Resilience For You*. Following last year's summer release, *A Few Words of Encouragement For You*, which introduced 70 affirmations for struggling adolescents, this latest book received the most love this summer. Despite being published in 2023 and 2024, *When I Took A Bite of Summer* and *The Last Days of My Life* continue to be beloved by readers. Also joining the young adult bestsellers' list was comedian and Seoul National University graduate Seo Kyung-Seok's lively and trendy history book, *Seo Kyung-Seok's Essential Korean History*, showing that even during vacation, many young readers sought both enjoyment and learning.

* The rank of bestsellers below was organized after integrating domestic bestsellers in the second week of August from the three biggest online bookstores in Korea – Kyobo Book Centre, Aladin, and Yes 24.

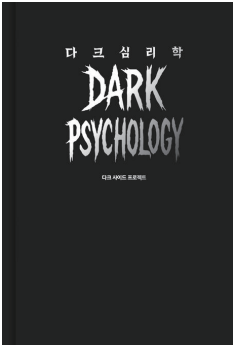
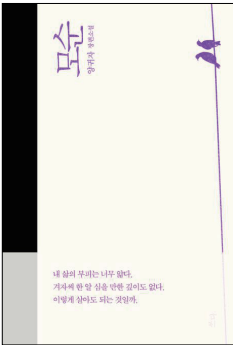
Top 10 bestsellers for the 2nd week of August

<p>1</p>		<p><i>Honmono</i></p> <p>Author Sung Hae-Na Publisher Changbi Publishers Genre Fiction</p>
<p>2</p>		<p><i>Grapefruit Apricot Club</i></p> <p>Author Han Roro Publisher Authentic Genre Fiction</p>
<p>2</p>		<p><i>Park Gom-Hee's Lesson on Getting Rich on Annuities</i></p> <p>Author Park Gom-Hee Publisher Influential Genre Business</p>
<p>4</p>		<p><i>The Comfort Crisis</i></p> <p>Author Michael Easter Publisher Suo Books Genre Liberal Arts</p>

Top 10 bestsellers for the 2nd week of August

<p>5</p>		<p><u>Malice</u></p> <p>Author Keigo Higashino Publisher Vookda Genre Fiction</p>
<p>6</p>		<p><u>The Technological Republic: Hard Power, Soft Belief, and the Future of the West</u></p> <p>Author Alex Karp Publisher Jisik Nomad Genre Business</p>
<p>7</p>		<p><u>Money Is Freedom</u></p> <p>Author Eoleum Gongjang Publisher Golden Owl Genre Self-help</p>
<p>8</p>		<p><u>My Love Story with Yamada-kun at Lv. 999 Vol. 1-3 (Special Edition)</u></p> <p>Author Mashiro Publisher D&C Media Co. Genre Comics</p>

Top 10 bestsellers for the 2nd week of August

9		<p><u>Dark Psychology</u></p> <p>Author Dark Side Project Publisher Ascending Genre Psychology</p>
10		<p><u>Contradictions</u></p> <p>Author Yang Gwi-Ja Publisher Write Publishing Co. Genre Fiction</p>

Top 5 young adult books for the 2nd week of August

1		<p><u>A Few Words of Resilience For You</u></p> <p>Author Kim Jong-Won Publisher First Penguin</p>
2		<p><u>A Few Words of Encouragement For You</u></p> <p>Author Kim Jong-Won Publisher First Penguin</p>

Top 5 young adult books for the 2nd week of August

<p>2</p>		<p><i>The Last Days of My Life</i></p> <p>Author Baek Eun-Byeol Publisher Barun Books</p>
<p>4</p>		<p><i>When I Took A Bite of Summer</i></p> <p>Author Lee Kkoch-Nim Publisher Munhakdongne Publishing</p>
<p>5</p>		<p><i>Seo Kyung-Seok's Essential Korean History</i></p> <p>Author Seo Kyung-Seok Publisher Changbi Edu</p>

#K-BOOK

#Economy

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

The Hidden Economics of Convenience Stores

1. Publication Details

Title | The Hidden Economics of Convenience Stores
Author | Goyangi Dabang (Cat Café); Jeong Yeonsook
Publisher | Bear Books Inc.
Publication Date | 2023-06-30
ISBN | 9791158364113
No. of pages | 120
Dimensions | 165*220



2. Book Intro

The Hidden Economics of Convenience Stores is an educational book designed to be easy and engaging and aims to introduce young readers to the economic concepts hidden within the familiar setting of a convenience store. The story revolves around Baeknyangi, a white cat with a profound love of convenience stores. Whether it's just to gaze at the salmon roll cake that he longs to buy or to complete a school assignment, Baeknyangi has made it a habit to stop by the convenience store every day. His frequent visits led him to discover the concept of "mobile gift cards" which allow people to buy things without the use of money. Baeknyangi also uncovers the secrets behind the strategic way products are displayed on the shelves and learns why the same products sold at

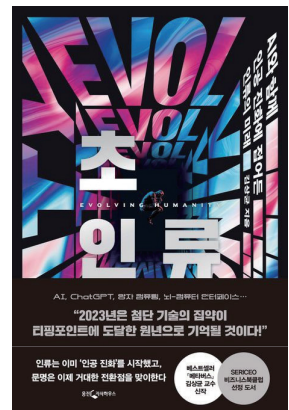
large supermarkets are priced differently at the convenience store. By immersing himself in the hidden economics of convenience stores, Baeknyangi not only learns about many important concepts including supply, demand, and production, but also gains an understanding of the way money works, the value of labor, and what it means to be a wise consumer.

[See more details >>](#)

The Transcendent Human Race

1. Publication Details

Title | The Transcendent Human Race
Author | Kim Sanggyoo
Publisher | Woongjin ThinkBig Co., Ltd.
Publication Date | 2023-06-07
ISBN | 9788901272801
No. of pages | 380
Dimensions | 152*225



2. Book Intro

Artificial intelligence, chatGPT, quantum computing, brain-computer interface, ... 2023 will be remembered as the first year when advanced technology reached the tipping point!

Exploring the future of the “transcendent human race,” which is pioneering its own evolution for the first time in world history

The race surrounding technologies such as artificial intelligence, the metaverse, and mixed reality could not be more heated. These technologies are now beyond the industrial revolution and are nearly evolving the physicality and mentality of humans. Bioengineering and nanotechnology have enhanced functions of the body and IoT technology and robots increase the activity range of our bodies. Humans have now started to use artificial intelligence for the expansion of their own mental capacity. The brain-computer interface and the metaverse will transcend physical limitations and space to revolutionize the way we interact. What kind of future awaits us, the human race endeavoring to overcome all barriers through such technology?

The answer is in *The Transcendent Human Race* written by cognitive science

professor Kim Sanggyoon who introduced the metaverse fever to Korea with his bestseller, *Metaverse*. The book begins with the simple question, “Is there any job that artificial intelligence will not be replacing?” but the answer encompasses evolutionary biology, anthropology, philosophy, and science in presenting a vivid view of the future. The author does not miss a beat going through the meaning of human existence, emotion and desire, social structure, economy, labor, education, and religion, and kindly guides the reader through how we are to welcome this wave of change. This book will allow readers to contemplate the future which they have not experienced and prepare for it in the now.

[See more details >>](#)

Only 100 Won?

1. Publication Details

Title | Only 100 Won?

Author | Im Yunmi; Yang Mijin

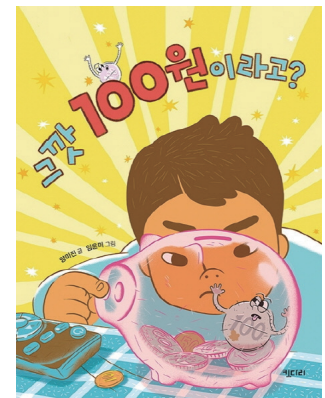
Publisher | Kidari Publishing

Publication Date | 2020-07-20

ISBN | 9791157853229

No. of pages | 152

Dimensions | 180*225



2. Book Intro

Dong is a 100 won coin minted in 1990. Somebody dropped the coin by mistake, leaving Dong stuck in a gap between steps for months until a street cleaner finds him. “Dong’s journey” as a coin rebegins. A long time ago, Dong was enough to buy 10 packets of instant noodles, but now, 100 won can’t even buy a single ice cream. During his journey, Dong witnesses all kinds of emotions that people experience because of money. Some people value 100 won coins, while others disrespect them. Also, there were those who wasted money to enjoy extravagances, failing to understand the true value of money. Through this journey, Dong gets to learn the most sincere and happiest way to spend money.

[See more details >>](#)

Children's economic book from an alien of a far away star

1. Publication Details

Title | Children's economic book from an alien of a far away star

Author | Seo Jiwon

Publisher | DARAKWON, INC.

Publication Date | 2020-02-10

ISBN | 9788927747482

No. of pages | 168

Dimensions | 160*225



2. Book Intro

In this day and age, everyone wants to become rich, but not everyone knows how to get rich. If you want to become a millionaire, one must have an extensive knowledge of money and the economy. Though we learn what economics is all about at school, there is no specific lesson given on how to properly manage and use money. This book allows children to learn more about economic concepts and responsible consumption, so that they will be able to aspire to become rich even as adults. The contents of this book are as listed below:

1. An economic beginner's book that covers information ranging from the concept of money to savings & investment, as well as founding start-ups
2. "The Most Powerful Economic Spies from Outer Space" teaches fun and easy-to-understand economic concepts through the story of a financially irresponsible family
3. Review economics from elementary level "Social Studies" textbooks by learning economic concepts, developing good economic habits, and reviewing economic facts
4. The special appendices contains an organized vocabulary list as well as an allowance entry book

[See more details >>](#)

Trend Korea 2020

1. Publication Details

Title | Trend Korea

Author | Kim Nando

Publisher | Miraebook

Publication Date | 2019-10-24

ISBN | 9788959896127

No. of pages | 448

Dimensions | 152*225



2. Book Intro

This book is Korea's leading trend forecast book. It has been published every year since 2009 and is written by the experts in the Consumer Trend Analysis Center of Seoul National University. The book look back at the prominent trends in Korean society during 2019, and look at the trends that will lead 2020. The three most important axes of consumer trends for 2020 identified in *Trend Korea 2020* are segmentation, double-sidedness, and growth. This means that to make a breakthrough in the current market situation, which is becoming increasingly difficult every day, you must segment consumers and identify hidden desires in each segments.

[See more details >>](#)

Escaping Recession

1. Publication Details

Title | Escaping Recession

Author | Park Sangjun

Publisher | SIGONGSA Co., Ltd.

Publication Date | 2019-08-16

ISBN | 9788952738851

No. of pages | 292

Dimensions | 152*223



2. Book Intro

To compete with Japan, one must know Japan

“It is misleading to say that recession is coming to Korea. Korea is already in the midst of a recession.”

Park Sang-jun, a professor at one of Japan’s highest ranking universities, Waseda University

Explores solutions for surviving a recession through Japan’s economy and also shows readers the unknown side of the Japan shock

In July and August of 2019, the Abe administration announced an export trade control order removing South Korea from its “white list,” which shocked and dismayed Korea’s economy. The Korean government and companies hurriedly tried to find ways to deal with the situation. Japan was able to move forward with such extreme trade policies because they have confidence in their economy. Unlike the Korean economy which faces a serious youth unemployment rate, Japan has reached a full employment rate. Seoul’s central business area is filled with “for rent” signs everywhere whereas Tokyo’s vacancy rate is a mere 1%. Although there may be setbacks from the Korea–Japan trade war, Japan is confident that their economy will be able to stand it out until they attain their goal. In *Escaping Recession*, Professor Park Sang-jun of Waseda University who has lived in Japan for 20 years, witnessing the country’s economic boom and recession says, “Now is the time to be cool-headed.” We must thoroughly strategize and look for hints in Japan who has escaped recession a step ahead of us. How was Samsung and LG able to overtake global conglomerates and how did Japan rise out of the ashes of a twenty-year long recession? What should Korea learn from Japan’s experience? The book endeavors to find solutions to various problems hindering the Korean economy, in Japan.

- ☞ How is Japan able to make radical trade provocations?
- ☞ How did Japan win in the China–Japan rare–earth elements dispute?
- ☞ How did Sony and Hitachi, once pushed back by Samsung and LG, revive themselves?
- ☞ What lessons can Korea learn from Abenomics?
- ☞ Will the population decline solve the youth unemployment rate?
- ☞ Should income–led growth policies continue?
- ☞ Will the stronghold of Gangnam real estate price trends continue?

[See more details >>](#)

Grade 1 Series: Create a Plan for an Allowance!

1. Publication Details

Title | Grade 1 Series: Create a Plan for an Allowance!

Author | An Sinae; SunJae Shin

Publisher | A thousand hope

Publication Date | 2019-04-30

ISBN | 9791190077026

No. of pages | 40

Dimensions | 210*245



2. Book Intro

*** What Does It Take You to Get an Allowance? A Sense of Responsibility! ****

Giving allowances to first graders may not be the most reliable thing to do. They have difficulty packing things for school, so it is doubtful whether they can manage their allowances.

Donggyu is not any different. At first, he badgers his parents for an allowance just like other children do. However, it doesn't quite work. Thanks to his friends' advice and support, Donggyu starts to make a better plan.

This book teaches parents that even first graders need allowances and illustrates what kind of conversation or promise should be made when discussing allowance with them. Children will identify with Donggyu and realize that they should feel a responsibility to manage their money wisely.

*** What Is As Important As Getting Money? How to Spend It Well! ****

Everyone makes a mistake. If you lose your money too often, you should keep it safely in your wallet. If you splurge your money snacking, you should make a weekly or monthly money management plan and try to stick to it. Problems can happen at any time; what matters is how to rectify them. This book gives children daily examples that may happen when they fail to manage their allowance wisely. The section, "How to Become the Master of Allowance Management" specifies how to correct children's mistakes and guide them into planning how to spend their allowance more wisely.

*** The Importance of Childhood Friendship ****

First grade is the age when children take their first steps in the school system. Often, first graders tend to be more motivated by their friends, who they share

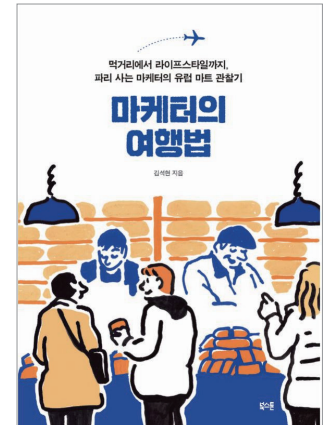
their feelings and experiences with, than the piece of advice of their parents. This book talks about first graders' worries and friendship and provides warm comfort to them.

[See more details >>](#)

How Marketers Travel

1. Publication Details

Title | How Marketers Travel
Author | Seol Dongju; Kim Sukhyun
Publisher | Bookstone
Publication Date | 2019-01-15
ISBN | 9791187289500
No. of pages | 264
Dimensions | 152*215



2. Book Intro

This book is a record of a marketer's observations of European marts, and a guide to how to discover consumption trends and investment opportunities through observation. Chapter 1 introduces how to identify consumption trend in term of consumption, psychology and branding. Chapter 2 covers consumption flow and investment opportunities found in European marts and supermarkets, and chapter 3 explores branding strategies of European food brands and hidden opportunities. Based on the observation of European marts in respect of food and drink, consumers, employees, equipment, payment methods, services and advertisements, the author discusses consumption trends and investment opportunities. The book also introduces foods and brands that get ahead of others in term of packaging and design, fair trade, PB, convenience, organic and sustainability.

Further, the book teaches you how to find good investment opportunities by looking at consumption trend. Reading trend makes it possible to predict which companies will grow. In other words, a marketer who is looking for good investment always have an eye out for changes in brand value.

The book also gives an opportunity to learn about European brands as well. Europe is the birthplace of the brand concept, and there are a number of brand cities in Europe that a marketer must visit. The author introduces how to manage

long-standing brands, how to create and grow new ones, and how to increase the value of the entire brand through sales or acquisitions.

The author also unravels European cities from an investor's perspective. A sense of investment is the competence to produce high performance from comparatively small capital, time, and effort. Unlike the United States and China, Europe is made up of small countries, lacks a huge domestic market and is not abundant in labor, underground resources or capital. This is why low-cost, high-efficiency creative branding strategies are preferred over blockbuster branding with huge capital.

This book gives readers a firsthand experience of various marketing cases, thereby helping to discover the value of the business and giving a sense of how to interpret differently even after seeing the same things as others. It is a reliable guide for marketers and new business planners, as well as those who want to know about European companies and brands.

[See more details >>](#)

Can You Lend Me Some Money?

1. Publication Details

Title | Can You Lend Me Some Money?

Author | Lee heeeun; Je Sungeun

Publisher | GAEAMNAMU

Publication Date | 2018-10-10

ISBN | 9788968304859

No. of pages | 120

Dimensions | 175*235



2. Book Intro

Sanha and Jeonghu are best friends. One day, Jung-hu asks to borrow money from Sanha. Sanha lends Jeonghu the money reluctantly after hearing about his sad circumstances. But if Jeonghu can't pay the money back on time, Sanha decides to keep the item that Jeonghu treasures most. However, Jeonghu can't pay her back on the day that he promised. Sanha pressures him. Jeonghu becomes sulky and grouchy because Sanha doesn't understand his circumstances: he can't pay her back because he really doesn't have any money. The relationship between Sanha and Jeonghu has been complicated by financial

matters. Will they start to grow apart?

The main character, Sanha, lends money to Jung-hu with the intention of helping a friend out of a difficult situation. However, as adults do, they exchange written vows and set an interest rate, and Sanha starts to get greedy. The greed grows bigger and threatens the friendship between her and Jeonghu.

The author densely depicts the changing psychology of Sanha and Jeonghu over time. Through the processes of amplifying faith in a friend, betrayal by greed, and greed leading to resentment and anger, how awful is this situation in which money dominates humanity.

Luckily, the two friends reconcile and work together through the homework given by the teacher, “find 100 things you can’t buy with money,” eventually recovering their childlike innocence. This book hopes to teach children the value of money and true friendship.

[See more details >>](#)

A Cookie Store that Accepts Only 100 Won Coins

1. Publication Details

Title | A Cookie Store that Accepts Only 100 Won Coins

Author | Choi Mihae; Borin

Publisher | Wisdom House, Inc

Publication Date | 2018-07-20

ISBN | 9788962479461

No. of pages | 40

Dimensions | 229*300



2. Book Intro

When children get to be 2 to 3 years old, communication becomes possible and they can go on small errands. You can give them pocket money and they can put coins into a piggy bank by themselves. This is when you can start their first economic lessons. It's also when they develop a sense of ownership and can clearly say what belongs to them – “That’s mine!” – or demand and pester their parents – “Buy me this!” Making them realize that they can’t buy everything they want is also an economic lesson.

Professionals say that it’s best to start economic lessons when children start to

understand the concept of numbers between the ages of four and five. This is when cognitive development starts in earnest so children can understand you if you explain money to them. Also, they can distinguish types of money. Taking them to various shops, frequently showing them economic activity and making them bankbooks also helps. Getting used to economic activities through pretend play or picture books before actually using money is also a good method. This book is an economic picture book explaining monetary concepts to 4- and 5-year-old children and older. The fun story and pictures tell them that they need money to buy things and they need to work in order to earn money. Also, how to count coins and intervals of 100 are explained to help children learn their numbers. It also explains that five 100 won coins are the same as one 500 won coin, and ten 100 won coins, two 500 won coins, and one 1000 won note are all equal.

[See more details >>](#)

Advanced Reading Korean for Academic Purposes

1. Publication Details

Title | Advanced Reading Korean for Academic Purposes

Author | Sun Young Oh

Publisher | SOTONG

Publication Date | 2014-06-30

ISBN | 9788993454857

No. of pages | 224

Dimensions | 188*257



2. Book Intro

This book is for both academic and business Korean learners. It aims to help foreign learners who want to study various majors at university to improve their basic understanding of the Korean economy and management. This book shows learners the examples of Korean companies and Korean society to improve their work skills for business purposes.

[See more details >>](#)

The Social Studies Story of Zigzag Kingdom

1. Publication Details

Title | The Social Studies Story of Zigzag Kingdom

Author | Jeong Wooyeol; Seo Hyegyeng

Publisher | Pulbit Media Publishing Co

Publication Date | 2013-03-21

ISBN | 9788988135761

No. of pages | 172

Dimensions | 170*225



2. Book Intro

Edutelling Series Book 2. This book explains social studies to elementary school students in a fun storybook way, with a particular focus on the economy. It explains many core contents, such as opportunity cost, earned income, business income, property income and monopoly in an interesting manner. The author, who has written various social studies books for elementary school students, uses storytelling to help children understand important economic concepts. Each chapter also contains a variety of questions a child might have about the economy. The flow of economics is storytelling, and the subject questions are taught in the voice of a teacher, taking everyday examples in detail. Children who read this book will be able to easily understand the concept and economic cycles through a single book.

King Beard, the main character of *The Social Studies Story of Zigzag Kingdom*, goes to prison for violating the election law and becomes penniless.

With the help of his faithful dog, Sebastian, King Beard comes up with the capital for a business and opens a noodle restaurant (the three factors of production).

After his restaurant becomes popular for its delicious broth, King Beard builds a factory to mass produce zigzag noodles by borrowing money from a bank (what financial institutions do).

King Beard tries to increase the price of noodles when the business is good, but it's not easy (pricing decision).

More and more people want zigzag noodles, and the company is busy, but miser King Beard doesn't think about hiring more employees. He states that the boss is king and workers are subordinates (laborer's right).

The union managers and employees who established the union back down when crisis hits the company, and gather their strength to save it (import and export).

The company thrives again, but King Beard is in trouble for not paying taxes (duty of taxation).

[See more details >>](#)

INFO

2025 Visiting Korean Book Fair in New York

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