

2025.11

vol. **88**

# K-Book Trends

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



[www.kpipa.or.kr](http://www.kpipa.or.kr)

ISSN 3022-9006

## TREND

<b>Topic</b>	Life and Community Built Through Books: Gochang Book Village
<b>Special Project</b>	[New Ways of Walking Through Cities ⑪] The Land Where Grain and Words Grow: Iowa
<b>Export Case</b>	Jane Lawson, Publishing Director at Doubleday, Talks About Korean Literature
<b>One-Liner Quotes</b>	The Harmony of Comforting Words and Images
<b>Knowledge</b>	The Frontline of K-Book Copyright Exports: Ten Years of the “Visiting Korean Book Fair”

## INTERVIEW

<b>Korean Publishers</b>	Influential
<b>Korean Authors</b>	Writer Cho Ye-Eun

## EVENT

<b>Image of K-Book</b>	The Story of the Animals Guarding <i>Gyeongbokgung Palace</i>
<b>Let's Try</b>	A Small Habit That Awakens Your Face

## INFORMATION

<b>New Books</b>	Korean Gardens by Your Side
<b>Best Sellers</b>	Greeting Autumn After a Long <i>Chuseok</i> Holiday
<b>#K-Book</b>	#Memory
<b>Info</b>	KPIPA participates in the 2025 China Shanghai International Children's Book Fair (CCBF)

---

TOPIC

---

## Life and Community Built Through Books: Gochang Book Village

Written by Lee Yoon-Ho (Chief of Gochang Book Village)

---

In Gochang, Jeonbuk State, there is “Gochang Book Village (고창서점마을).” Officially opened on October 11, 2025, it is Korea’s first village of bookstores, bringing together six independent bookstores that each specialize in distinct genres - philosophy, graphic novels, ecology, travel, and picture books. Why, in an era when even large bookstores in bustling cities struggle to survive, did these individuals gather in a small rural town? Lee Yoon-Ho (이윤호), the village head, recounts how Gochang Book Village - created by a diverse group of people including literary critics, planners, and teachers who dreamed of England’s famous book town Hay-on-Wye - came into being.



View of Gochang Book Village

### **How Gochang Book Village was born**

The creation of Gochang Book Village began by chance. Living a busy life in the city, I often pondered what a balanced and proper life was. Korean society has risen to the ranks of global economic powers through intense competition and compressed growth. Yet, I worried that our society was becoming too “thin,” dominated by a single value of efficiency and the worship of speed above all else. So, I wanted to build and live in a community made up of small, modest bookstores. Then, not so long after, I came to share this thought during a humanities lecture, and a couple who sympathized with the idea suggested that we visit their hometown of Gochang together and look for a possible site. When we actually went there, the wide, open meadow stretched out before us like a scene from a European film. The gentle breeze blowing over the

rolling hills felt peaceful, and as I stood there in that wind, the image of a bookstore village like Hay-on-Wye came to mind.

I began gathering people who shared the vision, and we studied together every week. The first task was to think about a fundamental question: “What is a book?” The intellectual depth of a society is proportional to the density of its culture. That density depends not only on how much people read, but also on the quality and direction of their thoughts. In other words, what determines the level of a society is not only a matter of “how much people read,” but also of “what they read, how they read it, and how the meanings they gain are organized.” In that process, bookstores play a vital role, for they are not only intermediaries between individuals, but also catalysts for collective intelligence. In this way, we held weekend seminars every week for two years to study the essence of books and to lay the groundwork for creating a village of bookstores; at the same time, we visited a wide range of bookstores across the country to prepare for what would become Gochang Book Village.

### **Values of Gochang Book Village**

Gochang Book Village is a community built on living with books. Here, “books” are regarded as a kind of “paper pharmacy” - they should provide comfort and healing for those weighed down by stress. With this in mind, we set several guiding principles. First, all six bookstores cover only a single genre. This is because we aim

for tightly defined shops where the booksellers can make clear, confident recommendations from their own curated selections. Also, Gochang Book Village adheres to ecological and humanistic principles in running the community. We shall always have dinner together in the evening and practice “study through conversation.” Further operating principles are as follows. First, each bookstore must remain open for three years without closing or taking holidays. If a bookseller needs to take a break, another bookseller should cover their shop. Second, we make decisions together and never carry out anything that is not reached through complete consensus. We decided not to pursue any matter if even a single person objects, because even small conflicts of interest can harm the community. Third, bookstores must not become annexes to lodging businesses. Although residential places are built beside the shops and rented as guesthouses, they must serve as spaces for reading, not for excessive commercial expansion. To adhere to these principles, we prepared ourselves not to flee from poverty, as life in the countryside requires an acceptance of modesty and lack.

### **The bookstores and bookstore managers in Gochang Book Village**

Each of us defined our bookstore concept by drawing on our own expertise and personal taste. We wanted to recommend books in the fields we knew best and, through them, help people discover new titles. In this way were born the philosophy bookstore

“Tricycle (세발자전거),” the graphic novel bookstore “NO. 9,” the travel and lifestyle bookstore “Carpenter’s Bookshop (목수의 서점),” the bookstore specializing in Yun Dong-Ju’s poetry and independent publication “Chorong & Mugwort (초롱이와 쑥),” the environmental and ecological bookstore “Mangrove (맹그로브),” and the picture book store “Gorilla (고릴라).”



“Tricycle” and “NO. 9”

The philosophy bookstore “Tricycle” takes its name from the idea that, unlike a two-wheeled bicycle that must keep moving to stay upright, a tricycle allows one to ride leisurely and take in the scenery - a fitting image for a philosophy bookstore where one can think at an unhurried pace. Here, visitors can enjoy coffee while reading books and watching the sunset. “NO. 9” is a bookstore of graphic novels, which is referred to as “the ninth art.” It houses one of the finest collections of graphic novels in Korea, including out-of-print editions. The shop also features a bar where visitors can savor a glass of whisky. And, in one corner, the manager’s personal collection of figurines is on display. Meanwhile, the

travel and lifestyle bookstore “Carpenter’s Bookshop” took several times longer to complete than the others, as the owner built it entirely by hand with the help of one friend, without any outside assistance. Its focus is lifestyle, DIY, gardening, and travel essays. The small woodworking studio beside the bookstore offers hands-on programs, such as “make your own bookshelf.”



Inside views of “Chorong & Mugwort” and “Mangrove”

“Chorong & Mugwort” specializes in the works of poet Yun Dong-Ju and independent publications, and supports the independent-publishing efforts of financially struggling writers. It chose to specialize in independent publications to champion imaginative and sensitively-written books that are not yet officially published. Meanwhile, the owner of the environmental and ecological bookstore “Mangrove” is a tree doctor, and her husband is a farmer. Accordingly, the store displays and sells books related to the environment, ecology, and farming. They also have a vegetable garden and run a “book-stay” program. The owner of the picture bookstore “Gorilla” is an avid admirer of Anthony Browne, from

whose picture book *Gorilla* the store took its name. While working as a teacher, the owner of the bookstore realized that not only children, but also parents and adults had their own problems. Then, discovering that picture books could serve as an important medium for healing our inner selves, he eventually decided to open a picture book store.

### **Special places in Gochang Book Village**

Gochang Book Village is situated on a level piece of land surrounded by gentle hills, consisting of six bookstores, plus a shared library and a cultural complex called “Re:Book (리북).” The used books housed in Re:Book are not just ordinary secondhand books. They include titles that are now out of print, as well as books that went unnoticed when first published but have since regained new meaning. For instance, Chungsa Publishing once released poetry collections that each contained an original art print by the author Oh Yoon. They were the so-called “art print poetry collection.” Those precious art prints are still included - one sheet per volume - in those poetry collections; you can imagine how rare they are. Moreover, some copies, now out of print and practically unobtainable, fetch prices upward of ten times their original cost. Another charm of Re:Book’s collection lies in the traces and handwritten notes on the inside covers. Examples include messages such as, “Hey, it feels awkward, but I’m sending you a book. Live well,” and “Learning English or Chinese characters

is less important than understanding the true confessions of history.” These are the tangible marks of countless stories and feelings exchanged when the books were given as gifts. They serve as personal memories and wrinkles of an era, evoking the lives of those who lived through those times. Beyond Re:Book, there is one more space: a community garden established on a 2,000-*pyeong* plot of leased land (about 6,600m<sup>2</sup>), with 400 *pyeong* of it (about 1,300m<sup>2</sup>) cultivated together. The rest of the land will be planted with seasonal flowers. From this garden, we source most of our vegetables - cucumbers, lettuce, chili peppers, eggplants, and more. We planted sweet potatoes and native varieties of potatoes this year, and we plan to grow cabbages and radishes in preparation for kimchi-making in the coming autumn. Under the lead of the owner of “Mangrove,” we plow the fields together, plant crops, and share the harvest. It is another joy and a source of vitality in our lives.



The community garden of Gochang Book Village

## Future plans of Gochang Book Village

The village plans to add bookstores focusing on science and art. We also hope to see the establishment of new bookstores, those specialized in literary, genre fiction, and comfort reads, as well as writers' residencies on the adjacent 2,000-*pyeong* site. Yet, the goal is not merely to increase the number of bookstores. What we truly dream of is connecting people through books that ask: "Shouldn't tomorrow be a bit richer and better than today?" To realize this dream, we are striving to expand the culture of books not only within Gochang Book Village itself, but also throughout the wider Gochang region.

There are other book-related spaces in Gochang as well. The first is "Book Village Haeri (책마을해리)." When the school once donated by my grandfather was later closed, I bought it back and transformed it into various spaces such as "Tree House (트리하우스)" and "Forest of Books, Forest of Time (책숲시간의숲)." It has 300,000–400,000 books displayed, forming a literal forest of reading. While Gochang Book Village centers on small, tightly knit bookstores, "Book Village Haeri" uses the school grounds to host various programs for adolescents, such as writing and reading camps. The second is "Scenery With Books (책이있는풍경)," a complex where I, a literary critic, have long hosted large-scale book talks, book concerts, and lectures with various writers in buildings I have constructed one by one over many years. Together with them, we ponder how to further expand the culture

of books in Gochang.

Ultimately, the vision of Gochang Book Village is a community of small yet resilient bookstores; a community that never gives up sharing evenings together; a community of sharing that preserves the sincerity of its beginnings; and a community where an ecological, sustainable lifestyle comes naturally. This is a life built through books. Such is our dream and way of life - humble but noble.

## SPECIAL PROJECT

---

[New Ways of Walking Through Cities ⑪]

# The Land Where Grain and Words Grow: Iowa

Written by Jung Hwan-Jung

---



University of Iowa (Source: University of Iowa website)

The State of Iowa, located in the midwestern part of the US, might be unfamiliar to most Koreans, but it is one of the most critical regions for American agriculture. Iowa is both the heart of the “Corn

Belt” - known for its vast cornfields - and one of the main pillars of the “Grain Belt,” which is responsible for much of the nation’s crop production. Iowa is one of the few regions where the Corn Belt and the Grain Belt overlap. Anyone visiting Iowa for the first time would be astonished by the vastness of its farmland - so immense that even after driving for hours, you would see no end to it.

The population of Iowa steadily increased from the late 19th to the early 20th century with the influx of agricultural immigrants, but urbanization later brought it to a standstill; today, about 3.3 million people live in the state. As of 2025, the population density stands at roughly 22 people per square kilometer - low enough to give rise to the saying that “there are more pigs than people.” Yet from August to mid-November each year, Iowa becomes lively again. The reason is the International Writing Program (IWP), held at the University of Iowa. This program invites writers from around the world to communicate through literature and supports their creative work. Since its founding in 1967, the IWP has hosted more than 1,600 writers from over 160 countries. Writers from various genres - poetry, fiction, playwriting, criticism, and non-fiction - along with students at the University of Iowa and local residents of Iowa, share world literature and culture through readings, stage performances, and film screenings throughout the program. Thanks to this, Iowa City, located about four hours from the nearest major city, was designated as the first “UNESCO City of Literature” in North America in 2008.

## Writing down lowa in lowa



*Dictation*

Author Kim Yoo-Jin, who debuted in 2004 with the short story *The Language of Wolves* (Munhakdongne Publishing), and later published *Hideous Night* (Munhakdongne Publishing), *Summer* (Moonji Publishing), and *Average Tuning Practice* (Munhakdongne Publishing), recorded her journey during the IWP from August 21 to November 11, 2015, in her book *Dictation* (Nanda). Her story begins not with excitement, but with confusion and exhaustion, as a delayed flight caused her to miss her connection and arrive late to the program. Although there were enjoyable moments, she also candidly described the stress of writing in English.

“I don’t know why I have to suffer so much because of English,’ I said. Mari replied with a clear, untroubled expression. ‘Ask a translator for help. Why waste your time? You just have to write in Korean.’ She even suggested that

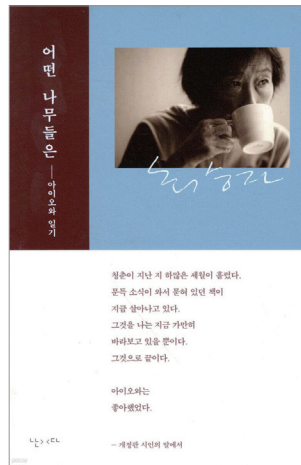
I should just run it through Google Translate if sending a Korean manuscript to a translator doesn't come easy. 'You don't have time for that. You need to write. In Korean.'"

- from *Dictation*

Following that advice – to find a translator - freed her, at least for a while, from the stress of English. But soon another kind of pressure appeared - the need to produce something meaningful. It was a feeling shared by many writers there. In such a vast country as the US, meeting writers from around the world inevitably brought both stimulation and inspiration. The limited time in an unfamiliar space also played a part. She must have not wanted to miss such rare opportunities and experiences.

### **Homesickness in Iowa**

Poet Choi Seung-Ja, one of the leading poets in the Korean literary circle in the 1990s, was also an IWP participant. In 1994, only five years after Korea lifted its restrictions on overseas travel, she boarded a plane to Iowa. To her, the US inevitably felt like another world, because at that time, when communication technology and media were not as developed as they are now, it was difficult to obtain information about the country. For the author, whose knowledge of the country had been limited to fragmentary images and hearsay, her experiences in Iowa became unforgettable memories. In particular, the special memories of meeting people



*Some Trees*

who spoke the same mother tongue in an unfamiliar place are recorded in *Some Trees* (Nanda).

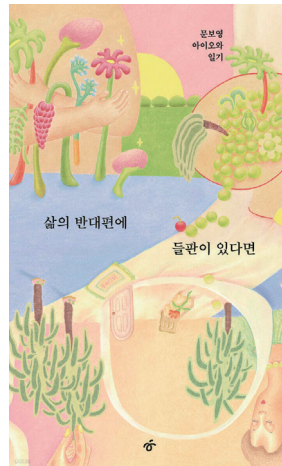
“Was it the mention of ‘a poet from my homeland’ that suddenly brought that nostalgic look to their faces? Probably not. Some trees, they say, yearn for the sea and its salt air, and so they grow bent toward it - toward the sea, no matter how far away it may be. Those were the trees that came to my mind.”

- from *Some Trees*

Having come without her familiar word processor (an electronic typewriter), Choi sought help from the local Korean church to install a Korean-language program on her new laptop. There, she saw on the faces of the church members who looked at her, “expressions filled with a kind of nostalgia.” It was a reflection

on meeting her fellow Koreans in the distant land of Iowa, in the US. For readers familiar with her poetry collections of the 1990s - *Love of This Age* (Moonji Publishing) and *Merry Diary* (Moonji Publishing) - which were often described as destructive and unconventional, the emotional, tender side she reveals in this book will feel new.

### Poetry reborn through translation



*If the Other Side of Life is a Field: An Iowa Diary*

Poet Moon Bo-Young, who debuted in 2016, calls herself a “playful poet.” Worlds of fantasy and online games often serve as the backdrop for her poems. She actively interacts with readers through social media and has been making video “vlogs” as well. She also stands out for her exceptional planning and drive – she has been sending handwritten diaries by mail and publishing her own one-person literary magazine, *Moon Bo-Young: Everything Imaginable* (오만 가지 문보영). Within just a year of her debut,

she won the prestigious Kim Su-Young Literary Award, and her creative trajectory has been quite different from what most people imagine of a poet. Her experience at the IWP, too, was unlike that of other writers, as revealed in *If the Other Side of Life is a Field: An Iowa Diary* (Hankyoreh En).

“He had translated countless English books into Korean, but perhaps this was his first time translating Korean poems into English. He confessed how hard it was to find words with similar nuances, saying that perfect translation is nearly impossible. Reading his Iowa essays, one can sense how much effort he put into preserving the original text.”

- from *If the Other Side of Life is a Field: An Iowa Diary*

Poet Moon Bo-Young, who participated in the IWP, also faced the task of translating her own work into English. Yet, she accepted and even enjoyed the process, saying that “it was much more enjoyable than I expected.” Perhaps it was because, unlike poet and translator Choi Seung-Ja, who had taken part in the IWP before her, Moon openly admitted that her English skills “fell far short of the level required for translation.” She even confessed that translating her Korean poems into English felt like writing a prequel or a sequel - that she became more absorbed in the idea of “creating two versions of a poem with the same idea rather than simply translating it.” It was a moment when the act of translation became a new source of inspiration. Perhaps because



the experience was so special to her, Moon has since referred to herself, in various media, as both the “self-proclaimed and so-called ambassador of Iowa” and the “Iowa maniac.”

In 1918, William Lloyd Harding, the 22nd governor of Iowa, issued the Babel Proclamation, which strictly prohibited the use of any language other than English. Today, that same region hosts a thriving international writers’ residency program that welcomes participants from all over the world. Of course, one of the requirements for participating in the program is the ability to communicate in English. Yet, it is precisely for that reason, they say, that writers from all over the world come to realize in Iowa how precious the works they have created in their own native languages truly are. That is why they never forget their time, their companions, and the works they created in Iowa. On the vast land of Iowa, inspiration is growing alongside the grain.

## EXPORT CASE

---

# Jane Lawson, Publishing Director at Doubleday, Talks About Korean Literature

Interviewer: Kim Se-Na (CEO of Publilancer)

---

Just a decade ago, there was a prevailing belief that Korean literature could not be globalized because of linguistic and translational barriers. However, with the improvement of translation and global readers' growing eagerness for a wider range of stories, Korean content began to draw closer to them. It eventually settled in as its own genre under the name "K-content," now recognized worldwide. Korean literature, in particular, proved this trend with Han Kang's Nobel Prize in Literature. Yet, many Korean works remain undiscovered internationally. At the "2025 Copyright Export Support Program," organized by the Literature Translation Institute of Korea (LTI) this past September, we met Jane Lawson, publishing director at Doubleday, an imprint of Penguin Random House UK, and discussed Korean literature.



2025 Copyright Export Support Program

**Q — Could you please tell us about your career and the global literature that you have edited?**

Early on in my career as an editor, I published Chinese fiction. Some of the notable works I have published include those by Su Tong (蘇童), who was shortlisted for the International Booker Prize, and *The Fat Years* by Chan Koon Chung (陳冠中), which was banned in China. I also followed my mother's roots and published Latin American fiction. About ten years ago, at the Frankfurt Book Fair, I met a Japanese publisher and kept in touch over the years, and as a result, I published *The Travelling Cat Chronicles*. That book was a huge success, selling more than half a million copies worldwide. After that, I began to take an interest in Korean fiction. When I came across titles like *Dallergut Dream Department Store* (Sam & Parkers), I wondered why they hadn't yet been translated

and published. Then, through online networks, I came into contact with BC Agency and Jackie Yang, and subsequently signed several titles. More recently, I have been working closely with sub-agents such as the New River Literary Agency in London, and I am now actively running the East Asian program at Transworld, part of Penguin Random House.



Jane Lawson, publishing director at Doubleday

**Q — How would you define “good literature” as an editor?**

To me, good literature is ultimately a work that sets a strong example within its genre or field. A great story with historical depth and strong emotions that introduces readers to new cultures and worlds, while keeping them turning the pages, is certainly good literature. Books with believable characters that leave readers deeply moved can also be considered good. Above all, however, the best works are those that endure - books that change how readers see the world and expand their understanding of humanity.

Q — What kind of Korean literature are UK readers most interested in?

I am not entirely certain what UK readers specifically expect from Korean literature. However, thanks to Korean pop culture, younger generations view Korea as “cool.” During the COVID-19 pandemic, Gen Z spent a significant amount of time online, where they discovered K-dramas. This naturally led them to try reading Korean books. Even so, I don’t think they clearly know what constitutes a “Korean book that’s most Korean.”

What UK readers fundamentally look for are strong characters and compelling themes. What they find in Korean literature are universal human stories - family, food, good and evil - presented through a distinct and sophisticated aesthetic. For example, though it may sound like a cliché, Western readers often expect that a Korean novel with a female protagonist will deal with themes of alienation and resistance against patriarchal traditions.

Q — Deborah Smith, translator of Han Kang’s *The White Book* (Munhakdongne Publishing), once said that translating the Korean term “*han* (한; 恨)” as “grief” was a choice to make it accessible to English readers, but did not fully capture the nuance. Writer Han herself remarked that “translation is like following the shadow of the original,” pointing to both the loss and creation of new meaning across languages. What do you find most challenging when conveying Korean literature to English readers, and how do you address it?

Deborah Smith has described Korean as a language marked by ambiguity, repetition, and simplicity of style. In contrast, English

is a much more ornate language, one that values precision, concision, and lyricism. If a Korean work were translated very literally, staying strictly faithful to the original, it could easily come across to English readers as overly repetitive and monotonous. However, translators, especially those who are native English speakers and also writers themselves, reshape the work in a way that preserves the value of the original while adapting it to the precision, concision, and lyricism of English. This is exactly what Deborah Smith said she was doing, and Han Kang supported her in this view.

When I edit translations, I don't edit the original text - I edit the translation. When necessary, I discuss verbs or adjectives with the translator. If the original text has not been edited in Korea, it may contain a lot of repetition, and in that case, I sometimes reduce the repetition with the author's permission. But, when I edit a translation, I don't change the structure or flow of the book - I only look at it line by line, word by word. In contrast, when I edit an English manuscript, I work directly with the author on structure, development, and flow.

**Q — What is the first element that you look for when reviewing a Korean literary work at Doubleday?**

I look at two main criteria. The first is the same for any book, regardless of its culture - originality. A work has to move readers while also offering something new. This, along with the quality of

the writing, is the most important standard. The second is specific to Doubleday. Right now, the literary market is full of so-called “healing fiction,” and other editors within Penguin Random House have already secured many of those titles. But, I would rather like to discover something new, rather than following the trend.

So, what a publisher should emphasize in negotiations is originality and high concept. If a book can be summarized in three lines and it sounds distinctive and fresh, that would be a key strength. Whether the book is a bestseller at home or if it has won prizes is, of course, important as well. But, that is not everything. If a publisher believes that “this book is special,” and is convinced that it is of a really high quality, then that book has value. We are always looking for something different. It must always contain a new attempt.

**Q — What do you think are the genres or topics that will draw attention in the English-language market in the next 5 years? And, how might Korean literature stand out within those trends?**

Right now, publishers are looking for horror. This genre appeals to Gen Z readers who enjoy things that are strange and unfamiliar. Horror also has a well-defined readership, it is closely connected to media, and its readers are usually heavy readers. For publishers, it is a category where sales strategies are relatively straightforward. I also think that there will be more merging of genres. For example, healing fiction may combine with science fiction, murder thrillers

with fantasy, or horror with other elements. I think this trend will offer real opportunities for Korean literature as well. I believe Korean literature has already built a distinctive identity more clearly than any other culture. International publishers find it very compelling, and if this continues, there will be strong results. It's because there are already many active agents, and translation support is in place as well.

Finally, one more point I would like to add is a characteristic of Korean culture as a whole. Korea is deeply Korean yet highly Westernized. It absorbs global trends while maintaining its own identity. This makes it much easier for international publishers to understand and accept Korean works. I believe this is why Korean literature resonates so widely around the world.

**Q — Last but not least, please share a few words with the Korean publishing industry.**

We all think that we are indebted to the efforts of Korean publishers. Discovering, nurturing, and promoting authors for international publication is a remarkable endeavor. We are also grateful for the dedication invested in bringing Korean literature to global readers.

## ONE-LINER QUOTES

---

# The Harmony of Comforting Words and Images

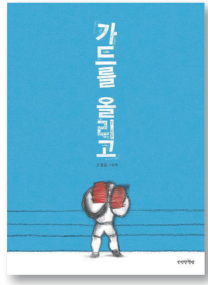
Middle School Teacher's Pick

Written by Kim Jun-Ho  
(middle school teacher, head of the Picture Book Teachers' Community)

---

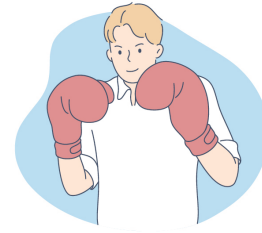
Kim Jun-Ho is a middle school teacher who reflects on life through picture books and meets children with them. He is also the head of the Picture Book Teachers' Community. Whenever life feels heavy, he turns to picture books for comfort and consolation, believing that a single picture book can make the world more beautiful. His picture books include *Good Morning* (Education and Practice Publishing Co.), *Pinch Runner* (BookGorae), *A Heart of Blue* (Education and Practice Publishing Co.), and *Open the Door* (BookGorae).

It is easy to think of a picture book as nothing more than words visualized in illustrations, but in fact, words and illustrations interact and create meanings. Of course, one can understand them separately, and the messages they deliver together can be interpreted in many different ways. That is why, if either the words



### *Keep Your Guard Up*

Written by Ko Jeong-Soon,  
published by Manmanbooks



Does the wind really blow at the top of the mountain?

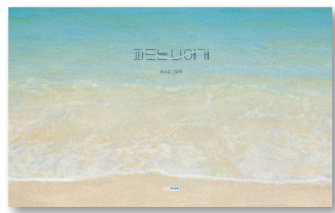
The wind blows,  
I raise my guard.

or the illustrations are not read properly, the full meaning of a picture book cannot be grasped.

Ko Jeong-Soon's *Keep Your Guard Up* is a picture book that most exquisitely captures this interaction between words and illustrations. The text tells the story of climbing a mountain. At first, the protagonist thinks the climb will be easy, but it gradually becomes harder and brings moments of wanting to give up. However, the character continues the ascent without surrender. The illustrations, on the other hand, depict a boxing match. The protagonist's fists in red gloves miss their opponent, while the opponent's punches keep landing. The once-confident figure disappears, replaced by scenes of stumbling, falling, and rising again. Even as sweat pours down like rain and the strength drains from his legs, the protagonist lifts his guard once more, ready to fight again.

As such, while the text speaks of climbing a mountain and the illustrations of a boxing match, the two come together as one,

naturally prompting us to reflect on our own lives. We see ourselves in the figure who falters before countless hardships at the start of something new. Just as the protagonist refuses to give up on either the climb or the fight, *Keep Your Guard Up* gives us the courage to rise again, even when life feels overwhelming.



### *The Waves Come to Me*

Written by Ko Jeong-Soon,  
published by Manmanbooks



Oh, you came.  
Come again next time.

A story comes to each reader differently, shaped by personal experience and emotion. And, picture books, in particular, carry an added resonance through their illustrations. A few years ago, when both my body and mind got weary, I went to my hometown, Jeju, and stayed in a café overlooking the sea. Watching the gentle waves calmed me. And not long after, I read *The Waves Come to Me* again. The first time reading it left me unmoved, but on that second reading, it touched me deeply.

The book tells the story of an exhausted and troubled protagonist who sets out for the sea with no plan. The sea, encountered without preparation, greets the protagonist warmly and offers comfort, saying, “Oh, you came.” Looking at the sea, the

protagonist finds solace for the heart. For me, the sea of Jeju is a place of rest, though I cannot always go there; whenever that is the case, opening this book brings me the same peace, as if I were looking at the Jeju sea itself.

Another charm of this picture book lies in its use of the physical qualities of a “book” itself. Beyond words and illustrations, picture books communicate meaning through their format, texture, and shape. *The Waves Come to Me* is long and horizontal, designed to be read by turning the pages upward, so that the form itself conveys the motion of the waves. For anyone exhausted and in need of rest, turning the pages of *The Waves Come to Me* will bring a sense of solace.

KNOWLEDGE

---

# The Frontline of K-Book Copyright Exports: Ten Years of the “Visiting Korean Book Fair”

Written by Jeong Kwan-Seong  
(Team Manager of K-Book Culture Communication Team at KPIPA)

---

The “Visiting Korean Book Fair (찾아가는 도서전)” is a project jointly hosted and organized by the Ministry of Culture, Sports, and Tourism (MCST) and the Publication Industry Promotion Agency of Korea (KPIPA) to reinforce the global competitiveness of Korean publishing content and promote the export of publications. Celebrating its 10th anniversary this year, the “Visiting Korean Book Fair” has participated in book fairs around the world, supporting copyright consultations and publication contracts for Korean literature, and serving as a stepping stone for the ongoing globalization of K-Literature. This article reflects on the past ten years of the “Visiting Korean Book Fair” - its activities and the significance it has built over the decade.

## **The Year 2025: Accelerating the advancement of Korean books into North America and Eastern Europe**

The year 2025 marked a decisive turning point for the global advancement of Korean publishing content. In September, the “Visiting Korean Book Fair in New York” was held as a strategic event targeting the North American market. The fair facilitated export consultations between 46 major North American publishers - including Penguin Random House, HarperCollins, and Simon & Schuster - and 15 Korean publishers, focusing on approximately 100 consigned titles. Substantial discussions took place regarding translation, publication, audiobook, and digital content rights, laying the foundation for K-Books’ entry into the North American market. This event went beyond simple consultations; through engagement with world-renowned literary agencies such as Trident Media Group and The Wylie Agency, it confirmed the potential for the global distribution of Korean literature. Digital content companies such as OverDrive and Recorded Books also participated, exploring collaboration opportunities in audiobooks and e-books.

In addition, the “Visiting Korean Book Fair in Eastern Europe” was held in Prague, Czech Republic, and Warsaw, Poland, in May. Korea was also selected as the Guest of Honor at the “2025 Warsaw International Book Fair,” the first Asian country to receive the honor. Through one-on-one consultations with 57 Eastern European publishers, the fair explored the potential for copyright

exports across a wide range of genres, including K-Literature, children's books, and graphic novels. The strong local interest is expected to lead to future contracts.



2025 Visiting Korean Book Fair in Taipei

## **From China to the world:**

### **The beginning of the “Visiting Korean Book Fair”**

The “Visiting Korean Book Fair” has established itself as a strategic platform for promoting K-Books and advancing Korean publishing content globally. It was first held in China in 2015 as Korea’s first attempt to overcome the limits of its domestic market, expand the scope of its publishing industry, and enhance profitability. Initially designed as a B2B business consultation program, the project aimed not at simple exhibitions, but at tangible copyright trades and content exports.

The participating group, consisting of representatives and editors

from Korean publishing houses, expanded opportunities for copyright trading and cultural exchange with large Chinese publishing groups. For publishers unable to attend in person, their consigned titles were introduced through agents designated by KPIPA. Initially, the fairs were held in cities such as Nanchang, Chongqing, and Nanjing, but later expanded beyond Asia to include Thailand, Taiwan, Vietnam, and Indonesia, as well as Europe, the Americas, and the Middle East. The consultation format, tailored to each country's publishing ecosystem, helped Korean publishers adapt quickly and present locally suitable content.

### **Ten years of achievements: The expansion of K-Books**

From 2015 to 2025, the “Visiting Korean Book Fair” has been held more than 50 times across 20 countries, recording a cumulative consultation value of approximately USD 51.2 million and a potential contract value of around USD 12.92 million. In 2024, the fairs held in Japan, Indonesia, and Spain reached record scale, with 49 companies from Korea and 108 from overseas participating. In its early years, the “Visiting Korean Book Fair” adopted a relatively modest approach, focusing primarily on China and Southeast Asia. In recent years, however, it has taken a far more proactive stance, broadening its scope to include Japan, Europe, North America, and the Middle East. These achievements extend beyond mere event hosting, as they have established an international network for the distribution of Korean publishing copyrights and created

genuine cooperation opportunities for international buyers by enabling tailored publishing content proposals for each country. Over the past three years, in particular, the diversification of genres has been striking, ranging from picture books, educational publications, and humanities titles to webtoons, essays, literature, graphic novels, and practical guides (lifestyle & hobbies, etc.). Expansion has also been vigorous, extending not only to translation and publication but also further into film adaptations, audiobooks, and digital content.

Moreover, many Korean authors have continued to achieve remarkable success across diverse fields, including literature, picture books, and children's literature. For example, author Han Kang received the Nobel Prize in Literature, numerous Korean picture book illustrators have won the Bologna Ragazzi Award, author Chung Bora was shortlisted for the International Booker Prize, and author Lee Geum-Yi was named a finalist for the Hans Christian Andersen Award. These continuous awards and nominations across multiple categories have further solidified the global credibility of the excellence of Korean publishing content. The dedication and know-how behind planning and operating the "Visiting Korean Book Fair" have aligned with this positive momentum, leading to tangible achievements.

## **International buyers comment on K-Books:**

### **“An excellent blend of sensibility and structure”**

Across the “Visiting Korean Book Fair” events, international buyers responded with genuine enthusiasm. At the New York fair, a Simon & Schuster representative overseeing Asian content commented, “Korean essays and children’s books display remarkable emotional depth and structural sophistication, making them highly appealing to North American readers.” Also, at the Prague fair, the editor-in-chief of Albatros Media, the Czech Republic’s largest publishing group, noted, “Korean children’s books are both educational and narratively engaging, giving them strong competitiveness in the Eastern European market.” Picture books and original stories for children, in particular, drew strong interest from local translators, leading to numerous requests for sample translations.

Meanwhile, the “Visiting Korean Book Fair in Jakarta” held in Indonesia generated explosive interest in webtoon-based content. A representative from a local media group stated, “Korean webtoons have outstanding character-driven storytelling and visual immersion, making them naturally adaptable for screen rights.” Indeed, several works were signed for video adaptation following the fair, demonstrating K-Books’ potential for expansion into multimedia. These reactions extended beyond favorable feedback, leading to actual contracts and collaborations. Buyers consistently noted three strengths of Korean content – sensibility,

structure, and expandability - while expressing interest in long-term partnerships.

### **Synergy with the “K-Book Copyright Market”:**

#### **Turning consultations into real contracts**

The “Visiting Korean Book Fair” operates in close connection with the “K-Book Copyright Market.” The “K-Book Copyright Market” provides a platform where buyers can directly review and negotiate translation, publication, and screen adaptation rights for the content introduced at the fairs, serving as a vital link between consultation and contract. Launched in 2018 as the 1st Seoul Book Business Fair, Korea’s first domestic B2B copyright consultation event, it has since evolved into the “K-Book Copyright Market,” expanding opportunities for business meetings ahead of the Seoul International Book Fair (SIBF). As the “Visiting Korean Book Fair” stabilized as an outbound strategy in 2018, the “K-Book Copyright Market” was developed as an inbound initiative. By 2025, it had grown into a robust event hosting 130 participants from 100 companies.

It has evolved beyond a simple trading platform into an integrated system that provides customized curation for buyers, sample translations of content, and post-contract local marketing support. Functioning as a one-stop solution, it offers foreign buyers the entire process, from discovery and consultation to contracting and distribution. Moving forward, it aims to enhance buyer

convenience through technological expansion, including AI-based content recommendations, automated delivery of multilingual translations, and post-contract connections with local distributors. It also plans to work with global publishers on joint curation projects, translation support funds, and marketing campaigns targeting local readers, all designed to reduce buyer risk and increase profitability.



2025 K-Book Copyright Market

### **Support system: Establishing the foundation for copyright trades**

KPIPA is continuing its efforts to provide and build foundational resources and platforms to facilitate successful copyright trades with international buyers. Among these, support for promotional materials is one of the most essential fundamental programs. Some of the projects consistently operated in this regard include

the sample translation support program, which supports translation of excerpts and key information for books targeted for copyright export; the portfolio support program, which assists publishers in producing book introduction portfolios; and the web-novel translation support program, which provides translated excerpts of web-novels.

In 2025, 449 projects from 251 publishers were selected through the sample translation support program, while the portfolio support program selects around 40 to 50 publishers each year to assist with foreign-language translation and production. These materials serve as key content resources for international buyers and are actively used not only at book fair venues but also on online platforms. In addition, through the K-Book platform ([www.kpipa.or.kr](http://www.kpipa.or.kr)) and the web-magazine *K-Book Trends*, KPIPA continues to spread information about major Korean authors, books, and publishing industry trends to the global market. This is a strategic approach that continuously exposes international buyers to information about Korean publications, helping the content feel more familiar and approachable when they encounter it at book fairs and other events.

### **Toward a sustainable framework for collaboration**

The world is captivated by Korean content these days. Books will be its next great phenomenon - a movement that is now accelerating. Despite past trials and errors, the steady growth of Korean

publishers and KPIPA's behind-the-scenes efforts to promote the overseas advancement of Korean books have led to today's achievements. The "Visiting Korean Book Fair" has evolved beyond a one-time event into a sustainable framework for collaboration. Through the establishment of long-term partnerships, the development of digital matchmaking platforms, and localized content strategies, KPIPA is creating an environment in which international buyers can continuously explore and sign contracts for Korean content.

Following the global success of K-Pop and K-Drama, K-Books are now drawing attention in the global market. The "Visiting Korean Book Fair" and the "K-Book Copyright Market" have established themselves as gateways offering new opportunities for collaboration with international publishers and agencies. Now is the perfect time to join K-Books on their journey. The pinnacle of Korea's dynamic culture – K-Books - will soon be enjoyed by global citizens around the world.

## KOREAN PUBLISHERS

---

### Influential

A Content Company Adding Wisdom to the World

---

Wisdom and knowledge may be invisible and intangible, yet the content that carries them can take many forms and change the world. And such content always begins with “people” and returns to “people.” There is a company that delivers content through speech in lectures, through sight in books, and through sound in audiobooks to create a more positive world. Following is an interview with Influential, a company that brings readers the joy of reading while adding wisdom to the world.



Logo of Influential

It's a pleasure to have you with us on *K-Book Trends*. Could you please introduce “Influential” to our international readers?

Influential marked the beginning of its journey by launching Korea's first lecture business service in 2008. Later in 2013, it joined the publishing industry and became the first company in the field to attract project-based investment, releasing notable works such as *I Don't Wait for Tomorrow*.

In 2018, Influential successfully launched Welaa, an audiobook content platform, and secured series investments, laying the groundwork for long-term growth, while also leading the popularization and development of the Korean audiobook market. Guided by the mission of “Adding wisdom to the world through content,” the company's Lecture, Publishing, and Welaa Divisions work organically together to create powerful synergy.



*I Don't Wait for Tomorrow*

**You first began as Korea’s first lecture business, but later expanded into publishing and, later still, into digital platforms with the e-book and audiobook platform, Welaa. What prompted this expansion, and was there a particular goal behind it?**

Our publishing business officially began in January 2013. From the very start of our lecture business, we had been developing strategies for publishing bestsellers, which naturally led us to expand into books. Drawing on the expertise we gained from publishing a wide range of titles since then, we launched the audiobook platform “Welaa” to open a new path for the stagnant publishing industry. We wanted readers to experience, quite naturally, the feeling of “So, this too can become a book,” keeping pace with their increasingly diverse interests.

**In addition to the adult book brand “Influential,” you also run the children’s book brand “Booksground” and the Korean literature brand “Rabbit Hole,” both launched in 2023. What messages or stories does each brand aim to share with the world?**

At Influential, we believe in the power of content. Through influential content, we strive to share wisdom and create a more positive world. Booksground, our children’s book brand, literally means “a playground of books.” It aims to provide high-quality content, where fun and learning come together, allowing children to experience the joy of reading naturally.

Rabbit Hole, a Korean genre fiction brand, takes its name from *Alice's Adventures in Wonderland*, in which the rabbit hole leads Alice into a world of adventure. Likewise, Rabbit Hole aims to guide readers into fresh and unfamiliar fictional worlds. We hope readers will explore new stories through Rabbit Hole and find courage and hope in the process.



Logos of Booksground and Rabbit Hole

**Influential is also known for publishing numerous bestsellers. Kim Cho-Yeop's new work, *Two-sided Seashell*, became a bestseller immediately upon release. What is Influential's secret to publishing so many bestsellers?**

Yes, Influential has released a wide array of bestsellers, including international titles such as *The Courage to Be Disliked* by Koga Fumitake and Kishimi Ichiro, *The Midnight Library* by Matt Haig, *The Psychology of Money* by Morgan Housel, and *Pachinko* by Min Jin Lee, as well as domestic hits like *Good Insight* and *Inner Communications*.

We carefully select books that have the potential to reach a broad audience from the planning stage. For each title, we set both short-term and contract-period sales goals as high as possible, then

conduct systematic promotion and thoughtful marketing for every single book we release. As mentioned earlier, Influential values the “power of change” above all else. In every stage of planning and promotion, we repeatedly ask ourselves one question: “Would I recommend this book to someone else?”



*Two-sided Seashell; Inner Communications*

Influential has also been very active in exporting its titles. *Cursed Bunny* by Chung Bora has been sold to 17 countries and was even shortlisted for the 2022 International Booker Prize. In addition, a wide range of titles, including *When Life Needs Math* by Kim Min-Young, *Shaker* by Lee Hee-Young, and *Pause in the Moment* by Park Sang-Young, have been translated and published overseas. Could you share some particularly memorable cases from the process of exporting your books, and how international readers have responded to them?

The most memorable book for us was *Inner Communications*. The rights for this title have been sold to four countries - Taiwan,



*Cursed Bunny; Shaker; Pause in the Moment*

China, Russia, and Vietnam. Spanning a massive 764 pages, the book is so thick that it is affectionately nicknamed a “brick book” in Korea. While the book really deals with a broad and in-depth exploration of mental strength, such “brick books” usually make publishers hesitant during the rights export process due to their sheer volume. Nevertheless, many overseas publishers took notice of the originality and depth unique to *Inner Communications*, and as a result, the book was successfully exported to the four countries. This experience holds great significance for us. Looking ahead, we hope to take this further by entering the English-speaking market and sharing the book’s value with even more readers around the world.

- \* *K-Book Trends* Vol. 47 – Go to the interview with writer Chung Bora
- \* *K-Book Trends* Vol. 31 – Go to the interview with writer Lee Hee-Young
- \* *K-Book Trends* Vol. 48 – Go to the interview with writer Park Sang-Young

Earlier this year, Welaa exclusively released *My First Summer, Wanju* as part of the “Audio Novel (듣는 소설)” project in collaboration with actor Park Jung-Min’s publishing company MUZE. The title quickly became a bestseller and won the hearts of listeners. Since then, have you noticed any changes or growing interest in audiobooks? And could you please tell us about any upcoming “Audio Novel” projects?

Many people experienced an audiobook for the first time with *My First Summer, Wanju*. Responses such as “It offers a completely different kind of immersion from reading,” and “It’s a novel best enjoyed as an audiobook,” poured in. When we ran the audiobook experience zone for *My First Summer, Wanju*, at the Seoul International Book Fair (SIBF) this year, we received enthusiastic responses from visitors of all ages and genders. The “Audio Novel” project will continue, though it is still too early to reveal specific titles. Please look forward to future releases.



*My First Summer, Wanju*

**Even when the content is the same, readers' responses can differ depending on whether it is a print book, an e-book, or an audiobook. What are some of the differences, and what do successful e-books or audiobooks tend to have in common?**

E-books offer great portability and accessibility anytime, anywhere, while audiobooks allow readers to enjoy books even while commuting or doing other activities. Thanks to these strengths, even lengthy works can be delivered to readers without overwhelming them. That's what makes e-books and audiobooks appealing. Interestingly, the most popular titles in digital formats tend to be "large-scale" works - works with substantial or weighty content that may feel a bit overwhelming to read in print. Such titles, however, can be enjoyed much more comfortably as e-books or audiobooks.

**Lectures and publishing alike seem to center around "people." Influential collaborates with many prominent figures, including world-renowned mechanical engineer and roboticist Professor Dennis Hong, as well as leading writers and speakers. What is your secret to maintaining such long-term partnerships with many people?**

We believe Influential's greatest strength lies in its people. Every member of our divisions is a seasoned professional in their field, sharing a fearless drive to take on challenges and explore new markets. Above all, we value trust and respect, allowing each

person's expertise to shine while fostering an environment where creativity and lectures alike can produce their best results. So, we believe this is precisely what has enabled Influential to collaborate with so many people over a long period of time, creating powerful synergy and lasting influence.

“The strong will to take on challenges and explore new markets is what creates powerful synergy and influence.”

**Is there a representative Korean title from Influential that you would especially recommend to international readers, even though it has not yet been translated or published overseas?**

We would especially like to recommend *The Gourmet Detective*, published by Rabbit Hole in July this year. Based on the script that won MBC's 2021 Drama Script Competition, the novel reflects the growing global interest in Korean pop culture - much like Netflix's



*The Gourmet Detective*

“K-Pop Demon Hunters” or JC Media’s web-novel, *Surviving as the Tyrant’s Chef*, which was recently adapted into the drama “Tyrant Chef.”

*The Gourmet Detective* re-interprets the historical figure Heo Kyun from the Joseon Dynasty as a “gourmet detective.” The story delves into Korean cuisine and culture with fascination, blending mystery with an easy, lively rhythm. It also drew significant attention from international publishers at the recent copyright trade event and is now set to be adapted into a drama.

**We look forward to Influential’s continued growth as a company that expands the boundaries of knowledge and content. Could you please share your plans or vision for the future?**

Influential will continue to focus on broadening the horizons of reading and learning. The Publishing Division, which has established itself as a comprehensive publishing house, aims to continue releasing a stable lineup of both bestsellers and steady sellers. At the same time, the children’s brand, Booksground, plans to focus its capabilities on developing original content and characters. In addition, through Rabbit Hole, we plan to actively discover new writers and showcase their potential and appeal more broadly in both domestic and international publishing markets. The Welaa Division will combine its 8-year know-how of audiobook production with AI technology to offer a more advanced reading experience and redefine what an audiobook can be.

## KOREAN AUTHORS

---

### Writer Cho Ye-Eun

#### New Stories Found in an Imperfect Reality

---

People are drawn to different charms, but freshness and entertainment are universally appealing. Writer Cho Ye-Eun, regarded as one of the “next generation of Korean literature,” says she finds inspiration in complex realities and empty spaces. The following is an interview with writer Cho Ye-Eun, who weaves new and entertaining stories from an imperfect reality with her singular imagination.

It’s an honor to have you with us on *K-Book Trends*. Please say hello to our readers with a brief introduction of yourself.

Hello, I’m novelist Cho Ye-Eun. I write across a wide range of genres – SF (science fiction), horror, fantasy, thriller, and mystery - always striving to make stories that are fun to read.



You made your debut in 2016 with the short story, *Overlap Knife, Knife*, which won the 2nd Time-Leap Fiction Contest hosted by Goldenbough Books. The story, a time-slip tale about saving a loved one, was later adapted into an episode of the 2023 KBS Drama Special series. Could you tell us what inspired you to combine SF and thriller elements for your debut work?

I simply wanted to write an “entertaining story.” The theme of the contest happened to be “time leap,” so I wanted to write a story where readers could feel the pure thrill of the genre. I always write from a reader’s point of view, asking myself what kind of story would truly draw them in. I was lucky that many people enjoyed it, and thrilled to see it adapted for television.



Poster of “Overlap Knife, Knife” aired on KBS Drama Special

Your first full-length novel, *Shift* (Vookda), won the grand prize at the 4th Kyobo Book Centre Story Contest. You moved on to writing a full-length novel right after your short story - wasn't that challenging? Also, the concept of a character who can “transfer pain” is quite intriguing. How did that idea come about?

To put it simply, I was brave because I didn't know better. (Laughs) If I had majored in literature or learned to write formally, I probably wouldn't have dared to attempt it. I just wanted to write something enjoyable to read. Winning the contest with my short story, *Overlap Knife, Knife* gave me confidence, and naturally, I started thinking about writing a full-length novel. At the time, the prize money for full-length novels was also higher. I didn't really have much hesitation or fear about writing a full-length one.

The idea for the special ability in *Shift* came from a conversation I overheard between some elderly people in an elevator while visiting my father in the hospital. When a family member is sick, people often say things like, “I wish I could take their pain

instead.” The story began with that simple thought.



*Shift*

*The Massacre in New Seoul Park* (Safehouse) has a distinctive title. Including your debut work, *Overlap Knife, Knife*, as well as short story collections like *Cocktail, Love, Zombies* (Safehouse), and *The Village of Stitched Eyes* (Jaeum & Moeum Publishing), many of your titles spark curiosity. Is there anything in particular you pay attention to when deciding on a title?

Yes, I intentionally choose eye-catching titles. In particular, for *The Massacre in New Seoul Park*, I wanted to make a strong impression because it was being published by a new press with a debut author like me. Of course, the most important thing is that the title reflects the story well.

I usually decide on titles after finishing the manuscript, choosing from several candidates. Sometimes they come to me naturally while writing. As I try to choose titles that reflect the atmosphere

and worldview of each story, I suppose that's why many of them turned out rather distinctive. I plan to keep naming my works that way. Just as I pay close attention to titles and covers when I pick books, I believe readers also respond to the feeling a title gives.



*The Massacre in New Seoul Park; The Village of Stitched Eyes*

*Tropical Night* (Hankyoreh En) is a collection of horror-thriller short stories that are both humorous and endearing. Dealing with seemingly mismatched elements like “humor and horror” or “love and thriller” together seems to reflect your affection for genre fiction. When did you first become interested in these genres?

I think I have been drawn to them instinctively since childhood. I naturally read and watched horror and thriller stories. It happened to be around the time when horror films like “Ring” and “Ju-On: The Grudge” were big hits, and countless B-grade horror movies were coming out. The comics I loved also carried that end-of-the-century mood. Growing up with those kinds of works definitely

shaped my tastes. More than anything, I love “interesting and new” stories, regardless of genre. So, when I explore unfamiliar emotions within myself, horror feels like the right medium, and I also enjoy blending seemingly mismatched elements across genres.



*Tropical Night*

Your stories often reference “dystopia,” dealing with issues such as stalking, women’s rights, cults, and the climate crisis. Are you particularly interested in social issues? Do you personally see the world today as dystopian?

Yes, I think our reality is completely dystopian. Sometimes I even feel scared by how dystopian the world has become. This naturally makes me more aware of social issues. After all, these are realities shared by everyone living in this era - including myself. So, it’s only natural that traces of these issues appear in my writing. Yet, as a writer who connects the real and the imagined, I try to plant humor and fantasy within it.



*The Massacre in New Seoul Park* was translated into English, while *Tropical Night* and *Cocktail, Love, Zombies* were translated into Chinese. How have international readers responded? Is there any work of yours that hasn't yet been translated or published overseas, but you would like to see introduced abroad?



*Cocktail, Love, Zombies; The Ghost of the Jeoksan-gaok*

I haven't had many chances to hear reactions directly from overseas readers. But, I did hear that *Cocktail, Love, Zombies* received great

attention in China due to rising interest in feminism at the time. As for the English edition of *The Massacre in New Seoul Park*, I was told that many readers were drawn to it by the title alone.

The work I would most like to introduce abroad is *The Ghost of the Jeoksan-gaok* (Hyundae Munhak). I would love to share it with a wider audience, as it's a work that stays true to the pleasures and conventions of genre fiction.

It is said that your hometown of Gunsan served as inspiration for *Fins Inside the Mouth* (Hankyoreh En) and *The Ghost of the Jeoksan-gaok*. How did Gunsan influence these works?

I really love my hometown, Gunsan - first of all, for the food! (Laughs) When I was in middle and high school, Gunsan still had many abandoned buildings. The area that is now a popular modern-history tourist district was full of ruins back then. My school was in the old downtown area, and my home was in the newer district,



*Fins Inside the Mouth*

so I commuted between contrasting spaces every day. Naturally, empty spaces caught my eye. I'm deeply inspired by space, and I think my imagination grew from wanting to fill old houses and ruins with stories. Even the eerie, sticky sea breeze of the West Sea that I encountered during night walks with friends stimulated my sensibility. I have heard that visitors to the Gunsan Book Fair also said the city's desolate atmosphere sparks their imagination.

You have consistently released short stories, full-length novels, anthologies, and serials since your debut. What has kept you writing so steadily?

I think it is the anxiety that my energy might run out someday. I always think, "I should write as much as I can while I still have the strength." At the same time, I think the biggest reason is that I genuinely love stories themselves. I still have a strong desire to keep writing.

"I keep wanting to write simply because I love stories themselves."

According to YES24, readers voted you as one of "Korea's most promising young authors," placing you third in 2024 and first this year. Why do you think readers continue to look forward to your work? And, do you ever feel any pressure from those expectations?

I'm simply happy that it means more readers are coming to enjoy my stories. I think it's because they are drawn to the sense

of “newness” my stories offer. To me, newness means “looking forward to what comes next.” When readers encounter something fresh and exciting, they start wondering, “What kind of story will the writer write next?” Thankfully, I don’t feel too much pressure from those expectations just yet.

You also worked on the storytelling for K-pop boy group SEVENTEEN’s single album “This Man,” featuring members Jeonghan and Wonwoo. You also participated in the audiobook version of *The Ghost of the Jeoksan-gaok*. What were those new experiences like?

Both were such enjoyable experiences. Writing a novel involves wrestling with the draft alone until it is done. In contrast, these collaborations involved communicating with many people and seeing my work reborn with visual beauty through the eyes of other artists. It was almost awe-inspiring. The audiobook gave me a similar feeling. Even though it was my own story, hearing it read aloud felt unfamiliar. I happened to be a bit exhausted from continuous writing at the time, and the experience recharged my energy and deepened my love for the creative process.

Are you currently preparing any new work?

I plan to release a full-length novel next year. I also have a completed draft of an occult story about demons and human desires - I’m not sure when it will be published, but I want to refine it carefully. I also hope to bring my ongoing cult-themed series, *The Believers of the*

*Green Cliff*, serialized on Millie Seojae, to a satisfying close.

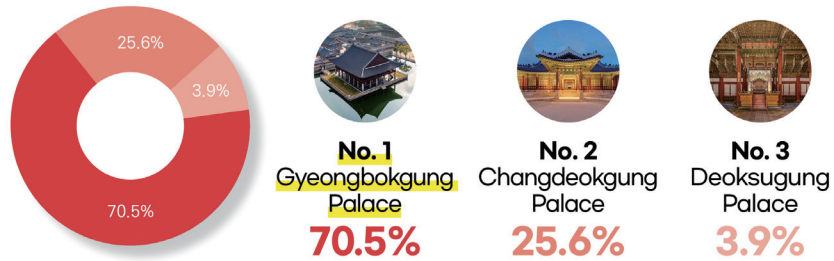
Last but not least, could you please share any personal goals or wishes beyond your writing?

I wouldn't say I'm a workaholic, but whenever I get asked this question, I realize how few hobbies I have. One goal is to get my driver's license. I would also love to try a temple stay. I have long wanted to visit a temple deep in the mountains, but I haven't managed to go for years - probably because I don't have a driver's license. So, first things first: I'd better get that license! (Laughs)

## IMAGE OF K-BOOK

## The Story of the Animals Guarding *Gyeongbokgung Palace*

### Q. Which Palace Represents Korea?



At the heart of Seoul, behind *Gwanghwamun Gate*, stands the palace that best represents Korea - *Gyeongbokgung Palace*. Built by King Taejo, founder of the Joseon Dynasty, it was the dynasty's first royal palace and the political center of the nation. Its name, meaning "to embrace great blessings," embodies the king's wish for the country's prosperity and his people's well-being. Although it was destroyed during the Imjin War in the 16th century and later reconstructed in the late 19th century, the palace holds the scars and memories of Korea's turbulent history.

After hanbok was chosen as the most impressive Korean fashion item in the previous issue, this month's *K-Book Trends* voting event



*Gyeonghoeru Pavilion (慶會樓) in Gyeongbokgung Palace (景福宮),  
Korea's most iconic royal palace*

chose *Gyeongbokgung Palace* as the No. 1 palace representing Korea. Yet, many visitors remain unaware of the architectural significance and the hidden presence of various guardian animals within its grounds. More than a hundred animals - including *Haechi* (a mythical creature that distinguishes good from evil) that protects the palace, *bonghwang* (a mythological bird symbolizing luck and goodness, similar to the phoenix), and dragons - are hidden throughout the palace to guard it.

This month's featured title, *Korean Royal Palace: Gyeongbokgung (Wisdom House)*, is a historical fantasy novel set in the palace itself, centering on 73 animals hidden beneath bridges, at the edges of eaves, deep within ceilings, and along chimneys and stone walls. Among them are *Haechi*, who bites the unjust; a dragon with its mouth open to hold back fire by containing water; *cheonrok* (天祿), a unicorn-lion whose horn radiates five-colored light to ward off evil; and a giraffe and elephant guarding



Korean Royal Palace: Gyeongbokgung

*Gyeonghoeru Pavilion* as symbols of peace and prosperity. Each creature carries its own meaning depending on its position and form. For instance, after the palace was rebuilt, a bronze dragon statue was placed in the pond at *Hyangwonjeong* (香遠亭) to ensure it would never again be engulfed by flames, while fish-shaped *tosu* (decorative roof tile) symbolizing fertility, were affixed to the eaves of *Gangnyeongjeon Hall*, the king's residence, to wish for the royal family's prosperity.

In addition, the book enhances the reading experience with delicate illustrations that capture the animals' subtle expressions and movements, alongside detailed visual depictions of the palace's architecture, layout, and structures. Most notably, by weaving mystery elements into the stories behind the buildings and their guardian animals, it transforms historical events that might otherwise feel rigid, into vivid, engaging narratives - inviting readers to understand them more clearly and to feel their cultural

value and meaning more deeply. Through *Gyeongbokgung Palace* and its hidden animals, readers are encouraged to imagine the philosophy and ideals of the Joseon era and the beauty of the royal palace - to long for another walk through its courtyards and to look at *Gyeongbokgung Palace* anew, enriched by what they have learned.

» Go to the voting event for the next issue

## LET'S TRY

---

# A Small Habit That Awakens Your Face

### 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!

### *The Miracle with Gua Sha For Facial*

– Written by Song Jin-hee, published by Brave Kkachi Publishers



With just one “*gua sha*,” your face can come alive – your glow, your mood, and even your energy!

In today's world, "diet" has become more than a quest for losing weight. It's a lifestyle, a way to take care of yourself and become visually fit as well, inside and out. However, strict diets and gym routines can be tough to keep up with, as they require a significant amount of time and energy. That's why this small tool, a simple *gua sha*, can give you results that go beyond what diet and exercise alone can do.

*The Miracle with Gua Sha For Facial*, featured in this month's issue, offers detailed facial *gua sha* techniques that anyone can



		CONTENT
<p>004 프롤로그 005 4주 완결 괄사 체크표</p> <p><b>PART 1</b> <b>기적의 턱선 괄사 따라 하기</b></p> <p>008 준비운동</p> <p>010 왼쪽 손바닥 · 턱밑과 턱 사이 · 턱밑 자극 · 턱밑 운동 방법 · 손목 휘둘러 운동</p> <p>014 DIET UP · 턱선 운동 순서 &amp; 단계, 자극 위치 · 턱선 운동 1주 · 턱선 운동 2주 · 턱선 단계 부연</p> <p>020 DIET BOOSTER · 손목으로 턱선 · 손목으로 턱선 운동 목적 · 단계 별도 설명 부연</p> <p>026 마무리 스킨케어</p>	<p><b>PART 2</b> <b>기적의 턱선 괄사 따라 하기</b></p> <p>030 준비운동</p> <p>032 오른쪽 손바닥 · 턱밑과 턱 사이 · 턱밑 자극 · 턱밑 운동 방법 · 손목 휘둘러 운동</p> <p>036 DIET UP · 턱선 운동 순서 &amp; 단계, 자극 위치 · 턱선 운동 1주 · 턱선 운동 2주 · 턱선 단계 부연</p> <p>042 DIET BOOSTER · 손목으로 턱선 · 손목으로 턱선 운동 목적 · 단계 별도 설명 부연</p> <p>048 마무리 스킨케어</p>	<p><b>PART 3</b> <b>기적의 턱선 괄사 따라 하기</b></p> <p>052 준비운동</p> <p>054 왼쪽 손바닥 · 턱밑과 턱 사이 · 턱밑 자극 · 턱밑 운동 방법 · 손목 휘둘러 운동</p> <p>058 DIET UP · 턱선 운동 순서 &amp; 단계, 자극 위치 · 턱선 운동 1주 · 턱선 운동 2주 · 턱선 단계 부연</p> <p>064 DIET BOOSTER · 손목으로 턱선 · 손목으로 턱선 운동 목적 · 단계 별도 설명 부연</p> <p>070 마무리 스킨케어</p>

follow. Our bodies send signals, such as swelling, headaches, or loss of concentration, when posture is poor or stress builds up, indicating stagnation in blood flow and energy within our body. Emphasizing the importance of “circulation routines,” the book provides specific *gua sha* methods for areas such as the jawline, ears, temples, and scalp. Following the author’s guidance can help release tension in the jaw muscles for a sharper facial line, improve upper-body lymph flow, and ease fatigue or headaches. The book also includes a “4-Week *Gua Sha* Routine” to help readers develop a daily massage habit. The author notes that what matters most is not carving out long sessions, but simply “waking up your face with a *gua sha* whenever your hand reaches for it.” In other words, a small daily habit can transform your facial circulation, changing not just your facial expressions, but also the way your whole body feels. Through *gua sha* care, you will be able to ease tension in your face as well as the tightness that builds up inside your mind.

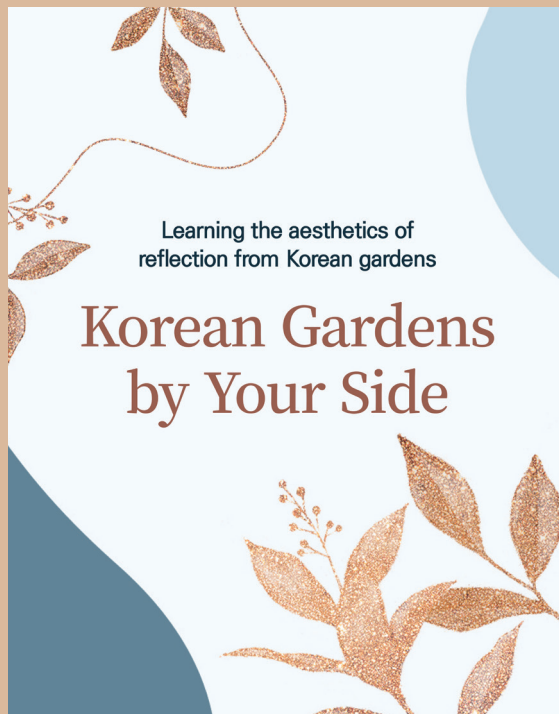
[»» Go To Article](#)


## NEW BOOKS

---

Learning the aesthetics of reflection from Korean gardens

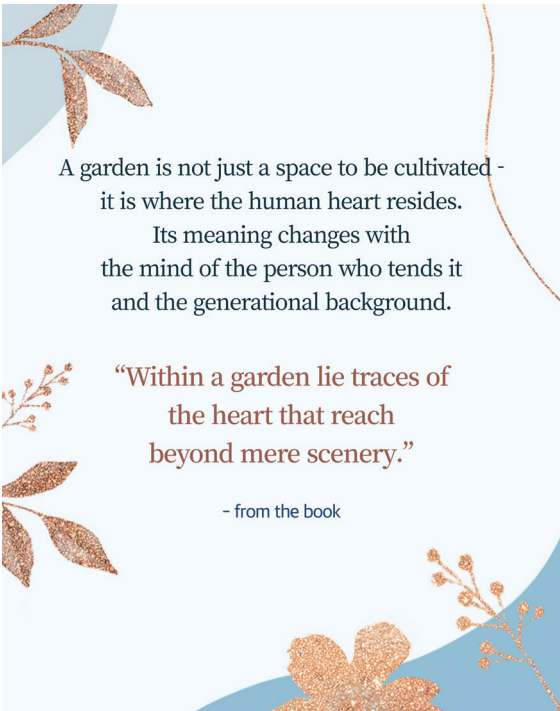
# Korean Gardens by Your Side





When we think of a garden,  
we often imagine a well-tended flower bed  
or a space where trees are neatly planted.

However,  
only by stepping outside that narrow frame  
can we truly begin to encounter  
the diverse faces of the Korean garden.



A garden is not just a space to be cultivated -  
it is where the human heart resides.

Its meaning changes with  
the mind of the person who tends it  
and the generational background.

“Within a garden lie traces of  
the heart that reach  
beyond mere scenery.”

- from the book

Just as we can understand why Yoon Seon-Do,  
disheartened by the world that failed  
to recognize him,  
built a lavish garden at *Seyeonjeong*  
on Bogildo Island,  
and how the small gate and modest pond  
of Toegye Yi Hwang's *Dosan Seodang* in Andong  
reflect his humility -

every stone, tree,  
and stream in a garden  
reflects a person's thoughts  
and philosophy.

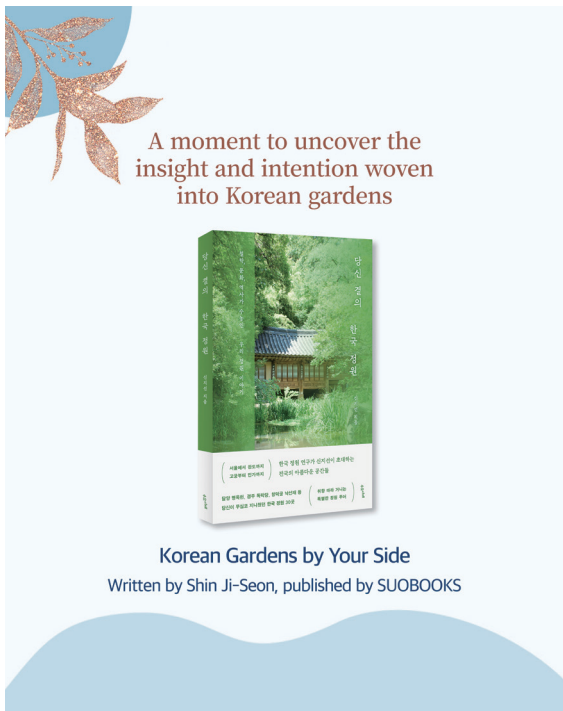
Author Shin Ji-Seon,  
a National Heritage Maintenance Engineer  
and head of "Wolharang,"  
a leading institute in Korean garden culture,  
introduces 30 sites that we might have passed by  
without realizing they were gardens.

She explains each garden's composition  
and meaning, its historical background,  
and its unique characteristics,  
and invites readers to experience, indirectly,  
the lives of those who once  
cherished these spaces.

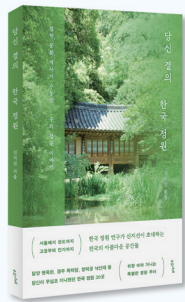


This book is a kind of guide to understanding the stories of people within spaces, and the history and culture of Korea,

and also, a book that encourages readers to wander slowly through the changing beauty of gardens as they transform with the seasons, the weather, and time itself.



A moment to uncover the insight and intention woven into Korean gardens



**Korean Gardens by Your Side**  
Written by Shin Ji-Seon, published by SUOBOOKS

**BEST SELLERS**

---

## Greeting Autumn After a Long *Chuseok* Holiday

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

---

In early October, Korea observed *Chuseok*, one of its two major traditional holidays alongside *Seollal* (Lunar New Year). This year's *Chuseok* was unusually long, as National Foundation Day and Hangeul Day followed one after another, giving people almost ten days off. The lingering summer heat extended into early October, but after days of rain during the *Chuseok* period, cooler air finally arrived, marking the true beginning of autumn. With long rest and steady rain, readers naturally turned their attention to books - befitting the season often called "the season of reading."


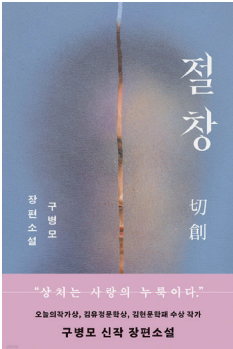
The bestseller list for the second week of October reflected the approaching year's end. *Trend Korea 2026* took the No. 1 spot, followed by *Money Trend 2026* at No. 4. As the year closes, readers once again show their characteristic diligence - preparing for the trends and changes of the coming year even before this one ends. Also, author Koo Byung-Mo, beloved for *The Old Woman with the*

*Knife* (Wisdom House) and *The Boy with Gills* (Wisdom House), saw her new full-length novel, *Cutting Wound* (Munhakdongne Publishing), soar to No. 2 shortly after its September release. The title, meaning “a wound made by a sharp cut,” follows a woman who can read others’ emotions by touching their wounds, and is a gripping story that quickly captured readers’ attention. Meanwhile, *Common Siblings 20*, part of the comic book series by the YouTuber “Common Siblings,” entered the chart at No. 8 with a collection of episodes crafted to match children’s sense of humor. Also, *Dark Psychology*, *Park Gom-Hee’s Lesson on Getting Rich on Annuities*, and *Honmono* all remained firmly within the Top 10 despite minor shifts in rank. Newly joining the list was *Dignity of Adults* by Choi Seo-Young, who became a bestseller in 2022 with *To You, Who is Bound to Succeed* (Book Romance). Her latest book emphasizes that true adulthood is not defined by age, but by the integrity with which one faces life.

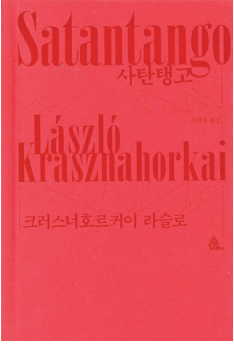

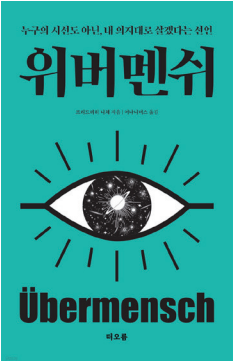
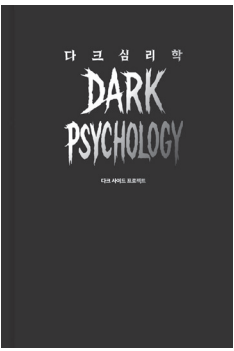
In the arts and popular culture category, *Korean Art History for All* by Yoo Hong-Joon, art historian and director of the National Museum of Korea, claimed the top spot. The National Museum of Korea ranks 6th worldwide and 1st in Asia in annual visitors, reflecting its growing global recognition. The book’s success suggests a rising interest among Koreans in the globalization of their country’s cultural heritage. Also in the category, *Time to Read Classical Music* and *Halmi Goes to an Art Museum*, guides for appreciating classical music and visual art, ranked No. 2

and 4, respectively. At No. 3 was the screenplay of the hit drama “Tyrant’s Chef;” which has gained widespread popularity overseas, while at No. 5 was also the screenplay of “Decision to Leave” by director Park Chan-Wook, who won Best Director at the Cannes Film Festival. Readers seemed to embrace the long holiday and the arrival of autumn by returning to the arts – art, music, drama, film, and all - they once enjoyed through sight and sound, now savoring them once more through the pages of books.

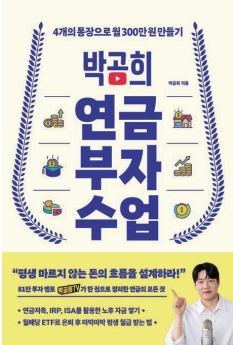
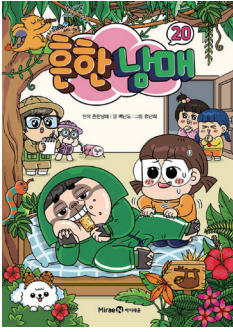

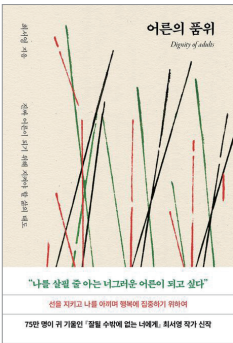
\* The rank of bestsellers below was organized after integrating domestic bestsellers in the second week of October from the three biggest online bookstores in Korea – Kyobo Book Centre, Aladin, and Yes 24.

Top 10 bestsellers for the 2nd week of October		
1		<p><i><u>Trend Korea 2026</u></i></p> <p>Author   Kim Nan-Do and 11 others            Publisher   Mirae Books            Genre   Business</p>
2		<p><i><u>Cutting Wound</u></i></p> <p>Author   Koo Byung-Mo            Publisher   Munhakdongne Publishing            Genre   Fiction</p>



Top 10 bestsellers for the 2nd week of October

3		<p><b><u>Satantango</u></b></p> <p>Author   László Krasznahorkai          Publisher   Alma Books          Genre   Fiction</p>
4		<p><b><u>Money Trend 2026</u></b></p> <p>Author   Kim Do-Yoon and 7 others          Publisher   Book Moment          Genre   Business</p>
5		<p><b><u>Übermensch</u></b></p> <p>Author   Friedrich Nietzsche          Publisher   Rise Books          Genre   Philosophy</p>
6		<p><b><u>Dark Psychology</u></b></p> <p>Author   Dark Side Project          Publisher   Ascending          Genre   Psychology</p>

Top 10 bestsellers for the 2nd week of October

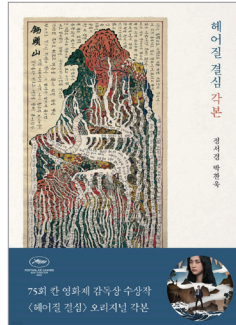
7		<p><b><i>Park Gom-Hee's Lesson on Getting Rich on Annuities</i></b></p> <p>Author   Park Gom-Hee          Publisher   Influential          Genre   Business</p>
8		<p><b><i>Common Siblings 20</i></b></p> <p>Author   Common Siblings (original),          Baek Nan-Do (text), Yoo Nan-Hee (illustration)          Publisher   Mirae N (I-Seum)          Genre   Children</p>
9		<p><b><i>Honmono</i></b></p> <p>Author   Sung Hae-Na          Publisher   Changbi Publishers          Genre   Fiction</p>
10		<p><b><i>Dignity of Adults</i></b></p> <p>Author   Choi Seo-Young          Publisher   Book Romance          Genre   Non-fiction</p>

Top 5 Art & Popular culture books for the 2nd week of October

<p>1</p>		<p><b><u>Korean Art History for All</u></b></p> <p>Author   Yoo Hong-Joon          Publisher   Nulwa</p>
<p>2</p>		<p><b><u>Time to Read Classical Music</u></b></p> <p>Author   Kim Ji-Hyeon          Publisher   The Quest</p>
<p>3</p>		<p><b><u>Tyrant's Chef: Screenplay Vol. 1, 2</u></b></p> <p>Author   fGRD          Publisher   Chungeoram Book</p>
<p>4</p>		<p><b><u>Halmi Goes to an Art Museum</u></b></p> <p>Author   Halmi          Publisher   The Quest</p>

Top 5 Art & Popular culture books for the 2nd week of October

5



*Decision to Leave: Screenplay*

Author | Jung Seo-Kyung, Park Chan-Wook  
Publisher | Eulyoo Publishing

## #K-BOOK

---

## #Memory

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

---

#### *Your Garden*

#### 1. Publication Details

**Title** | Your Garden

**Author** | Na Hyunjung

**Publisher** | Gloyeon

**Publication Date** | 2021-06-24

**ISBN** | 9788992704847

**No. of pages** | 58

**Dimensions** | 209×308



#### 2. Book Intro

Breathing a story into a dry, empty path.

A story of bricks in the city sidewalk, with varying shapes and colors. Although the author brings the sidewalk's life into a place, not of grand creation, but still just a simple path we walk on. Mundane things, a ball, a piece of grass, a cat, and a sewer cover are all things we usually see, but as the writer focuses on these objects, they become more than just objects, but characters with stories and life. The black-and-white pictures drawn with a scratchy pencil are like a potion that leads the reader on a story of imagination of the road more freely without being tied to the colors of reality.

[See more details >>](#)

## *Faces of the Night*

### 1. Publication Details

**Title** | Faces of the Night  
**Author** | Hwang Mogua  
**Publisher** | EAST-ASIA Publishing Co.  
**Publication Date** | 2020-06-10  
**ISBN** | 9791190090131  
**No. of pages** | 212  
**Dimensions** | 130×198



### 2. Book Intro

The author, who moved to Japan to become a manga artist, eventually returned to Korea and became a novelist. With the cheerful sensibility and imagination of a cartoonist, and the identity of a multi-cultural person who is both a Korean citizen and a permanent Japanese resident, the author breaks the boundaries between life and death, past and present, generations, and countries.

[See more details >>](#)

## *The Fragrance Shop that Sells Memories*

### 1. Publication Details

**Title** | The Fragrance Shop that Sells Memories  
**Author** | Kim Da-jeong; Shin Eunyeong  
**Publisher** | sowonnamu  
**Publication Date** | 2019-12-10  
**ISBN** | 9791170440147  
**No. of pages** | 116  
**Dimensions** | 173×220



### 2. Book Intro

K Fragrance Store that gives back lost memories!

*The Fragrance Shop that Sells Memories* is a children's story about Su-hyang, who gets a job at K Fragrance Shop to obtain a mysterious fragrance that brings

back memories, so that her grandmother who is suffering from dementia can use it. What's unique about the plot is that, unlike most children's books, this book focuses on "smell," not vision or sound, as it's fragrance that refreshes lost memories. Readers may discover the power of smells through the grandmother who vividly recalls precious memories, as well as Su-hyang's sweet love for her grandmother.

[See more details >>](#)

## *Ghost Hippocampus 247.30 Hz*

### 1. Publication Details

**Title** | Ghost Hippocampus 247.30 Hz

**Author** | Moon Mokha

**Publisher** | Arzaklivres

**Publication Date** | 2019-11-11

**ISBN** | 9791190394079

**No. of pages** | 3364

**Dimensions** | 137×197



### 2. Book Intro

Hippocampus is a general-purpose artificial intelligence (AI) that remembers and infers stimuli and information in the same manner that a human would perceive the world, and is also a container that can hold multiple AIs of different algorithms. It handles everything that is difficult for humans by adapting its body and answers to all questions from humans.

After suffering a disaster in space, Hippocampus takes a long look at the life of a woman, Lee Mi-jeong, whom he rescued decades ago. Mi-jeong, a reporter, is in a difficult court battle against a giant company over the sudden death of young people, and Hippocampus unexpectedly realizes that she has the answer to the unsolvable mission he received from HQ.

This is a love story told without the use of the word 'love' between an AI who goes crazy looking for an answer to an unanswerable question and a human who knows nothing else but to hold onto memories.

[See more details >>](#)

## *MISSING SWORD - please help find his toy*

### 1. Publication Details

Title | MISSING SWORD – please help find his toy

Author | Lee Juhee; Yoo Junjae

Publisher | Munhakdongne

Publication Date | 2019-09-11

ISBN | 9788954657631

No. of pages | 40

Dimensions | 200×254



### 2. Book Intro

On a sunny day, a thundering cry fills the air. Yeonwoo Jeong, the neighborhood's most avid playground lover, is bursting into tears. He says he only got to play with his new toy sword for a day when he lost it. Half worried and half curious, the town kids stand around Yeonwoo and begin to guess the sword's whereabouts. With quite serious looks, they also share their experiences of losing a treasure. We hear stories of how a grandmother knitted a long muffler that rings around the neck as many as three times, how a ducky doll had the scent of sweet candies, how a cat found in a parking lot was brought home and became a younger sister, how a game boy went out of order before the winner was decided, how there was a cousin to share every secret with, how there was a piggy bank that became heavier by the day, and how once there was a mom... These stories about precious people, about things that had been within the closest reach but are no longer there, and all the memories therein, unfold through nine different voices. Now, with perfect teamwork, the kids set out to make fliers for the missing sword. Although missing for just a day, the kids can all understand how precious the sword must have been for Yeonwoo. Will Yeonwoo be able to find his sword as everyone hopes? The kids don't let their friend suffer alone. Where will their touching and warm friendship lead them?

One day, author Yoo Junjae saw a flier for a missing toy sword, which sparked his idea for this story. When he saw the fliers posted around his apartment complex, he could picture children bustling and running in search of the sword, and he empathized with their desperate struggle to find it. At the time, Yoo was having a difficult time letting go of a family member who'd been enduring a long battle with illness. So, for the author, the flier capturing the kids' earnest wish came as a question of saying goodbye to someone or something precious. In this story, the

“sword” symbolizes “hurt,” beyond simply being a lost item. Yoo’s own child as well as the local kids provided him with ideas for the story. He chose an interview format to introduce a new main character in every scene and allow each character to vividly tell their own story, while the illustrator captured the characters’ sweet memories in a fun and engaging comic book format.

[See more details >>](#)

## *Dancing Towels with Memories*

### 1. Publication Details

**Title** | Dancing Towels with Memories

**Author** | Yun Tae-gyu; Je Sungeun

**Publisher** | GAEAMNAMU

**Publication Date** | 2019-06-17

**ISBN** | 9788968305160

**No. of pages** | 56

**Dimensions** | 270×270



### 2. Book Intro

Lady Kim Okbun takes care of her husband, who is losing his memory due to dementia. Today, she is planning to boil the old towels to clean them and throw out a towel that is too old and too dirty to be used. The towels are nervous, not knowing who will be thrown out. Even the “1st birthday towel” who just joined the group, and the discolored and tattered “70th birthday towel” are nervous. But then, lady Kim Okbun finds herself reminiscing as she takes a close look at each towel. The author personified the towels, which are items that people easily use and discard, to draw the sympathy of readers and remind them about the preciousness of memories. In particular, the comparison between Kim’s husband, who is losing his memory, and the towels, which embody memories, is so impactful to readers.

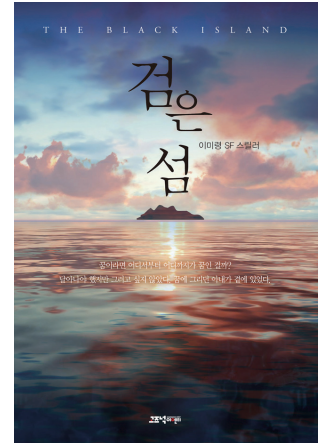
Try to recall the warm, beautiful memories you had with your child through *Dancing Towels with Memories*. Also, help them to develop a warm character that can find meaning and value, even in small and trivial items.

[See more details >>](#)

## *The Black Island*

### 1. Publication Details

Title | The Black Island  
Author | LEE Mi-lyung  
Publisher | GOZKNOCK ENT  
Publication Date | 2019-06-03  
ISBN | 9791163160489  
No. of pages | 192  
Dimensions | 145×210



### 2. Book Intro

This sci-fi thriller novel with an unexpected twist is about a man who loses his memory and wakes up in a hospital room on a remote tropical island that he has never been before. He has to find his wife and escape the secret facility. It shows the beauty of a sci-fi thriller with a dramatic twist. If you do not finish it, you might be so curious that you have a nightmare.

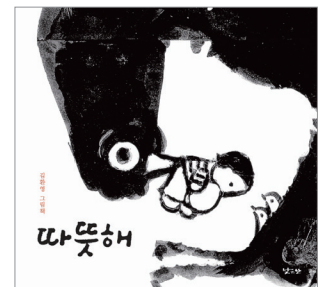
A contract has been signed for publishing the translated version of this novel with PT Gramedia of Indonesia.

[See more details >>](#)

## *It's Warm*

### 1. Publication Details

Title | It's Warm  
Author | Kim Hwan-young  
Publisher | Little Mountain Publishing Co.  
Publication Date | 2019-04-30  
ISBN | 9791155251133  
No. of pages | 48  
Dimensions | 204×190



### 2. Book Intro

A child goes to the market with his mom. In one corner of a crowded market is a black hen. The child is mesmerized by the hen inside the cage, and sits down in

front of it. Looking closer, the child sees young chicks under the hen's embrace, and suddenly an egg rolls towards the child. The child picks up the egg. It is still warm and it seems like a sound is coming from it. Then, the hen picks the child up and pulls it into her embrace. There the child is chased by many chicks. Not wanting to give up the egg, the child holds it and runs away with the chicks following behind. After the chase, a chick hatches from the egg. The child and the other chicks clap their hands at the newborn chick. Then the hen, along with other chicks flies up into the sky.

How does a child meet this world and grow? What does the time of growth give to the child? The book is a message from author Kim Hwanyoung, who prays that children can remember what is precious to their mind and body forever.

[See more details >>](#)

## *Your Space—How to live as a tree*

### 1. Publication Details

**Title** | Your Space—How to live as a tree

**Author** | Yoo Heekyung

**Publisher** | ACHIMDALBOOKS

**Publication Date** | 2018-09-10

**ISBN** | 9791195832989

**No. of pages** | 76

**Dimensions** | 125×190



### 2. Book Intro

Achimdalbooks Poetry Series No.1 is the poet Yoo Heekyung's second book of poems in which she delineates the forlorn scenery of her inner being. The poet compares the times and memories of her life with trees. The premise of the book is that the trees, which numerically match her age, grew to form a forest.

The poet imparts thirty-nine meanings into thirty-nine poems, the same number as her age. Seen from afar, it looks like a forest but on closer look, all the different trees stand in their places; similarly, the poet posts a poem in all phases of her life as a poetic guidepost. The scenes, composed of different species, sizes, meanings, and purposes make a book of poems that is a forest, in effect, herself. There is a path in the forest. The trees and their in-between spaces create a

forest as does the trees and our distance from them. The poet reflects on her past but does not say anything about her recollection—instead she asks a question in return. In that moment, time, which unfurls on the horizon, halts vertically and a poem is born.

Furthermore, each of the poems also signifies an annual ring of the tree. That is why this book of poems can be viewed as a stalwart tree with thirty-eight annual rings. The poet thinks about a “specific time” of her self that is growing like a tree. She confesses that she is unsure of this hour. At some point, her emotions could remain there and leave a deep trace like a node but it isn’t something she is sure of. “I,” who have willfully become a tree upon meeting “you,” cannot touch or embrace you. There is a gap between “I” and “you.” This is where a poem is born. What can be perceived in all her poems is the poetic will to create a distance so that she could yearn instead for eternal time, before “I” could incorporate “you,” of whom I desire so ardently, into “I” so that there would be no more longing. This poetic space is the new attitude of the poet that was hitherto unseen and a new poem borne of Yoo Heekyung’s previous works.

[See more details >>](#)

## *IT WAS YOU*

### 1. Publication Details

Title | IT WAS YOU  
Author | Jeon Mihwa  
Publisher | Munhakdongne  
Publication Date | 2017-03-15  
ISBN | 9788954644747  
No. of pages | 52  
Dimensions | 200×254



### 2. Book Intro

On an ordinary day when nothing is likely to happen, a dinosaur visited me.

“Hi! It’s been a long time!” With a big smile on his face, the dinosaur, whom I did not recognize, came into my room and started unpacking. This bespectacled dinosaur ate whatever I served her, snored loudly at night, farted frequently and slept well. She embarrassed me several times when he laughed or cried at some

unremarkable scenes in the theater, but she was extremely good at ping-pong. Strangely, no one looked at the dinosaur or made a curious face. “Who... are you?” Without answering my question, the dinosaur quietly stared out the window. After a gulp of a cold beverage at an amusement park where I brought her to cheer her up, the dinosaur began to talk. “Is it easier to be forgotten? or to forget?”

[See more details >>](#)

## *Broker's Time*

### 1. Publication Details

**Title** | Broker's Time

**Author** | Seo Yeona

**Publisher** | Baram Books

**Publication Date** | 2016-10-10

**ISBN** | 9788994475783

**No. of pages** | 140

**Dimensions** | 148×210



### 2. Book Intro

The secret time when underground memories meet memories above the surface

How excited would children be to have the privilege of experiencing a fantasy world at night? Just imagine JooHong and Nohong, who only got 100 KRW running an errand for their father. JooHong and Nohong dream of becoming a broker after seeing a man collecting memories out of the air from people who are asleep (of course, only foolish memories that people no longer need!). But where is growth without failure in this world? JooHong and Nohong get in trouble after breaking all the glass bottles that hold their memories. To make matters worse, someone gets memory poisoning after absorbing too much of Mina's memories. But instead of being scared by this, Mina says "I knew something wonderful would happen to me someday. Really!" Her braveness represents the hearts of child readers who are looking forward to something exciting happening. Mina, JooHong, Nohong, and the broker work together as a solid team to solve the case. From the first chapter to the last chapter of the book, the characters go through various events and overcome their fears, and the tension develops through a more sophisticated problem-solving approach in which people confess

their weaknesses, rely on each other, and build new relationships. This book is already enjoyable enough to warrant a sequel. Once you have learned the broker's tips, focus on the fool memories that float in the dark night air. The next broker, invited by the underground people, might be someone who reads this book. As the broker said, "Seeing is believing!"

[See more details >>](#)

## *Trans-Pacific Express*

### 1. Publication Details

Title | Trans-Pacific Express  
Author | Djuna  
Publisher | Moonji Publishing Co., Ltd.  
Publication Date | 2002-10-31  
ISBN | 9788932013602  
No. of pages | 308  
Dimensions | 153×224



### 2. Book Intro

"Cello" is about a divorced middle-aged woman who goes to a neighborhood concert and meets Trinh, a Vietnamese woman laborer who has an extraordinary musical talent. She finds herself drawn to this woman who is short and speaks in an odd manner. One day, Trinh becomes subject to a hate crime against foreigners and is wounded by a gunshot. The protagonist who sees her injury discovers that Trinh is a robot manufactured by Telec Company. When Trinh returns after being repaired, the protagonist proposes that they live together and the two of them become lovers. But she doubts if Trinh is capable of genuine love, believing that Trinh is pretending to love her in accordance with the three principles of a robot. She thinks Trinh is acting out her emotions according to some meticulous calculation and that she also wants to control her for the gratification of the three principles.

Feeling insecure, the protagonist leaves Trinh and lives in desolation for a while. But after seeing some movie, she realizes she had been misguided and too arrogant. Can a robot love a human being? What are the rules for a relationship and sacrifice? Does a romance that we fantasize about really exist? A sweet and queer cyberpunk short story that distorts the fantasy of love but that still makes

one fall in love.

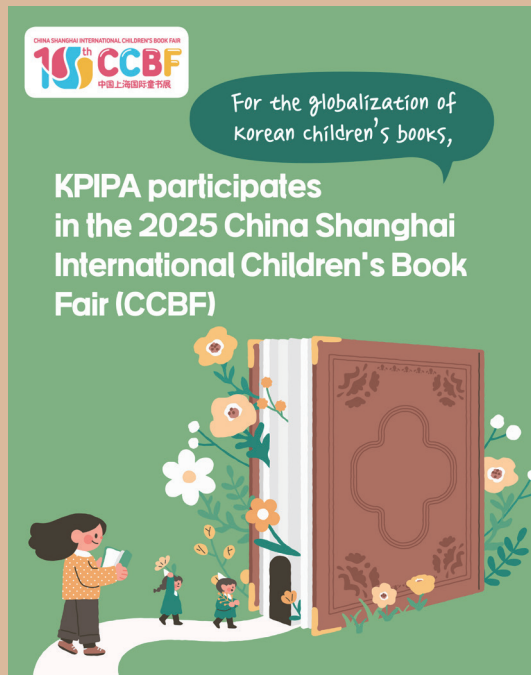
“Parasite” is about a parasitic protagonist who has learned to survive by somewhat cheating the system of the canned food factory. She was a history teacher but is now teaching a refugee the rules of survival. A city has evolved continually and is reborn as a humongous system. It is operated by all kinds of machinery and by putting the countless lower system in action, it breeds the humans who leeches off the system. Humans merely consume and it is the right of the city to produce, manipulate, and control them. But then a small number of humans are conspiring to rebel. As it was done by the ruling class once upon a time, they want to control the robots, resurrect the currency and private property and seize authority. But the machines are informed about the conspiracy and they crush the humans trying to take control of the city by quelling the rebellion. Peace is restored in the city. The protagonist and the history teacher, who did not take part in the uprising, engage in a talk with an artificial intelligence and live on by not insisting on their rights of existence, which is what the city wants. Humans are cumbersome. The civilization can be preserved in a beautiful way if all things are taken care of by machines. A novel about a dystopia that crushes the belief if humans were in charge then history will make progress.

[See more details >>](#)

## INFO

For the globalization of Korean children's books,

KPIPA participates in  
the 2025 China Shanghai International  
Children's Book Fair (CCBF)





The 2025 China Shanghai International Children's Book Fair (CCBF), which is the biggest children's book fair in Asia that connects the global children's publishing network, is set to be held on November 14.

**Period** November 14 (Fri.) - 16 (Sun.), 2025

**Venue** Shanghai World Expo Exhibition and Convention Centre

Entering its 12th year, the Fair will feature not only exhibitions of children's books and content, but also specialized export consultations, conferences, and seminars - a vibrant gathering of diverse industries in the field of children's culture.

It will be a great opportunity to showcase the sensibility and creativity of Korean children's books in a special place, where the latest trends in children's publishing can be explored.





**Main events**

**Korea Rights Centre** Participated by 10 Korean companies and 104 consigned Korean titles

**1:1 Export Consultations** Export consultations for participating companies' publishing content

**Official conferences and seminars** Participation in publishing-related conferences and seminars

The Publication Industry Promotion Agency of Korea (KPIPA) will continue to open new possibilities and the future of Korean publishing on the global stage.



We ask for your continued interest in the 2025 China Shanghai International Children's Book Fair (CCBF)!