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K-Book Trends

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K-Book Trends

韩书趋势

2017. 11. Vol.6 Contents



TOPIC

Trends

South Korea's
Translated Literature Awards

Korean publisher 1

“UU Press”

Korean publisher 2

“Risu·Reading Cat”

Issue

Asian Publishers Fellowship Program

Export Trends

Interview with author Soon-won Lee

REPORT

Column 1

South Korea's Book Exports

Column 2

Libraries transform into cultural spaces

News

Book Summary

Export Prospects of
Korean Books

Publishing industry

Key Publishing
Related Organizations

Best Seller

South Korea's
November Bestsellers

主题

趋势

韩国“翻译文学奖”现状

韩国出版业 1

发展内心世界的1人出版社UU出版社

韩国出版业 2

成为慢慢流淌的心灵之水
Risu·Reading Cat出版社

热点

亚洲出版编辑特别交流
2017亚洲编辑人友谊项目

出口趋势

韩式文学, 闪耀的抒情性
李舜源作家采访

报道

专栏 1

韩书海外出口趋势《Time Blossom》外

专栏 2

图书馆, 成为文化空间

新闻

书籍概要

有望出口的韩国图书

出版行业

韩国主要出版团体

畅销书

11月韩国的畅销书趋势

Trends

South Korea's Translated Literature Awards, Where Are They Now?

South Korean works of literature are making themselves known here and there outside the country. At this time, it's easy for the importance of translation to be overlooked. The same work of art can shine more brilliantly or suffer through different translators. It is not an easy task to carry the same message in Korean books while conveying the respective emotions or characteristics of the language the work is being translated into. And so, there are increasingly more awards to boost the number of excellent translators and translated books in South Korea. The following describes the status of South Korea's prizes for translated literature and examples.

Written by Sang-min Sung(Culture critic, columnist)

Offshore awards for translated literature and examples

In March 2016, Han Kang's *The Vegetarian* first published in 2007 made headlines when it became a candidate for the Man Booker International Prize - the first for any Korean. In May that year, *The Vegetarian* ended up winning the top prize and for a while, South Korea rejoiced at the news as if one of its athletes had won a gold medal at the Olympic Games. However, that praise was bittersweet in hindsight. South Korean media quoted press releases, describing the Man Booker Prize as one of the world's

top three most-coveted literature awards after the Nobel Prize for literature and Le Prix de Goncourt. It was because the Man Booker Prize was an unfamiliar name for South Koreans. When thinking about the time South Koreans have spent longing for a South Korean Nobel winner in literature, it would not be an exaggeration to say the situation was ironic as they do not have a firm grasp on what translation work entails.



△ Cover art for the hardcover version of *The Vegetarian* published by Hogarth Press

Then what is the Man Booker International Prize? Many media reports used the 'Man Booker Prize' and 'Man Booker International Prize' interchangeably, but they are very different awards. The Man Booker Award is for U.K. authors, established in 1968 with the support of the Booker Group, a food wholesale operator. From 2005, they created the Man Booker International Prize to expand the award's range and started awarding books published outside the U.K. At first, books that were first published in English as well as those translated into English were eligible for the prize, but from 2016, only novels that have been translated into English can receive it. The award money is 50,000 pounds and it is split between the original author and translator.

In addition to the Man Booker International Prize, Han Kang was also awarded the Premio Malaparte for her novel, *Human Acts* earlier this year. The Premio Malaparte is a renowned Italian literary award given to translated foreign works of literature. Also in 2017, Mi-kyung Song, a children's book author, was given the title *In Other Words*, a new award designated by BookTrust starting this year. Although the latter has not been around for very long, the fact that a historical reading organization in England has started to recognize foreign translated works for children is not to be ignored. Aside these, there is a number of other prizes around the world for translated works.

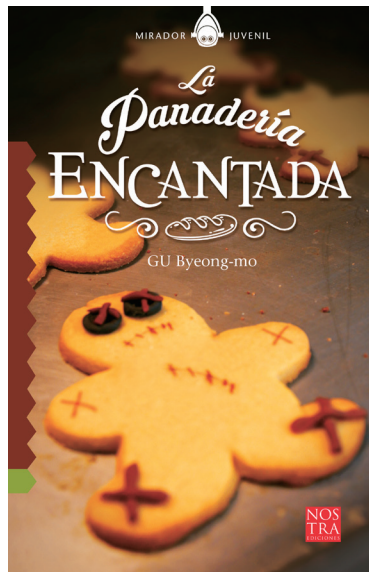
South Korea's translated literature awards and the current status of translated literature

Why do countries around the world give separate awards for translated works of literature? There may be diverse reasons but the biggest is most likely because they feel translated works also carry the same value as original literature. There is a saying that translating is another form of creation. Translation does not stop at simply carrying over one piece of work into another language. The fact that arguments over word-for-word translation, where words are literally translated into another language regardless of context, and free translation, where the culture and thinking behind the readers' language is taken into context, do not stop shows the power of translation itself.

In a sad turn of events, South Korean public opinion does not have much interest in tasks that discover the true value of translation, despite the fact South Korean literature is receiving more attention abroad. At times, when a South Korean novel is awarded an overseas prize, the nation rejoices, calling the awarded novel a patriot and then people go on to voice concerns translated works are dominating South Korean literature. Despite the low public recognition for translated work, there are some places that hand out awards for these types of work. The oldest one would be the 'PEN award for translated literature' which was established in 1958 by the South Korean office of PEN International. The award, traditionally given to members of PEN International, was first handed to translators of foreign work in South Korea. However, from 1995, it changed to give those who translate Korean literature into different languages higher priority. The award has its limits as it only gives the prize to members.

The oldest prize that recognizes translated work out of all translated literature during the course of a year regardless of membership would be the Daesan Foundation's Daesan Literature Award for translated works. The Daesan Foundation was started with funds from Kyobo Life, which owns South Korea's largest bookstore chain Kyobo Book Centre. It started handing out the award from 1993 to South Korean works of literature as well as those translated into different languages. The award is given to

all Korean literature regardless of when they were written and translated languages usually include English, French, German and Spanish.



△ Cover art for the Spanish version of Byeong-mo Gu's *Wizard Bakery*, awarded the 2016 Daesan Literature Award for translated works

It is a slight drawback but from the late 2000s, the foundation started giving the award to translated works in select languages, rather than all of them. Despite this fact, it is laudable the award was given to Irma Zyanya Gil Yanez for Byeong-mo Gu's *Wizard Bakery* in 2016 for the Spanish version of the book. It was because the award was given to a relatively recent publication, rather than a classic work of literature or a novel by an already well-known Korean author.

When explaining the reasoning behind the award that year, the foundation said the Spanish version had translated the colloquial narrative well; pointing out the book had been awarded based on its quality and accessibility by foreign readers. They also said the book had been awarded as it had done well in Spain, thanks to its being fun and universal.

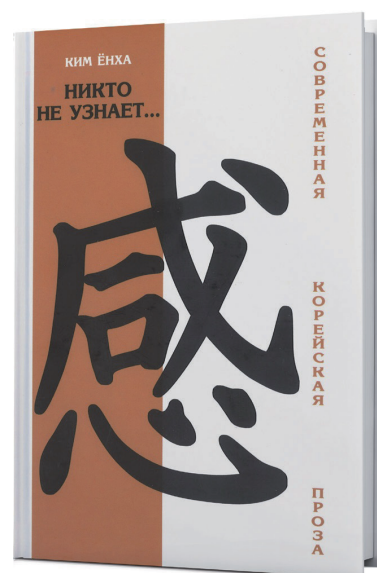
The second oldest Korean award for translated literature would be the Korean literature translation award from the Literature

Translation Institute of Korea. The award has its roots in the “Korean literature award” established in 1980 by the country’s Arts Council Korea, a state-run institution supporting South Korea’s culture-related policies. In 1983, a separate award was given to translated work while in 1993; a new award was made entirely for translated literature. From 1996, the Literature Translation Institute of Korea started managing the award after the institute was founded to better inform the world of Korean literature.

The Korean literature translation award shows a large magnitude of difference as it is given out by a state-run institute, and not a private entity. The biggest difference from the Daesan award is that many languages are taken into consideration. The 15th annual prize given out this July saw translated works in 18 languages considered: German, Russian, Romanian, Lithuanian, Mongol, Vietnamese, Spanish, Slovenian, English, Uzbek, Italian, Japanese, Chinese, Czech, Turkish, Polish, French and Hungarian. Another step apart from the Daesan award would be the judge panel as the Literature Translation Institute of Korea has judges from different countries come to evaluate the competing works. Meanwhile, the Daesan Foundation has an all-Korean panel. Also encouraging more translated Korean literature would be the fact the Literature Translation Institute of Korea hands out prizes to works in four different languages every year. Recipients of this award have included the Vietnamese version of You-jeong

Jeong's *Seven Years of Darkness* translated by Vu Kim Ngan in 2015, the Russian version of Young-ha Kim's *No One Knows What Happened* translated by Alexandra Gudeleva and Ju-yeon Seung in 2017. Novels relatively popular among young Korean people have been receiving the awards and in this context, it may make it the most relevant award for translated literature in consideration of current trends.

This award also has a sister prize for newly-debuted translators, contributing to the creation of new translators of Korean literature. A shade apart from the original prize, the award is given to the best translator of a pre-selected work of literature in an open competition. Also from 2017, the same translation task is given to both Asian and Western language contestants whereas prior to this year, there were different novels to translate. This reflects the Literature Translation Institute of Korea's efforts to help encourage translators emerge from different countries with different languages.



△ Cover art for *No One Knows What Happened* by Young-ha Kim, recipient of the Korean translated literature award

Lastly, there are other prizes smaller than those aforementioned, but being consistently awarded. A private organization called the Yoo Yeong Research Foundation named after the late Professor Yeong Yoo(1917-2002) of Yonsei University in Seoul has been awarding excellent works of Korean literature translated into English from 2007. The Korea Science & Technology Publisher's Association also awards translators of foreign science and technology books every year since 1983 as part of a larger award event. Also, the Korea Manhwa Contents Agency run by the Bucheon City government hands out prizes for translated comics in South Korea every year as part of its Bucheon manhwa awards ceremony, encouraging the translation of offshore comics in the country.

This winter, the winner of yet another translated literature award will be announced. This would be the newly established GKL literature translation award. This award is managed by the GKL Foundation, a non-profit public service corporation established by Grand Korea Leisure which operates Seven Luck Casino in South Korea, a foreigners-only casino. The prize will be given to a subject with no prior award or publication experience whose translated work(novels, graphic novels or poetry) is in English. It received applications from Aug. 1 to Sept. 30 and the award will be announced sometime in November.

For a better tomorrow, past cultural and country borders

As aforementioned, there are many awards for translated literature excellence in South Korea. But the neither South Korean public nor audiences abroad are widely aware of these prizes. It is partly due to the low public awareness on translation itself, but the biggest problem may be the fact that there are no awards for foreign books translated into Korean. With the exception of the comic prize from the Korea Manwha Contents Agency, the country's translation awards mainly focus on translations of Korean works. It will not be easy for these awards to make their way out of South Korea when translation work is regarded with such little value.

Of course, South Korean institutions have been making other strides so Korean literature is more well-known abroad. The Literature Translation Institute of Korea is currently looking for candidates to support in order to translate more Korean works of literature and to publish them, while the Daesan Foundation is currently funding translation projects for both Korean and foreign works of literature. It is yet too early to be satisfied - there is a long way translation must go in South Korea. For Korean literature to become more widely acclaimed globally, steps should be taken so the public can read works from various countries and recognize the value they carry.

Korean Publisher 1

One-man publisher, helping inner development

UU Press



Of South Korea's publishers, 76.1 percent are one-person businesses. And among these, there has been one that has stood out in particular -- UU Press, established in 2012. UU Press, which has a joyful ring to its name, has gained popularity among South Korean readers gradually and is now firmly positioned within the sector thanks to its unique style. It may be an unfamiliar name to offshore

readers, but it is a publisher attracting interest from readers in South Korea who love to read.

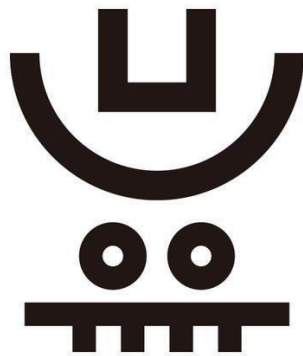
How was UU Press made? Its founder and CEO Seong-woong Cho's answer to that question was simpler and clearer than expected. "In order to do what I like and can do well for a long period of time," he says. The following interview with Cho was held at the Peanuts Bookstore, a small bookshop in Paju, South Korea.

Written by Myung-im Nam

KPIPA: It's an honor for us to speak with UU Press, currently called the leader of South Korea's one-person publishers. Could you introduce your business to our readers?

Cho: UU Press is a small publisher that publishes humanities related books. We strive to create publications one by one that can help readers firm up their inner mentalities at a time when

everyone feels like they are in hardship and facing difficulties. From 2012, we've published some 70 books. In terms of the physical aspect of our books, some defining characteristics of our books are that they are small, light and portable.



Our name “UU” comes from the four-word idiom “yoo-yoo-ja-jeok” which can translate into “live free from worldly cares”. Personally, I have much interest in China and I partially came upon the name of the company while researching old Chinese classics. I was in search of

a name easy to pronounce while not foreign to listeners and the name fit my needs well.

KPIPA: We are curious as to how you founded the company.

Cho: I worked for some 10 years as a publisher making books. I didn't start off in this industry and have tried other things, but eventually discovered I love doing this best and I enjoy it, too. I've also worked at large publishers, but ended up founding this one-person publishing company to steadily and continuously create books.

This is something that all publishers at publishing companies have in mind, but once you have some experience in this industry, you naturally become a manager. You are naturally revolved out of the actual process of creating books, and I wanted to do as much hands-on work in making books as possible. In this thought process, I realized it would be right to start anew when I was younger and stronger and created UU Press. As its founder, I plan books and do all the hands-on work, like reading drafts.

KPIPA: Looking at your catalog, we notice there are many books on liberal arts that anyone can read easily. Do you have a particular standard for books you publish?

Cho: The range of liberal arts books is far and wide. Of these, I have selected three themes I believe I know well and want to master. These would be ‘study’, ‘classics’ and ‘China’.

When I say ‘study’ I don’t just mean educational studying but study that helps people grow and mature inside. After I founded my business, the first book I published in 2012 was *Firm Studying*. It carried my wishes somewhat to create a strong publishing company and it did well in the market for a first publication.



I think ‘classics’ are something every publisher needs to tackle. They are required to do so and that’s why I included this in the three themes. Lastly, ‘China’ is something I personally truly enjoy. I majored in Chinese language during university and am always mulling over ways to introduce themes from China to my readers. It might be combining ‘study’ with ‘China’. In the case of *The Cat’s Library* published in 2015 written by Xiaoyuan Jiang, I tried to make the book so it would gain favor from readers who truly love books, rather than stress just China. We also have a series on Asian classics and are planning to continue publishing books in that series.



KPIPA: Isn't selecting authors important when it comes to meeting your standards?

Cho: I am in constant search of authors. My best sources are books, and I tend to look closely at books published by other companies that are in relation with my three themes. When I spot an author who has really good writing, I make a separate note of that person. When I have a specific item I want to create a book on, I sometimes find someone who shares my interest in that item or theme. Recently I befriended someone on social media whom I find interesting and plan books on what they're interested in or what they're thinking about.

Only once have we been able to publish a book where we received a draft first, instead of us reaching out to them. This book was the comic version of *The Flavor of Verbs*. It was created after someone drew a comic version of the original book and offered us the draft. The original book helps readers learn about Korean verbs through a story format and our version aids that education further through comics.



KPIPA: Your books' cover designs and their small size overall is striking. It's where UU Press' unique characteristics stand out the most. Does this have anything to do with the company's philosophy?

Cho: This is mainly thanks to my personal taste and our designer's. We decided to create handy, small books because I have many memories where my wrists or shoulders would start to ache from carrying around books all the time to read. And so after thinking of an economic format where we can also retain all the text we need, we came with our current book form. When possible, we try to use reused paper and this is also based on our wishes to create light books for those who enjoy reading all the time. Rather than aiming for people who usually don't read, I wanted to create books for people who already read extensively and I feel that has been reflected in the books' physical form.

The design of our books lies entirely on our designer, Ki-joon Lee. With the exception of two, three books, Lee has been responsible for all our book designs. Even before the company was founded, we spoke at length on what the books should look like. The conclusions we arrived at were: use many colors, avoid fonts that look like handwriting and keep away from intuitive photographs when possible. Our unique design can be easily noted when one takes a look at all our books, and we


aim to maintain this design as it's received good responses. There are increasingly more people who spot our books on the bookshelves in stores and instantly say "Those are from UU Press" thanks to our being in the industry for several years now. I do believe our consistent design has helped in boosting our recognizability.

KPIPA: Do you have plans for book exports in the future? If you have a book you'd like to introduce to our readers, please tell us.

Cho: If you're a publisher, I think exporting books is something you would want to do. But in order to do this, the books should be acceptable broadly and be able to garner interest among offshore readers.



I can think of three books. First would be Won-seok Lee's *The Way to Write a Book Review*, which systematically tells readers what book reviews are and how to write them. So-young Kim's *How to Read Children's Books* is a book that shows how to select children's books and how to read diverse books for children, like picture books, fairy tales, poetry, history books, science books, art books and books on society. Lastly, *How to Eat Books* by Yi-kyung Kim shows readers how to read books with specific examples to help them learn good, effective reading techniques. I believe these three books have good content that would be appreciated by foreign readers.

 UU Press website : <http://uupress.co.kr>

 UU Press FaceBook : <http://www.facebook.com/uupress>

Korean Publisher 2

Flowing through the village like a slow, clear stream
 Creating books that know me, that know the world

Risu-Reading Cat Publishing Company

It has been nearly 18 years since two sisters started operating an independent publishing company together in a corner of an animal hospital. Seeking the nature of things that are not always visible, rather than things tangible and in this process, creating books that know 'me' and the world is what Risu-Reading Cat Publishing Company tries to pursue. We are in the age of competition amongst independent publishers. The following is a Q&A with Risu-Reading Cat Publishing Company, operated with unique individuality.

Organized by Ji-hye Kwon

Writing and photographs provided by Risu-Reading Cat Publishing Company



KPIPA: We'd like to ask you to introduce your company to our readers in South Korea and abroad.

CEO Hyun-jung Kim (Kim from below): Risu Publishing Company is a business run by a family and even the name comes from my firstborn child. 'Risu' means 'the village's water'. From a long time ago, people used to sit by the water, working, talking and gaining

knowledge or comfort from it. I thought it would be meaningful to become a publisher like that water in the village. Our slogan is 'Books that know me, books that know the world' and we try to create books that can be 'nutritious' for people's lives. And in our endeavors, we seek happiness, warmth, sharing and the substance of things.

Risu is located on the second floor of an animal hospital. We started the publishing company by taking over a corner of the office used by my husband, the owner and head veterinarian of the hospital. That was the year 2000, so we are nearing 18 years now. Over this long period of time we have published over 100 books.

KPIPA: You publish books under two labels: Risu and Reading Cat. Can you tell us the difference between the two labels?

Kim: Even today I spotted the cats that wander to and from our offices and the hospital resting on books. In 2016, we founded our new label, Reading Cat, in order to make books that make readers feel like they've gone on a journey in search of themselves.

The books we publish through 'Risu' are largely divided into two categories: our world and humanities travel logs called *Ta-san-ji-seok series* and essays on growing older. The first series especially marked our beginning at Risu Publishing Co and it means much

to us because it has done well until now. It is a series that takes readers through several countries and cities and gives them a glimpse into the core of the respective cultures found there.

This series actually helped us begin our essays on growing old. The first book in our travel series was *England, the Happy Country with Nothing to Change* and someone who had read this book came to us, saying he would like to see the Korean translation of Ayako Sono's book, *Discovering My Value after 40*. Starting with this book, we have been publishing books on aging. The process we've gone through making books on aging wisely has actually had a positive effect on our lives. The steps we take in creating books not only sharpen our skills but have become a maturing process of our inner selves.



The label 'Reading Cat' was launched last year because we wanted to be closer to the younger generation -- to bring that process of maturing closer to them. We're seeing new words created every day to describe these young people and things they face, like job seekers or those who give up dating, marriage and children. They do not have easy lives. I wanted to give this generation books they could read to think about the value of their lives, happiness and the meaning of life. I felt they needed a turning point where they could

focus on themselves rather than live lives evaluated by others. 'Living as me' is not limited to just young people, which is why I believe our books have done well across a large range of readers.



I've divided the characteristics of Risu and Reading Cat, but they all started from one common point. That would be seeking the essence of things unseen, rather than things tangible. We thought it was more important to realize the value of locations being traveled than just traveling to famous and fabulous places.

We're also focusing on the strength of the mind that grows old wiser, rather than trying to look younger with age, or solely making financial preparations for old age. One example would be expressing a life of fulfillment rather than a life meant for show.

KPIPA: What are some of the difficulties managing an independent publishing company? And despite these, what makes your job so attractive? We'd also like to ask your specific vision for the company.

Kim: We have two workers at Risu and they are sisters. They do all the work from planning, editing, producing, promotion and managing office affairs. The work isn't divided and we are multi-players so at first all of this seemed like hurdles, but now when the publishing industry is changing worldwide, I feel this has become one of the positive points about working at an independent publisher. It's a very advantageous structure when it comes to linking up your readers and books compared to big publishers where all the tasks are divided.

We can manage our work in a comprehensive form; it keeps us focused and it's very efficient. The interests of our staff are directly connected to our work and it keeps us happy while doing it. More than anything else, this impregnability is a big asset when it comes to us closely communicating with our readers through social media.



Our vision stems from our most basic stance, which is keeping true to the essence of things rather than material things. We try to make valuable and useful books meticulously and continuously work to keep these books in close connection with our readers. And above all, we believe this work should be joyful and happy.

One of the results from our work has been the fact that our publishing company was able to set up shop on the book street near Hongik University. Readers who visit the 'Theme Walk' booth there will be able to spot our books. I think as an independent publisher, being able to manage your own bookshop and meeting readers up close while participating in lecture programs for authors are some of the appeals.

KPIPA: When you look at the titles of books published under Reading Cat, you can really sense that. We think another thing that appeals to readers is that your books are small and light to read. How do you select your content material and writers?

Kim: If you feel that way, then we've surely succeeded. When we started our Reading Cat label, we really conscientiously tried to make books that could easily be placed into handbags or jacket pockets. It's something that's gotten much support from actual readers. And this is something all other publishers will agree with me on, but selecting book titles is most difficult. We don't have our own secret. The titles are selected based on how long you think about the content material.



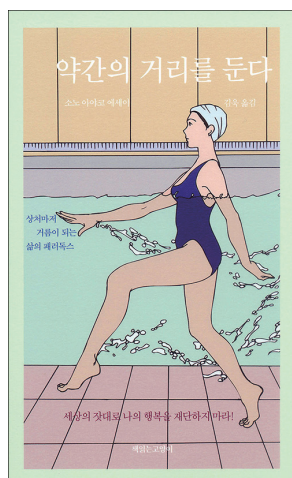
Aside our essays under Reading Cat, we have the *Look at Yourself* series, which is for short novels. When we first started the series, we thought it would be good to have something related to cats. We also wanted to combine this and the meaning of discovering true human nature within the novels. That's when we came up with *Look at Yourself*. When you read the title, the word "cat" is subtly heard within the words. We don't have separate guidelines for content or author selection. If the content or author can lead readers to lead lives that help them become themselves, then they are always welcome.

KPIPA: When creating books, planning and editing as well as book design are very important. Can you explain the thought process behind your cover designs?

Kim: Rather than focusing just on design; I want to say everything is connected as one -- planning, editing, designing and production. Our philosophy through all of this is to think over and over again so the intent of the authors is shown.

When we're signing contracts with our authors, we're asked this question quite often: "By when do we have to complete this manuscript?" We answer, "The deadline isn't important. Please take your time until you are satisfied with the writing."

This is the same for all the other steps in our book-making process. We try to take our time in creating completed books. The completion of our books is more important to us than time.



Regarding our cover designs, I'll try to take our recent book *Taking A Bit of Space* as an example. Everyone has their own individual personalities. They each have their own thing they can do well, what they want to do and what they need to do to become happy. Despite this, we try to fit our happiness to the world's

measuring stick but end up unhappy. This book stresses to readers they need to live as they are rather than focusing on what other people think.

We thought this should be reflected in our cover and thought repeatedly about how to visually express this. In this process, we went through so many cover design candidates. Finally, we ended up selecting a cover featuring a woman walking through a swimming pool. Everyone usually thinks swimming in pools is natural, but we wanted to show you can stand up to stereotypes and walk through water. Proudly and with ease. If walking is being you, then show that to the world, we wanted to say. I think our intent was delivered to readers well, considering the positive feedback we received. I do believe it was a big achievement, receiving that good feedback from most of our readers.

KPIPA: If there are books you would like to introduce to our readers, please tell us.

Kim: I would like to start off with our travel series, which has been with us from the beginning of our business. One interesting fact is that all of our authors are Korean. We intentionally work with local writers on this series because they can address curiosities usually had by other Korean people that cannot be resolved in foreign books. I can be confident when I say much effort has gone into these books by both author and publisher.

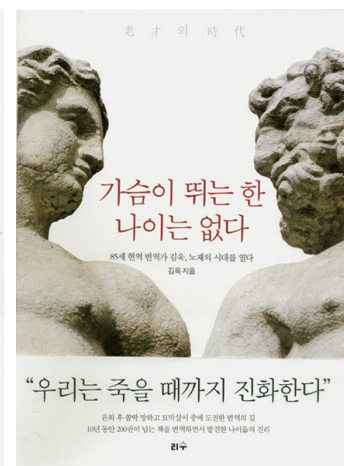
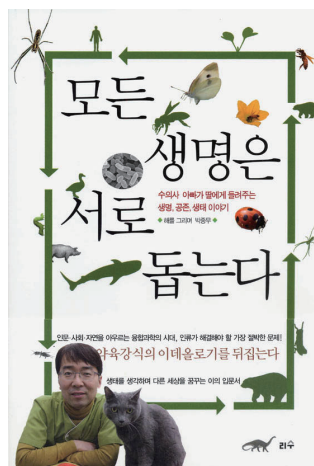
Of these, the first book *England, the Happy Country with Nothing to Change* (Published in 2000, Written by Sik Lee, Won-kyung Jeon) looks at England based on quality of life there. This book says the source of the country's power comes from its reason, rationality and tradition. The English may seem slow to change, but once you read into the rational thinking process behind them, you start looking back on yourself and the quality of life we enjoy.



The latest book in this series is the *Story of Turks* (Published in 2017, Written by Hee-chul Lee). This book carries much meaning in that it's the first book in South Korea on the Turks. It spans roughly 2,200 years of history, from the kingdom that arose from the grasslands of Eurasia in 209 B.C., to the Gokturks, Wigur and

the Seljuk. It's not completely unrelated to Korean history, and it's a book that's received consistent attention from readers who love history. We've had 21 books in our world travel series and we're planning a different version of this series.

All Lives Help Each Other(Published in 2014, Written by Jongmu Park) is one of Risu's books that has received the most awards. This book is the story of life, co-existing and ecosystems from by a veterinarian father to his daughter. In a simple narrative, the book describes the problems of today's 'survival of the fittest' ideologies and ways to resolve them. It has been selected as a recommended book by the culture ministry as well as one for underage students. It was also recommended by a teachers' group and as a book for a scientific essay contest in addition to a debate and essay writing competition. After its publication, we've consistently received requests for lectures, and its biggest strength is that there's no other book like it - an entry-level book on the environment, ecosystem and life.



Among our essays on growing old, *No Age if Your Heart Beats* (Published in 2014, Written by Wook Kim) is another I'd like to recommend. The author is 85 years old and is still working as a translator. The book features his essays on the meaning of growing pains when faced with old age and the courage and delight in finding your true life. The author of this book also penned our bestseller *Taking A Bit of Space* and took part in multiple translations.

 Risu · Reading Cat Websites : www.risu.co.kr

 Reading Cat Facebook : www.facebook.com/readingcat14

 Risu Facebook : www.facebook.com/risubook

Issue

Asian Publishers Fellowship Program in Seoul 2017

A special exchange among Asia's publishing editors

Written by Lois K. S. Kim (Coordinator & Interpreter of APS)

The Korea Publishers Association, in hand with the Korea Publishers Society also representative of South Korea's publishers, has been hosting conferences of publishing industry experts in East Asia as an external cooperative project. The conferences aim to share business know-how between global publishers and the latest publishing marketing techniques. Particularly, the Asia Publishers Fellowship Program (APS) has been held from 2010 to strengthen international networks through exchanges between publishing industry professionals and create a platform on which South Korea's publications and copyrights can be exported. At the conferences, the excellence of South Korean publications is actively promoted and their

exports have grown in tandem with the growing popularity of Korean culture. As of this year, 106 participants from 15 countries have taken part in the program.

APS invites participants from over ten countries to Seoul for a four-day visit (five days until 2010) to exchange market information like current issues and trends in the publishing industry and each year, discussions are dedicated to one theme inside which participants share ideas on how to resolve different tasks and hurdles they face. Participating countries include South Korea, China, Japan, Thailand, Taiwan, Hong Kong, Indonesia, Malaysia, Vietnam, Singapore, the Philippines, India, Iran, New Zealand and Sri Lanka.



A ceremonial photograph of the participants for the Asia Publishers Fellowship Program visiting the Korea Publishers Society and officials there

APS particularly aims to strengthen not only ties between local publishers and offshore international publishers, but export competitiveness by learning from successful examples of other foreign publishers. It also seeks new ways into offshore publishing markets and building bridges for exports of South Korean publications.

This year's APS was held from Sept. 19 to 22 and in addition to three from South Korea, a total of 13 participants from ten countries (China, Hong Kong, Japan, Thailand, Indonesia, Malaysia, Vietnam, Philippines and Singapore) took part in the program and gave presentations on this year's discussion theme, 'How will editors manage writers?' They also exchanged questions and answers to share ideas. Although participants are from different countries around Asia using different languages, they spoke in English during the program to understand each other.



A presentation is being given at a roundtable at the Jijihyang conference room in Paju's Asia Publishing Culture Information Center

The following are themes previously discussed at the program: ‘The Age of Digital Publishing: Challenges and Tasks(2010)’, ‘The Age of Hallyu Publishing: Challenges and Tasks(2011)’, ‘One-Source, Multi-Use in Publishing(2012)’, ‘The Vision of Asia Publishing Content(2013)’, ‘Global Strategy and Vision for Asia’s Publishing(2014)’, ‘In the Age of Proteur Writers, What is the Role of Editors?(2015)’ and ‘New Trends in Practical Books(2016)’.

The program participants stayed in the Hongik University area, famous for its popularity amongst young people, for four days and held expert discussions as professionals working in the publishing industry. They also visited Paju Book City as well as bookstores and publishers the personally experience South Korea’s publication and book market scene. For a short while, they were also able to relax and experience South Korea’s traditinoal and modern culture during their visit here.

On the first day of the fellowship program this year, participants were informed on the program’s schedule and given time to exchange greetings with one another. They visited the Korea Publishers Society and had dinner with the executives there before embarking on a trip to Paju the next day. A roundtable session was held there where presentations and debates were held before the participants toured Sakyejul Publishing Inc

for a hands-on experience. They were also given a detailed introduction to Paju Book City, which gained much interest from the participants, by a publishing expert there. On the third day, the visitors visited Kyobo Book Centre in downtown Seoul to see how books are sold in South Korea before touring Gyeongbok Palace nearby for a glimpse into the country's traditional culture. In the afternoon on this particular day, an Open Forum event was held at the Changbi Hakdang 50th Anniversary Hall, where four of the program participants gave presentations before publishing industry officials, members of the media and general public.



Fellowship participants look at books at the bookstore on the first floor of Sakyejul Publishing Inc inside Paju Book City



Participants listen to a guide speak before a model of Paju Book City on the first floor of the Asia Publishing Culture Information Center

In the evening, the fellowship members were treated to a chicken and beer dinner with participants from the forum and other local publishers. On their last day, business meetings were held with the visitors and South Korean publishers and

agencies for possible book deals. The fellowship program came to a close after receiving comprehensive feedback from the participants for the future improvement of APS.



A fellowship participant from the Philippines gives a presentation at the Open Forum

APS participants are professionals working in the publishing industry, and usually responsible for either editing or copyrights. Their ages are diverse, from those in their twenties to some in their fifties. Their positions in their respective firms are also different, with some visiting with over five years of experience, or some being the heads of their publishing companies. And although they are all from Asia, participants show varying degrees of cultural differences including history

and religion, which also mirrors the differences in publishing markets throughout the continent. There are hopes APS will grow into a bridge connecting publishing industry workers from different regions, countries and cultures like the Frankfurt fellowship program in Germany which invites people from all over the world, as APS has participants from many Asian countries in addition to those from South Korea, Japan and China which currently have top ranking publishing market shares globally.



After a visit to Gyeongbok Palace, fellowship participants pose for a photograph in front of the Geunjeongjeon there

The Frankfurt fellowship program, which is now in its 20th year after being launched in 1998, has seen over 300 participants so far from 55 countries. It is held over a course of 15 days, which also includes the Frankfurt international book fair. Participants are invited to visit German publishers and bookstores to learn about diverse book markets and broaden their networks by participating in various events. Every year during the book fair, there are also alumni events for the fellowship.

Export Trends

Pure Korean Literature, Shining Lyricism

Interview with author Soon-won Lee

Works by novelist Soon-won Lee are pure, traditional and nature-centric. He has lived some 30 years as a novelist and his writing at times has been published in textbooks or produced into short television films. His works, known for their deep Korean narratives, are now garnering attention overseas. There is a saying that the most traditional things are usually the most global, which would explain why his pure, Korean writing has been gaining interest outside of the country. We spoke to the novelist on his recently exported *The Whale Who Returned to the Sea*, where he gets his inspiration from, what Korean literature needs now and going forward among other things.

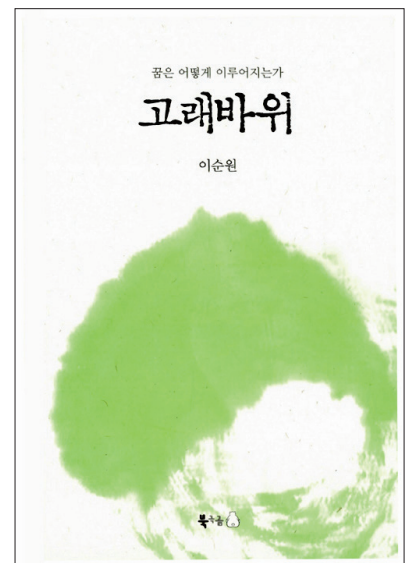
Organized by. Myung-im Nam

KPIPA: We are delighted to feature you on our webzine. Could you introduce yourself for our readers?

Soon-won Lee: Hello, I am Korean novelist Soon-won Lee. I am 60 years old and I have been writing novels from when I was a young man. I only think of Korean readers and have been writing in only Korean, so when my novels are introduced overseas I think to myself that mankind uses quite a diverse number of languages. I also think the numerous fairy tales and classic novels I read from a young age was all thanks to the efforts made by foreign publishers.

KPIPA: The work of Korean authors is becoming more well-known outside the country. Recently, your novel *The Whale Who Returned to the Sea* was sold into Germany. What sort of meaning does news like this have for you?

Lee: Half of the books I read from a young age were foreign fairy tales or classics. Even after I became an adult, I continued to read books by overseas authors introduced in South Korea. However, I never thought deeply of myself being in their shoes after I became an author and started writing my own stories. This was because the themes or elements in my novels usually incorporate old traditions or customs that are becoming forgotten. And my novels also carry many stories introducing the traditional Korean way of life and longing for that sort of living.



△ Cover art for the Korean version of *The Whale Who Returned to the Sea*

When my novels are introduced abroad I always wonder how globalized my novels are, as they are often written with Confucian backdrops and values. Of course, inside my mind I believe South Korean values and emotions could become the world's most globalized values and emotions but I cannot guarantee this. Even

in South Korea, my works were often adapted into short television films for their traditional and nature-friendly stories.

In *The Whale Who Returned to the Sea*, the boulder that appears in the novel was the biggest boulder seen near my childhood neighborhood and it looked like a whale. I recall thinking that boulder probably wished to return to the sea and if it did, the ways it could pursue in order to achieve that dream. These thoughts returned every time I saw the boulder.

After I became an adult and returned to see the boulder again, I was overwhelmed with a sense of fondness, for my childhood thoughts on the whale boulder and how it wished to return to the sea and ended up penning my thoughts in the form of a fable.



△ Photograph of the actual 'whale' boulder referenced in Lee's novel

While I was writing *The Whale Who Returned to the Sea* I thought it could spur global interest beyond language or cultural differences. There are boulders and rocks everywhere in the world and whales live in every ocean. Also, I thought people would think the same as my childhood self if they ever saw a whale-like boulder. It made me quite happy when I heard my novel had been exported to Vietnam, and later Germany. It is because I am certain there are people like me who see nature as I do and have spent their childhoods as I have.

KPIPA: You have been living as a writer for some 30 years. Your recent novels seem to highlight nature, growth, purity and lyricism. We are curious as to where you get your inspirations.

Lee: My hometown is a traditional village even for Korean standards where residents stick to old Confucian customs and rules. In the village, we have our leader, who is traditionally the eldest member of the village, and every Lunar New Year all the village people go and pay their respects to the leader. I currently live in the city but every time I head back to my hometown, I am immersed in this culture again. Also, we didn't have electricity in my hometown until around the time I went to university and we lit our houses with lamps and lanterns. Naturally, this gave me an upbringing more closely knit to nature than city-raised writers.

Even today I can't easily tell car models apart when they are on the road. But when I'm inside one, riding from Seoul to Gangneung, I can tell most trees apart as they pass by me on the side of the road. I believe this nature-centric knowledge was instilled in me from a young age. Also, my unique upbringing in that sort of environment, as well as the traditional surroundings I experienced have all contributed to the worlds I create inside my stories.



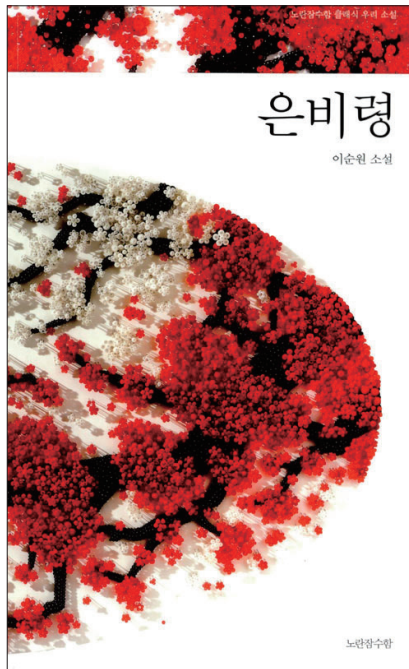
△ At an elementary school in Lee's hometown with students from the Literature Translation Institute of Korea

KPIPA: We are aware you are mentoring young authors through your creative writing classes. Where do you see the future of South Korean literature headed?

Lee: My works are nature-centric and they are directed towards purity and lyricism but my classes do not force my students to write as I do, but rather aim to guide them to their own style. Korean literature should not stray too far from foreign literature. I tell my students and younger authors their works are all individual governments, nations and independent worlds. Many young authors yearn for their works to become globalized, but they should look back on themselves to see whether they have lost their own world in that process. I am concerned Korean literature today is geared excessively towards short novels. At times I wonder whether this is because they do not have the ability to write full-length novels, rather than because they believe short novels are truly important. Short, detailed writing is important, but I would like to see more stories in our lives that have more expansive sagas.

KPIPA: What are some of your novels you would like to see introduced abroad?

Lee: As of now, *Susaek*, *the Pattern of That Shade*, *Meditation on Jellyfish*, *El Camino Andado Con Mi Hijo* and *Tree* have been translated into English, German, Spanish and Chinese. Sometimes I wonder what it would be like for *Eunbiryong* to be published abroad. It is a special book, as this book prompted a new street name and also changed the name of an entire village.



△ Cover art for the Korean version of *Eunbiryong*



△ The entrance to Eunbiryong village after its name was changed

Column 1

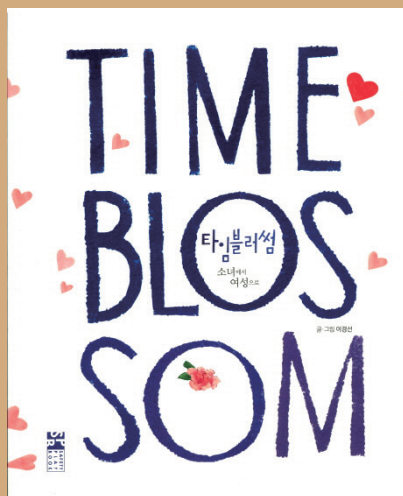
South Korea's Book Exports

Time Blossom and *Magic Cafe That Cooks Dreams* sold abroad

In this month's issue, we gladly announce two South Korean books have been successfully sold abroad. The first would be *Time Blossom*, a heart-warming story for adolescent girls going through physical and psychological changes during puberty. The second is *Magic Cafe That Cooks Dreams*, a fairy tale on self-development that can plant hope and courage into children and teenagers who have unlimited potential.

Written by Joseph Lee, President of KL Management

Kyung-sun Lee's *Time Blossom* Sold Into France



△ Cover art for
Time Blossom: Girl into Woman

Kyung-sun Lee is a design professor at Hankyong National University in South Korea and her book for adolescent girls *Time Blossom* was sold at the Frankfurt international book fair in Germany to be translated into French. The book is a beautiful piece of work with the subtitle, 'Girl into Woman' and is the perfect gift for girls reaching

puberty from their older sisters or their mothers. The book was created in order to help girls naturally accept their changing bodies and minds while boosting their self-esteem during puberty, when they can become emotionally confused or lost due to many physical and psychological changes.

‘What changes occur during puberty?’ ‘Why do these changes happen and how can we wisely respond to them?’ ‘What is beauty that teenage girls are most interested in?’ The book addresses these questions and the answers are given in a friendly tone, as if from a sister. Lee has encouraged readers of this book to start their own journeys by looking back upon themselves and finding their dreams and unique characteristics through appealing illustrations and friendly messages. Before the book was sold into France, it had already been published in China and Vietnam.

Su-young Kim's *Magic Cafe That Cooks Dreams* Sold Into Indonesia

A fascinating and beautifully illustrated book, *Magic Cafe That Cooks Dreams* is a great and perfect work of fiction for children and young adults who have dreams for their better futures. Bestselling author of *Write Your Dreams*, *Write Your Future*, Su-young Kim is a motivational speaker, content producer,



△ Cover art for *Magic Cafe That Cooks Dreams*

musician and a dreamer. She has pursued over 70 goals across 80 countries such as building a house for her parents, climbing Mt. Kilimanjaro and Everest and becoming a best-selling author.

In 2011, she traveled through Europe, the Middle East and Asia to collect 365 dreams over a course of 365 days. Kim continues to inspire people to dream and to realize their dreams through her books, speech and so on. This book is a story the author tells young readers about her dreams and shares with readers all over the world.

Column 2

Where Korean readers go to meet books (3)

Libraries transform into cultural spaces

Bookstores and libraries globally have been attempting to transform themselves. These locations are no longer places for people to just read or buy books, but spaces where visitors can enjoy culture, various events and take some time to stretch their legs. Reading books is often compared to traveling different worlds and this month's webzine looks at three special libraries that all strive to become cultural spaces with unique themes.

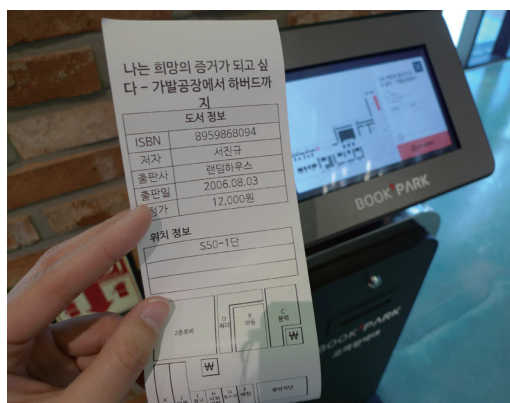
Writing, photographs by
Ji-hye Gwon, Myung-im Nam and Ha-young Choi

1. Science and books come together at KAOS Bookpark



Jen Campbell, author of *Bookshop Story* says early on in her book, “Bookstores are time machines, spaceships, story makers, secret keepers, dragon tamers, dream catchers, fact finders and safe places.” The author of this article would like to say the following about the bookpark to be introduced. “Bookparks are analog-form spaces consisting of books, bookcases, comfortable lights and cozy chairs.”

Those who pass through the glass doors of the doorpark are met with a 24-meter high bookcase that spans from the first floor to the top. The only digital devices that can be found in this location are the book search kiosks. A few taps on the touchscreen yields a long piece of paper, guiding visitors to their book of choice and resembling a ticket into the unknown that is the bookstore. This location has about 75,000 books, making it a place worth journeying.



Digital book search kiosk



Unique 'book lamps' decorate this space

Science, Knowledge, Share

Reflective of the KAOS Foundation, a leader of the generalization of basic sciences, this bookpark has a separate space for science-related books. Once visitors step within, they can easily be tricked into believing they are inside the room of a science fanatic. Towards one area, there are the ‘Darwin’ and ‘Newton’ rooms and at times, these places transform into rooms for small lectures, seminars and performances. One unique point is that science books create the core of this space, but books on painting, photographs and fashion also meld together in a not-so-awkward way.



Darwin Room



Books on science and arts

Being in this room makes me want to read

Two verbs that can describe being inside the bookpark would be ‘reading’ and ‘sitting’. As it is a bookstore, reading books only comes naturally. Once you have a book in hand, you

start heading for a place to sit. There are many spaces within the bookpark where one can sit between bookcases and start reading. The spaces seem to tell visitors they will allow no one to just stand while reading, convincing them they are inside a library. The white noise and scent of coffee wafting from every floor within the book park are also welcoming.



Reading area surrounded by bookcases



Reading areas placed opposite of bookcases

● **More Info.**

Address : Second and third floors of Blue Square 294 Itaewon-ro, Yongsan-gu,
Seoul (Hangangjin Station Exit No. 2)

Opening hours : 10:00 ~ 23:00

Website : bookpark.ikaos.org

2. Where movies and books meet, the CGV Cine Library



Myeongdong, a popular shopping district in the heart of Seoul, also has a very special library. The CGV Cine Library is a remodeled movie screening hall and while the attempt to change part of the movie theater into a library is fresh and special, the meaning it carries as a cultural location is also very valuable.

The screen formerly used for showing movies has now been turned into a space for lectures and events. Where moviegoers once sat are now tables and seats for reading and the walls are crowded with bookcases carrying some 10,000 books. Rare magazine and screenplays can be found here, making it a hot location for film aficionados.



CGV Cine Library



A movie screening hall turned reading location

A very special library carried inside a movie theater

In order to enter the CGV Cine Library, one must have a valid movie ticket from either the Myeongdong Station CGV or another location just 10 minutes away by foot. Those who are members of Arthouse or have CJ One points can also enter by using them. Passcards are handed out by workers at the counter and all personal items with the exception of cell phones and cameras must be stored in separate lockers prior to entry. This is a rule that has been applied to help visitors focus solely on reading.

Inside, towards the left of the library is the C Zone(Creativity of Cinema) where visitors can find about 5,500 movie-related books including literature, graphic novels, comics and non-fiction. The space is filled with bookcases carrying intriguing books, including those selected by 100 prominent movie-related people. To the right is a special exhibition area along with a bookcase for film-related magazines. At the time of our visit, the exhibition area carried books regarding widely acclaimed Korean film director Chan-wook Park.



Special exhibition zone and film-related magazines



G Zone bookcases

The G Zone(Guide to Cinema) showcases roughly 3,000 books on movies, including directors, actors, film reviews, theories, narratives and scenarios. The V Zone which has 1,400 books on art, photographs and interior design also awaits visitors. The comfortable chairs and lighting help readers become immersed in the book of their choice.



The lobby of CGV Myeongdong Station

The CGV Cine Library is also closely located to Chungmuro, which is a key location known for its relativity to South Korea's film history, like Hollywood is to the United States'. It is very special that a movie-specific library now sits within an area representative of films. One would be advised to fall into a few books at this location in Myeongdong, along with a movie.

● **More Info.**

Address : 10th floor, 123 Toegyero, Jung-gu, Seoul (Myeongdong Station Exit No. 7)

Opening hours : 12:00 ~ 21:00 (Closed every Monday)

Website : www.cgv.co.kr/theaters/?theaterCode=0105

3. Cars and books meet at the Auto Library in Hyundai Motor Studio Seoul



Hyundai Motor Studio - Auto Library



Guide to the library

If ordinary libraries are based on ‘books’, libraries created by corporate businesses are more focused on the companies’ unique characteristics. Corporate libraries, which have been appearing more recently, show clearly the companies’ business direction and specialty. Hyundai Motor Co says the Hyundai Motor Studio is a location where art and lifestyle come together in an auto culture experimental lab. And according to this, the Auto Library within this area showcases a new auto culture space by portraying cars through books, props and interior design.

Library of Dreams for Car Maniacs

The Auto Library of Hyundai Motor Studio is a must-visit for people who love cars. The Auto Library, on the second floor of Hyundai Motor Studio Seoul in Apgujeong, has nearly 2,600 books on cars. Not only are there specialized books on cars that experts recommend, but there are also rare books difficult to find in the market as well as limited edition publications, making car maniacs' hearts beat a little faster with each visit.



Inside the Auto Library



Expert recommended books

On the bookshelves lining the walls are specialized books on cars. The Auto Library is a corporate library, but it has a system that is comparable to any public library. On the bookcases are books categorized by history, design, technology and maintenance. Like an actual library, all the books carry specific codes. There are also search kiosks enabling visitors to find books easily among the expansive collection and in the

reading areas are book stands and lamps for a comfortable and easy reading experience.



Reading area



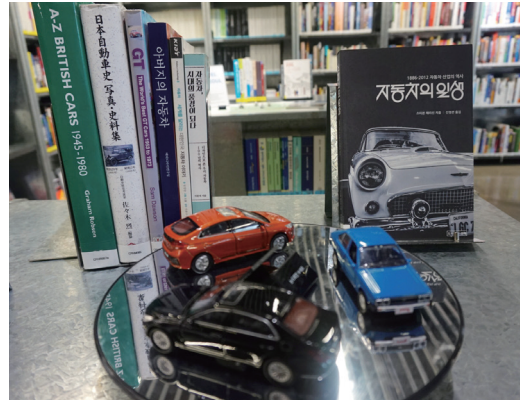
Book stands and lamps

A relaxed cultural space within a busy city

Aside from books related to cars in the Auto Library, visitors can also indulge in books indirectly related to the auto industry, like philosophy, sports, fashion and travel. People who do not know about cars very well are also welcome to come inside and read, feel and experience all about cars. On the same floor is a cafe, where visitors can buy coffee to take with them to a sofa with a book in hand. On the fourth floor of the same building is a Kids Lounge with books for children, as well as paper toys and model cars for children to enjoy.



Kids Lounge (Fourth Floor)



Model car and books

Like this, the Auto Library of Hyundai Motor Studio is a cultural location where men and women, young and old can come to relax and enjoy the diverse elements the location has to offer.

In the words of Sydney Smith, when you read, you are always with your best friend. Visitors can easily create joyful memories through a myriad of experiences including reading auto-related books with their families, loved ones and friends at the Auto Library.

● More Info.

Address : Second floor of Hyundai Motor Studio Seoul, 738 Eonju-ro, Gangnam-gu, Seoul

Opening hours : 09:00 ~ 21:00 (Closed every first Monday of the month)

Website : <http://motorstudio.hyundai.com/seoul>

Book Summary

Export Prospects of Korean Books

KPIPA's Choice for Supporting Abstract · Sample Translation

Mr. Madang's Happy Days

1. Publication Details

Imprint | Wurinabi Publishing House
Title | Mr. Madang's Happy Days
Author | Hong Yeon-sik
Illustrator | Hong Yeon-sik
Format | 150*210
Binding | Paperback
Pages | 420pages
ISBN | 979-11-86843-17-8

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3. About the Author / Illustrator

Hong Yeon-sik studied visual arts at Korea National University of Arts and made his debut as a graphic novel artist in the New Comics Writers Contest in 1992. Hong received the New Artists Award for *Kiyora* in 2001, and the best manhwa award from the Manhwa Today Contest for *Uncomfortably and Yet Happily* in 2012. *Uncomfortably and Yet Happily* has been translated and published into French, and the copyright for the English language version has been sold to Drawn and Quarterly Publishing Company. Hong's next work, *Yiranggorang Raccoon Couple*, is scheduled to be published soon, and he is busy writing the third and last volume of *Mr. Madang* series.

4. About the Book

Mr. Madang's Happy Days, the second book in the three-volume *Mr. Madang* series, is an autobiographical story of the writer as he tries his best to be a good father, husband, and son. The first book in the series, *Mr. Madang's Table*, along with *Uncomfortably and Yet Happily* in which the writer tells a story of Mr. Madang's simple but happy life in the countryside were translated into French and English. In the first book, the writer moves out to the countryside with his wife to start his new life, but he still struggles to put his past behind him as he is torn between love for his dying mother and hate for his ailing father. In the second book, he tells stories about his experiments and failures as a husband and father as he ponders on the meaning of family and happiness.

In *Mr. Madang's Happy Days*, the writer shares with readers his life in 2011. In the story, one year has passed since he lost his mother, his father moved into a public housing, and for the first time in his life, he is able to focus on his creative work without doing any other part time jobs. He lives in the countryside with his family, but the life in the countryside proves itself to be contrary to the idyllic picture he dreamt of. As the responsibility as a husband and father begins to weigh down on him, he must also deal with a cold reality of not being accepted as a member of the community as well as pollution which has made its way even into the countryside. However, he realizes that it is the trials and failures that strengthen the family bond and the happy days he spends with his family are the happiest days of his life.

People these days dream of leaving the busy city life and of returning to or starting new in the countryside. *Mr. Madang's Happy Days* shows, however, that the life in the countryside is not as easy as people think. The writer tells stories from his own experiences of a dangerous landslide, factories and pig farms polluting the area,

and unfriendly neighbors. At the same time, he finds out that it is also difficult to realize his dream of being the best dad and husband. Like the first book in the series, Hong's stories are realistic; he is constantly confronted with two different choices, pursuing his ideals or making a compromise between reality and his ideals. His wife complains of not having enough time to do her work, he becomes exhausted from raising his first baby, and the life in the countryside turns out to be not as idyllic as he dreamed of; however, he comes to realize that he is still living the happiest days of his life because he spends every day with his family. The graphic novel asks readers to contemplate on the meaning of family and how it defines the meaning of happiness to many people.

Sunhee

1. Publication Details

Imprint | NEULPOOMPLUS

Title | Sunhee

Author | Lee Ju-Seong

Format | 152*225

Binding | Paperback

Pages | 446pages

ISBN | 979-11-85720-13-5

2. Contact

Name | Choi hyo-jun

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Email | go5326@naver.com

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3. Marketing Information

Copies printed, bestseller ranking | 1,000 copies published

Award/recommendation/selection history | Grand prize from the Federation of Artistic & Cultural Organization of Korea (December 3, 2016)

Publication theme | Human rights status of North Korean women

Main readership | Women, ages 30 to 50

Media critique and advertisement copy | Two voices, one story

A heart-aching love story between two lovers in the land of despair, North Korea

Here, life still goes on

4. About the Author

Author Lee Ju-seong

Born in Pyongyang, June of 1965

Forcibly relocates to a coal mine in Hoeryong, North Hamgyong Province with parents in June of 1968

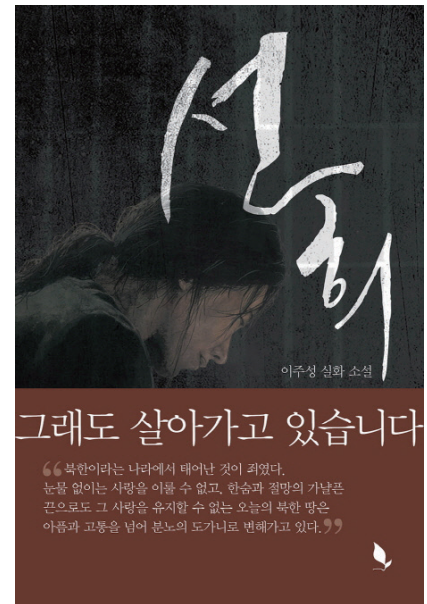
After graduating from secondary school in August of 1982, Lee works in mines, construction, fishing and machinery

Founds, manages trading entity from October of 2002

Defects from North Korea in January of 2006

Enters South Korea in June of 2006

As of May 25, 2017, Lee currently runs a North Korean human rights group, manages a farm and writes books



5. About the Book

Sunhee tells the sad love story between a man and a woman in the frozen lands of North Korea. The book is narrated by both the man and the woman, respectively named 'Wonmyong' and 'Sunhee'. The divided narration does not aim to show the same incidents in the book through two different eyes, but rather focuses on the two telling the same story together.

Wonmyong meets Sunhee on a train so crowded he can barely move. They go about selling things together and amid their commiseration, he feels love for her. After a series of tumultuous events, they confirm their feelings for one another and attempt to start a family, but it proves a daunting task in North Korea where it is difficult to find one's own path through life.

Sunhee, aiming to help Wonmyong, leaves for China to earn money. However, her new surroundings introduce her to hardship. The two voices in the book carry many wounds.

Despite their scars inflicted by dictatorship, stigma, poverty, lack of human rights, human trafficking and want of freedom, the two cannot let go of each other because of love. The two lovers' words fill the hearts of readers as they tell the story of love amid despair throughout their narrative.

The Taste of Alsace

1. Publication Details

Imprint | Wurinabi Publishing House

Title | The Taste of Alsace

Author | Shin Yi-hyeon

Illustrator | Kim Yeon-su

Format | 156*210

Binding | Paperback

Pages | 436pages

ISBN | 979-11-86843-16-1

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URL | <http://blog.naver.com/michel61>

3. About the Book

The stories in the graphic novel are autobiographical, based on the writer's own experiences living in France with her French husband and his parents who live in Alsace. She tells stories of the four seasons that she spent with her parents-in-law, who are traditional, warm-hearted, and terribly loving.

Hyeon is a Korean woman who is married to a French man, Domi. They live in Paris, and Domi's parents live in Alsace. To see his parents, Hyeon and her husband have to drive several hours to get to Alsace, but the trip is worth it, for Alsace is a place known for its unique culinary culture and tradition. Hyeon explains French dishes and homemade dishes that people in Alsace enjoy every day, including choucroute, flambé, and vin chaud, not to mention an assortment of wine, as Hyeon's family shares food and memories together. The illustrations are done in pastel colors, a different pastel color for each season. Domi's parents have lived their whole life in Alsace. Lucie is Domi's mother, who always cooks up a storm for her family, and Raymond is his father, who worries about every little thing but whose heart overflows with love for his family. Hyeon finds her parents-in-law to be just like her own parents, who like to spend time with family sharing good food and wonderful memories.



People say that you need to spend at least four seasons with a person in order to get to know him or her. Hyeon and Domi come from two very different countries and cultures, and Hyeon spends four seasons with her parents-in-law, who teach her the names of flowers and fruits on Vosges Mountain and about growing vegetables in their vegetable garden. Born in Alsace, Domi's parents have spent their whole life there, like many Korean parents who have lived their whole life in the hometown where they were born. And the history of Alsace was not a peaceful one. For example, *The Last Lesson* by Alphonse Daudet is set in Alsace when it fell under German control and the people of Alsace were prohibited from speaking French. Raymond tells Hyeon that his parents lived in the mountains and they only came down to town at the foot of the mountains to buy food. He also tells her that like his parents, all he wishes for in life is the happiness of his family, and this is why they cherish growing vegetables in their backyard and cooking in the kitchen for the family. When Hyeon and Domi visit, Lucie cooks for the whole family even if she has to put on a compression bandage around her wrist. And when Hyeon and Domi return to Paris, Domi's mother packs their car with homemade food, just like Korean mothers who pack their children's bags or cars with homemade bean or pepper paste, sesame oil, or anything they have in the kitchen.

The book provides a unique look into not only the life and culture of people living in Alsace but also into the life of a couple who come from very different cultures and the generational difference between the couple and the parents. The book also brims with sense of humor and introduces recipes for food and recipes for family happiness.

Publishing Industry

South Korea's Key Publishing Related Organizations

In South Korea's publishing industry, there are many private organizations. Inside these organizations are members who work for competing businesses, but inside the groups they seek interests and order for the greater good. They also help pass on voices from inside the industry to a larger audience. The following are organizations key to South Korea's publishing industry linked to production, distribution, sales and research.

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

The most representative of publishers' groups would be the Korean Publishers Association, founded in 1947. Inside the group are all kinds of publishers, big and small. So far the association has worked towards creating an order for distribution within South Korea as well as resolving several issues related to the publishing environment. It has also been a driving force for projects aimed at developing the industry on a whole. The association has acted as a window for book deliveries to National Library of Korea and the

National Assembly Library. The statistics that have been collected so far regarding these deliveries are extensively used as publishing and issuance data. For communication and external relations, the association publishes a monthly newsletter as well as a yearbook. It also hosts international book fairs and participates in others. Every June, it hosts the Seoul international book fair. It also creates special exhibits for Korean books at book fairs in Frankfurt, Bologna, London, Paris, Beijing and Tokyo. On every October 11, which is Book Day in South Korea marking the completion date of the *Tripitaka Koreana*(UNESCO World Heritage Site), the association holds a ceremony to award publishers who have played prominent roles in the industry. It is also responsible for projects linked to annual book recommendations for underage students, South Korean book exports and handing out awards to model book collectors.

Meanwhile, the Korea Publisher Society founded in 1998 is an organization of publishers who specialize in independent volumes which also operates the Seoul Book Institute as an auxiliary institution, aiming to cultivate publishing professionals. The curriculum of the institute spans everything from publishing planning, editing, and marketing to design. Also on every World Book Day(April 23) the Society holds celebratory events to boost reading. Previously the Society used to publish bestseller lists in major bookstores every week, although it does not anymore.

It has continued to strive for a rational publishing distribution system and also operated a reading university. Every year, the society hosts the Asian Publishers Fellowship Program and invites young publishers from all over Asia to shore up networking, encouraging them to discuss current events and issues. Every December, the Society selects the publisher of the year to recognize them for their efforts in the development of the industry.

Aside these, there are many other publishing related organizations, including the Korea Academy Publishing Association, Korea Science & Technology Publisher's Association, Korean Study Materials Association, Korea Christian Publishers Association, Association of Korean University Presses, the Korean Association of Children's Book Publishers and Korea Publishing Marketers Conference. In addition to these, there are other groups formed by publishers for greater public good, like the Korean Publishers Cooperative founded in 1958 that plays a key role in publications distribution, logistics and supply. This group was commissioned by the district officials of Mapo-gu in Seoul to operate the Gyeongui Line Book Street.

Meanwhile, the Korean Publishing Foundation founded in 1969 provides financial support including loans for publishers and projects for the broader benefit of the publishing industry. The Korean Publishing Research Institute founded in 1986

is a research facility that carries out study projects regarding publishing and it hosts publishing forums and hands out related awards. It also conducts reading status surveys of Korean citizens. The Book Trade Promotion Center founded in 2003 hosts international forums and partakes in publishing informatization projects. Bookcity Culture Foundation founded in 2003 manages Paju Book City sitting close to Seoul and the Asia Publishing Culture Information Center. It launches a children's book event every spring and in the fall, it holds the Paju Booksori Festival and hosts international publishing forums.

Founded in 1958, the Korea Federation of Bookstore Association represents South Korean bookstores. It especially acts as a voice for small to medium sized bookstores and has made efforts for fixed book prices, informatization of bookstores, national bookstore surveys and bookstore schools. In 2016, it declared November 11 as Bookstore Day and is currently working to create a certification system for regional bookstores to supply libraries.

The group Citizen Action for Reading Culture jointly founded in 2001 by relative organizations, is a civic group that promotes reading. It has been responsible for the "Library of Miracles" project, aimed at creating libraries for children only, as well as other efforts to create and manage libraries. The group works to boost reading culture inside the country by launching projects

like “Book Start” and operating book clubs in addition to other reading-related projects that includes government and private organizations.

the Korean Publishing Science Society founded in 1969 is a distinguished academic body that carries out research related to publishing. Its key programs include hosting regular academic conventions, issuing academic journals, hosting publishing policy roundtables, hosting international academic publishing conferences including those with China and giving out awards.

Numerous other groups apart from these mentioned are also currently making efforts towards expanding the publishing culture in South Korea, working in their own respective areas. There are critical views saying there are too many small groups jumbled together, but ‘variety’ and ‘harmony’ are values respected within the publishing society.

Best Seller

Aggregate data as of the first week of October

South Korea's November Bestsellers

Written by Jin-kyung Kim(Public relations at Interpark)

The Nobel Prize in Literature 2017

The first week of October is always called the season of the Nobel prize. Every year around this time, the Nobel prize committee convenes in Sweden to announce the winners in six different categories. This year on Oct. 5, the 117th Nobel Prize in Literature was given to Kazuo Ishiguro. According to Interpark Books, Ishiguro's *The Remains of the Day*, one of his most famous novels, reached the top of their bestseller list the next day as soon as readers heard of the Nobel Prize news. Sales of the author's books in general soared in the days following the Nobel Prize

announcement from Oct. 6 to 12, trouncing previous sales figures for the author which had been comparatively low. Also, *Nudge*, by Richard Thaler who was this year's recipient of the Nobel Prize in economics saw a spike in demand around the same time.



In the case of the Nobel Prize for literature, lists of possible prize recipients usually float around with no clear candidates and at times there are authors who are widely discussed as possible candidates for the prize while some authors suddenly appear in the foray. This year, gambling company Ladbrokes announced a list of possible candidates and their expected ranking. This list had included Kenya's Ngũgĩ wa Thiong'o, Japan's Haruki Murakami, Canada's Margaret Atwood and South Korea's Ko Un. However, this year's announcement came as a surprise like last year when the committee announced Bob Dylan as the winner of the prize.

Changes in book sales in South Korea

It is now a given fact that sales of certain books soar following announcements of the Nobel Prize in literature. According to comparisons made by Interpark Books of book sales during 30 days before and after recent award announcements, some book sales jumped a maximum 720-fold after the author was given the Nobel Prize. In the case of Patrick Modiano, who won the prize in 2014, only four copies of his books had sold in the 30-day period before his winning the prize. However, after he won the award, 2,879 copies of the book were sold for 30 days. The 2015 recipient of the Nobel Prize in literature, Svetlana Alexievich also saw book sales fly more than 200 times over the same period. It is highly expected Ishiguro's books will see the same 'Nobel Prize' effect.

<South Korean Top 15 Bestsellers, Oct 2017>

No.	Title	Writer	Publisher	Genre
1	<i>Temperature of Language</i>	Kiju Lee	Malgeulteo	Essay
2	<i>Ji-young Kim Born in '82</i>	Nam-joo Jo	Minumsa	Novel
3	<i>The Remains of the Day</i>	Kazuo Ishiguro	Minumsa	Novel
4	<i>I Have Decided to Live As Me</i>	Su-hyun Kim	Maumsup	Poems/Essay
5	<i>OtvN Premium Lecture Show "Somehow Adult"</i>	Somehow Adult Team	Kyobo Book Centre	Humanities

6	<i>Dignity of Words</i>	Kiju Lee	Hwangso Books	Self development
7	<i>Memoir of a Murderer</i>	Young-ha Kim	Munhakdongne	Novel
8	<i>Nudge</i>	Richard Thaler, Cass R. Sunstein	Leaders Book	Economics/ Management
9	<i>Mother's Apology</i>	Yoo-nam Lee	Den Story	Family and Life
10	<i>A Lesson in Self-Esteem</i>	Hong-gyun Yoon	Simple Life	Self Development
11	<i>The Temperature of Love</i>	Myeong-hee Ha	Book Road	Novel
12	<i>Miracles of the Namiya General Store</i>	Keigo Higashino	Hyundae Munhak	Novel
13	<i>I'm Quite Good Just the Way I Am</i>	Yu-mi Cho	Hummingbird	Essay
14	<i>Killing Commendatore 1</i>	Haruki Murakami	Munhakdongne	Novel
15	<i>Killing Commendatore 2</i>	Haruki Murakami	Munhakdongne	Novel

*Data provided by Interpark Books

About *K-Book Trends*

K-Book Trends is a monthly web magazine published by the Publication Industry Promotion Agency of Korea. It provides highly effective Korean publishing contents for international stakeholders to secure global competitiveness in the publishing industry.

We produce professional data about promising Korean books for oversea markets and share success cases of Korean publications and copyright export, and reach out to international stakeholders through rich information collected by Korea's major international book fair activities, bestselling books and an overview of publishing industry.

K-Book Trends will be produced in English and Chinese, and can be easily read anywhere in the world using any PC or mobile devices. Readers can subscribe and receive email newsletters and PDF file downloads.

K-Book Trends and the Publication Industry Promotion Agency of Korea always look forward to hearing opinions from industry experts and readers.

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趋势

韩国“翻译文学奖”现状

目前很多韩国文学作品在国外受到欢迎。海外出版中最重要的就是翻译工作，同样的作品，根据翻译者是谁会决定其结果。其实即要正确传达原著作品的信息，又要很好的反应当地的情感和特色是一件很难的事。因此，目前在韩国为了挖掘更多有实力的翻译家和翻译事例举办着多种丰富的大奖活动。今天在这里介绍韩国的翻译文学奖的现状及获奖作品。

作者. Sang-min Sung(文化评论家, 专栏作家)

国外的翻译文学奖和获奖例子

2016年3月小说家韩江2007年发售的系列小说《素食者》受到大众的瞩目,因为这是韩国第一次入围‘曼布克国际奖’候选名单的作品。同年5月作者韩江终于成为曼布克国际奖的最终获奖者，很长一段时间就像韩国运动员在奥林匹克获得了金牌一样大众欢呼了起来。但我认为这欢呼声是非常苦涩的欢呼声。获奖当时韩国媒体大大报道曼布克国际奖在国际舞台上与诺贝尔文学奖、龚古尔文学奖称为是“世界三大文学奖”，但《素食者》成为候选作品之前韩国人对这一奖项并没有关注。其实韩国很久以前就渴望可以获得诺贝尔文学奖，考虑到这个问题，应该更需要提高对“翻译”的重视。



△ 美国 Hogarth Press 出版的韩江《素食者》精装封面

那么‘曼布克国际奖’是什么奖项呢？大多数媒体新闻里对‘曼布克国际奖’和‘曼布克奖’不区分使用，但这两个是完全不同的奖项。原本曼布克奖是1968年英国的一家综合物流流通公司‘布克集团’后援支持，并以所属英国联邦的作家为对象的文学奖。但后来到了2005年为了提高奖项的地位，没有把作者的范围局限在英国联邦。这样诞生的就是‘曼布克国际奖’。曼布克国际奖不限英国联邦的范围，只要是用英文出版的小说以及翻译成英文的小说都可以成为获奖候选。但自从2016年《素食者》获得奖项之后，获奖作品开始限制在英文翻译小说。奖金为5万英镑，奖金分配给小说原著作家和翻译家身上。

以翻译文学为对象的文学奖不仅曼布克国际奖一个，韩江作者继《素食者》后2017年又以长篇小说《少年来了》荣获意大利马拉帕蒂国际文学奖(Premio Malaparte)，这一奖项也是代表意大利的文学奖，也是以海外翻译文学为对象的文学奖。同年童话作家Mi-kyung Song 以《Some Kid Lived Here》荣获英国阅读文化团体‘英国图书信托基金会’(BookTrust)颁发的‘今年的外国文学奖(In Other Words)’。虽然这一奖项是从2017年开始的，但在英国作为有悠久历史的阅读团体，制订了以儿童书籍为对象的海外翻译文学奖项我认为非常意义深刻。除此之外，世界各地还举办着很多其他的翻译文学奖活动。

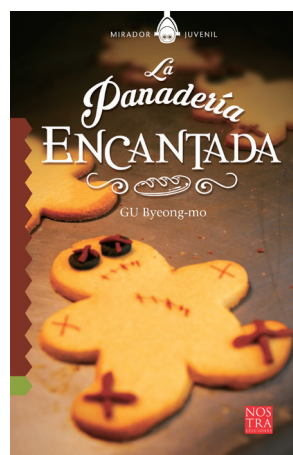
韩国翻译文学奖种类及翻译文学现状

为什么目前在世界各地以翻译文学为对象颁发文学奖呢？其最大的理由应该是认为‘翻译作品’与其他文学的价值是平等的。俗话说‘翻译是一种创作’，翻译不仅仅是把原来的作品翻译成两外一个语言。其实直到现在围绕“直译(直

接翻译与原著相应的意思)”和“意译(更多顾虑翻译后阅读的读者)”议论纷纷，可能也是因为翻译所持有的力量是非常大的。

虽然目前很多韩国文学在国外受到欢迎，但是令我们遗憾的是在国内对翻译文学的关注度并不高。韩国作品在国外获得奖项时就像“宣扬国威”一样反应激烈，相反如果翻译文学在国内受欢迎的话就会有更多顾虑之声说‘翻译文学在吞食韩国文学’。虽然目前韩国社会对翻译的认识较低，但有几个团体从很久开始认识翻译文学的重要性并颁发着翻译文学奖项。其中最久的一项就是从1958年以国际笔会韩国本部的主办而实行的“PEN翻译文学奖”。以所属国际笔会的会员为对象实行的这一奖项，原来是授予给把海外文学翻译到韩国的海外作家。但从1995年开始优先授予把韩国文学翻译到国外的翻译家。但遗憾的是所属国际笔会的会员作家才可以成为候选人。

不局限在特定单位，以一年中出版的所有翻译文学作为对象的翻译文学奖中历史最悠久的就是大山文化财团的大山文华奖翻译部门。是韩国的‘教保生命(韩国最大书店连锁教保文库的母公司)’出资设立的大山文化财团从1993年开始的活动，候选作品包括韩国作品和翻译到海外的韩国文学作品。翻译部门的获奖作品不分古典韩国文学和近现代文学等领域，翻译文学的评审语言主要是英语、法语、德语和西班牙语。

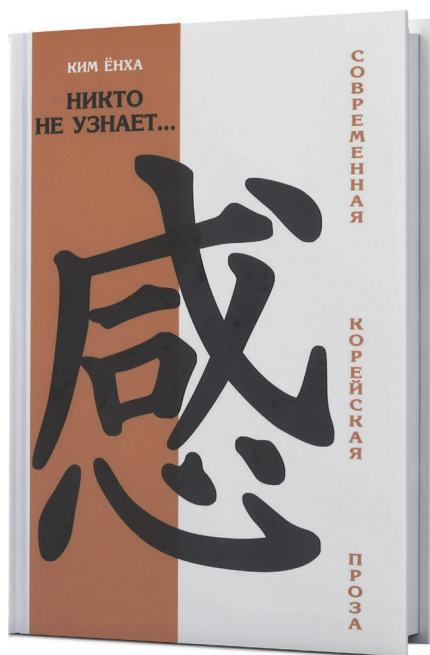


△ 2016年大山文化奖翻译部门获奖作品
GU Byeong-mo作家《Wizard Bakery》西班牙语翻译本封面

虽然遗憾的是进入2000年代之后，翻译部门奖的语言每年限制在一个语言上。但是2016年的获奖作品-GU Byeong-mo作家《Wizard Bakery》西班牙语翻译本(Min-jung Jung, Irma Zyanya Gil Yañez共同翻译)的获奖值得关注。因为过去大部分的奖项都归属到古典文学及著名作家翻译的文学身上,但这次的获奖者是新进作家的作品。评语中也写到以作品的价值和海外读者的接受程度作为评价的标准，作品的西班牙语翻译把作品的口语很好的进行了消化，并且也保持了原著作品的价值和普遍性，在西班牙当地受到了好评。

除了大山文学奖翻译部门之外在韩国最久的翻译文学奖就是韩国文学翻译院颁发的韩国文学翻译奖。韩国文学翻译奖是支持韩国文化政策的公共机构-韩国文化艺术委员会1980年实行的‘大韩民国文学奖’1983年新设的翻译部门奖项，从1983年开始独立颁发此奖项。1996年为了向海外推广，当年韩国文学创立了‘韩国文学翻译院’，开始自主运营维持到了现在。

韩国文学翻译奖因为是政府公共机构运营的，因此与民间运营的翻译文学奖有很大的区别。其中最大的区别是不像大山文学奖局限其语言，韩国文学翻译奖的评审语言非常丰富。2017年7月举办的第15届韩国文学翻译奖中评审的语言共18种，有德语、俄罗斯语、罗马尼亚语、立陶宛语、蒙古语、越南语、西班牙语、斯洛文尼亚语、英语、乌兹别克斯坦语、意大利语、日语、汉语、捷克语、土耳其语、波兰语、法语、匈牙利语。还有一点与大山文学奖不同的是各语言的评审委员共同参与到评审中，这可以大大提升评审的准确度。并且每年会选出四种语言颁发翻译文学奖，这可以促进韩国文学到更多的地区进行出版，这也是韩国文学翻译奖的特征之一。可能是因为基于这种努力，2015年丁柚井作家的《七年之夜》越南版(Vu Kim Ngân翻译)，金英夏作家的《No One Knows What Happened》俄罗斯语翻译(Ju-yeon Seung, Alexandra Gudeleva)成为了获奖作品，越来越多的韩国年轻读者层喜欢的作品成为获奖作品。在某个角度来看，也是最忠实出版界趋势的翻译文学奖。



△ 2017年韩国文学翻译奖过奖作品
金英夏作家的《No One Knows What
Happened》俄罗斯语翻译本封面

韩国文学翻译奖还以新进翻译家为对象运营‘韩国文学翻译新人奖’，为了培养出专业的韩国文学翻译家而做出很多的努力。两个奖项的最大区别是，韩国文学翻译奖是以翻译文学为对象颁发的奖，但韩国文学翻译新人奖是指定一部作品后征集翻译原稿的方式。过去是分成东方语言圈和西方语言圈分别选出不同的作品，但从2017年开始以所有语言为对象发表同样的翻译作品，目标是想在更多的语言地区挖掘韩国文学翻译家。

还有几个奖项虽然规模比较小，但一直坚持颁发的翻译文学奖。为了纪念献身英文

研究和翻译的已故柳玲延世大学英文系教授(1917-2002)而设立的民间学术财团‘柳玲学术财团’，从2007年开始实行的柳玲文学奖是以翻译成英文的韩国文学作为对象颁发的奖项。韩国科学图书专门出版社联合创办的‘韩国科学技术出版协会’1983年制订了‘韩国科学技术图书奖’，通过翻译部门颁发给海外科学技术书籍的韩国翻译家。虽然不属于文学领域，但富川市属下的漫画政策机构-韩国漫画影像振兴院也在每年举办的富川漫画大奖中，以翻译到韩国的国外漫画为对象颁发海外作品奖，为海外漫画的韩语翻译增添一份力量。

即将来临的2017年的冬天，又有一项翻译文学奖等待着发表获奖人。是今年新创立的GKL文学翻译奖。是外国人专用赌场七乐娱乐场运营的公共机构 Grand Korea Leisure(GKL)出资设立的非盈利公益法人‘GKL社会贡献财团’来负责。虽然目前还没有出版及获奖经历，但已经发表要以英文翻译小说

(包括绘画小说)和诗作为对象。征集日期是8月1日至9月30日, 11月中旬将发表获奖作品。

为了更好的明天, 超越国境和文化壁垒

虽然韩国有很多翻译文学奖, 但遗憾的是不仅在海外, 甚至在国内一般大众的认知度也很低。目前韩国对翻译的认识比较低是一个原因, 但最大的原因是所有的奖项都侧重于韩国作品的海外翻译, 因此无法正确评价翻译成韩文的海外作品价值。除了富川漫画大奖的海外作品奖之外, 大多数的奖项都是集中在韩国作品的海外翻译。目前韩国只是看到了一半的翻译, 因此这些奖项想要超出韩国走向国外并不是容易的事。

目前韩国的民官机构为在国外推广韩国文学, 除了颁发翻译文学奖之外支持并实行很多其他的项目。韩国文学翻译院为帮助韩国出版物的海外翻译及出版, 提供翻译支持招募事业。大山文化财团也在提供韩国文学的海外翻译和海外文学的韩语翻译。但我们并不可以满足于现状, 因为韩国出版界今后要走的翻译道路还很长很长。为了今后在更广阔的世界推广韩国文学, 我们要超越国境和文化的壁垒, 有必要优先在‘文学’和‘出版’的大框架下阅读并认可更多国家的作品。

韩国出版业 1

发展内心世界的1人出版社

UU出版社



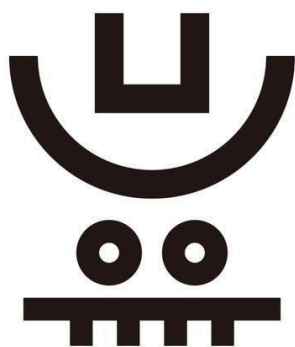
韩国出版社中1人出版社所占了比率高达76.1%。其中展露头角的一家出版社就是2012年创立的“UU出版社”。出版社的名字给人带来幸福的感觉，在爱书人之间渐渐受到关注，现在已经成为了既有个性又有色彩的出版社。虽然目前在国外是比较生疏的名字，但在韩国只要是喜欢阅读的人都会关注这家出版社。

那这家出版社是怎么设立的呢？Seong-woong Cho代表的回答比我想象的要更加明确简洁，“是为了继续维持我喜欢的职业”。我们在坡州的一家小书店(名叫“Peanutbookshop”)与Seong-woong Cho代表进行了采访。

作者. Myung-im Nam 记者

韩国出版文化产业振兴院(以下韩): 非常高兴见到您, UU出版社可以说是“1人出版社的领先者”。首先向我们的海外读者介绍一下UU出版社,好吗?

Seong-woong Cho 代表(以下Cho): UU是出版人文教养书籍的一家小出版社。我们出版的书让一些遇到困难的读者获取新的力量,让读者的内心可以变得更加强壮。从2012年开始到现在我们共出版了70本书,我们最大的一个特征就是书的版型特别小,因此随时随地都可以很方便的携带并阅读。



我们出版社的名字“UU”是从成语“悠游自在”的“悠游”想出来的。因为我个人平时对中国很感兴趣，所以经常会搜寻有关中国的古籍，我们公司的名字就是这样诞生的。当时我一直思考一个既不陌生，发音又简单的名字，悠游这个名字就恰到好处了。

韩：请问设立1人出版社的背景是什么？

Cho: 我从事编辑这一行业已经有十年的时间了，其实也做过其他的事，但觉得制作书这一工作与我最合适，我个人也觉得最有意思。所以我也在大型出版社工作过，但后来我发现如果想继续做我想做的事就需要一个更稳定的环境，所以创办了1人出版社。

其实在大型出版社工作的编辑都会考虑一件事，就是到了一定的工龄就会自然而然的负责公司的管理，而不是实际的业务。我个人也是经历了这些事，所以为了继续做我喜欢的业务，考虑后决定在更年轻更有活力的时候创办自己的公司，UU就是这样诞生的。目前我作为UU的代表，策划书写原稿都是我自己在做。

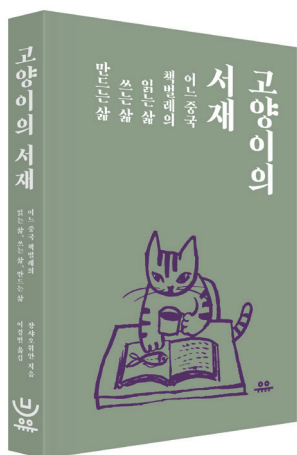
韩：您出版的是所有人都可以阅读的教养书，请问您选书的标准是什么？

Cho: 人文教养书的范围非常的广，因此我从中选出了我擅长的，并想要挑战的领域。就是“学习”，“古典”和“中国”。

这里所说的“学习”不是单纯的学业方面的学习，而是可以发展内心世界的学习。我们出版的第一本书的名字叫《坚实的学习》，名字里也包含着希望今后出版社可以变得更加坚实，读者当时对第一本书的反应还不错。



“古典”可以说是所有的出版社都关注的主题，对我来说也是一定要也是不得不讨论的领域。最后“中国”这个主题是我个人非常喜欢的领域，在大学我的专业就是中文，到现在我一直探讨要怎样把有关中国的主题介绍到国内的读者手中。也可以结合“学习”和“中国”这两个主题。我们出版社2015年出版的《老猫的书房》就是江晓原作家的作品，在国内介绍的时候更强调了书和阅读这两个焦点上，策划的重点就是吸引喜欢书的读者。另外，我们出版的书中还有东方古典讲座系列，今后我们计划继续向读者介绍。



韩：我认为想要出版好书，就要选出好作家，您是通过什么方式找出符合出版社要求的作家呢？

Cho: 作者一般是我亲自找的情况比较多,最好的方法就是书。以刚才所说的3大主题为中心,会仔细阅读其他出版社的书,在阅读的时候如果发现好作家就会做出标记。有时还会发现我个人平时关注的领域正好有位作家也在关注。另外最近

通过社交网络与我平时关注的作家先结为网友，关注他平时思考什么？关注什么？之后进行策划。

还有一些作品是作家直接投稿到我们公司，其中成功出版的只有一本，名字叫做《漫画动词之味》。这本书是基于原作《动词之味》为基础，以漫画的形式重新进行创作的书。《动词之味》是把韩语中的动词以故事的形式解说的书，所以这位作家就把这一特征利用到了漫画中。



韩：简洁又有独特的书面设计，轻巧的版型给我个人留下了最深的印象。这也是UU最突出的个性，请问这与出版社的哲学有什么关联？

Cho: 这里充分反应了我和设计师的意见。首先选择小而轻的书是出于我个人的经历，发现平时看书的时候手腕和肩膀非常的疼，所以选择了即经济又能充分体现出信息的大小。除外我们在出版的时候尽量使用再生纸，也是为了让读者可以更方便的阅读。所以我们专攻的主要人群是平时阅读量比较多的读者。

除了一两本书以外，书面设计大部分都是Ki-joon Lee设计师进行的。我们从出版社设立之前就一直讨论要以什么形式进行书面设计。我们的结果是“多

使用颜色，不使用手写形式的字体，还有尽量不使用可以直接传达意思的形象”。我们的书面比较独特有个性，幸运的是很多读者也很喜欢，所以我们今后也计划继续走这一方向。现在一些读者在书店可以很容易的找出我们出版的书，这多亏我们的设计。其实我们出版社之所以能够走到现在也归功于设计方面的一贯性。

韩：请问有计划进行海外出口吗？请向我们的海外读者介绍几本推荐书*



Cho: 我认为无论哪家出版社都想做海外出版业务，但是有一个难点就是想要出口的书即要有普遍性也要有魅力，这样才可以加大出口的可能性。我想推荐我们出版的3本书，第一本书是Won-seok Lee作家的《写书评的方法》，这本书介绍了书评的本质和写书评的方法，是一本有体系的书。第二本书是So-young Kim作家的《阅读儿童书的方法》，这本书告诉读者怎么选儿童书，分成图画书、童话书、童诗、历史、科学、艺术和社会等领域告诉读者选书的方法。最后一本书的名字叫做《吃书的方法》，是爱书人Yi-kyung Kim作家介绍阅读方法的书，根据具体的例子中学习怎样阅读才更有效率。我认为这三本书外国朋友们也会很喜欢。

UU门户网站：<http://uupress.co.kr>

UU脸谱地址：<http://www.facebook.com/uupress>

韩国出版业 2

成为慢慢流淌的心灵之水
制作出了解我的书，理解世界的书

Risu·Reading Cat (阅读的猫) 出版社

在动物医院旁边两个姐妹运营独立出版社已有18年的时间了。这里比起可以看到的東西，更追求本质，在此过程中制作‘了解我的书、理解世界的书’，这就是Risú·Reading Cat出版社所追求的道路。现在是独立出版社竞争时代，以自己独特的个性运营的地方，这里就是Risú·Reading Cat出版社。以下是与出版社进行的采访内容。

整理. Ji-hye Gwon 记者
作者·照片. Risú·Reading Cat出版社提供



韩国出版文化产业振兴院(以下 韩): 为我们海外读者，请介绍一下Risú·Reading Cat出版社。

Hyun-jung Kim 代表(以下 金): Risú出版社是家族出版社，出版社的名字Risú也是大儿子的名字。Risú代表的是‘村庄的水’，很久以前人们是在水边一起工作，一起聊天，从中获取智慧和安慰。我认为一家出版社能够做出这样的作用也是很有意义的。我们的目标是出版人们生活的过程中可以成为养分的‘了解我的书，理解世界的书’，从中追求幸福、温暖、分享及本质。

我们出版社的一楼是动物医院，18年前的2000年合法占据(?)了丈夫的院长室，目前我们已经出版了100多种好书。

韩：出版社有两个品牌，分别是‘Risū’和‘阅读的猫’，请问这两个品牌各自的特征是什么？

金：今天也有很多穿梭动物医院和出版社的小猫们坐在书上休息，我们希望我们制作出来的书对读者是寻找自己的旅行之路，因此从2016年创办了新品牌，名叫‘阅读的猫’。

Risū出版的书可以分成两大类，分别是世界人文游记系列‘他山之石系列’和对岁月的‘散文’。其中‘他山之石系列’是Risū出版社踏出的第一步，并且一直维持到现在，所以意义非常大。这是一本传达旅行世界各国和地区时看穿其文化本质的洞察力的作品。

其实‘岁月’散文也是多亏‘他山之石系列’。他山之石系列的第一本书是《英国，不变也是幸福的国家》，看到这本书的一位读者联系我们说想在我们出版社出版自己的书，当时向我们咨询的是日本作家曾野绫子的《中年以后》翻译本。我们自从这本书作为开始到现在一直出版着有关岁月的散文。我们出版的散文里大部分蕴含的是怎样有智慧的度过我们的时光，这些书对我们的生活也带来了积极的影响。我们出版社不是单纯的在磨练出书过程，而是在经历内心成熟的过程。



去年开始的‘阅读的猫’追求的目标就是与年轻人共同分享这内心成熟的过程。‘就业准备生’、‘三抛世代(抛弃恋爱、结婚、生育)’这些新词充分证明了现代年轻人艰难的生活。我们希望给这些人群传达

可以重新思考生活价值和幸福的书，不是他人评价的人生，而是让自己可以更加集中自己的生活。我认为活出自己的人生绝对不只是年轻人的问题，可能是出于这一原因我们的读者层还是很雄厚的。



虽然这两个品牌的性格不同，但其实是同一个出发点。我们追求的是比起看得见的东西，更追求看不见的本质。比起访问有名的景点旅游，更重要的是找出那里真正的价值。比起老后为了掩盖自己的皱纹、准备经济上的保险，更重要的是怎样更有智慧的生活下去。所以我们一直强调的就是不要在乎别人怎么想，最重要的是充实自己的生活。

韩：在运营上最大的困难是什么？独立出版社的魅力是什么？今后的目标是什么？

金：我们出版社只有两个员工，而且是亲姐妹关系，两个人负责所有的策划、编辑、制作、宣传、财务等业务。因为人数少所以没有办法分工很细，需要综合能力，因此初期感到这是最大的难点。但目前出版社市场也变得国际化了，现在反而成为了我们的长处以及魅力了。大型出版社虽然分工很细，但小型出版社的优点在于可以把内容和读者很好的连接在一起。

综合性的管理公司，不仅可以提升集中度和效率，还可以把员工关注的问题直接链接到工作中，因此工作氛围非常好。这些经验可以通过社交网站与读者紧密的沟通，这是我们公司最大的资产。我们今后的目标是更忠实本质，细心的出版有益及有价值的书，我们会为了让我们的书和我们的读者可以很好的沟通做出很多努力。最重要的是我们要认为这一过程是快乐幸福的。



‘京义线书街’(宏大附近)里有我们亲自运营的地方，各位可以在‘主题散步’展位看到我们出版社的书。我们在这里不仅直接运营书店，还参加很多作者讲座，这样可以近距离的接触读者，我认为这就是独立出版社最大的魅力。

韩：‘阅读的猫’出版的书一听到书名就能知道是这里出版的。轻松愉快的内容也是‘阅读的猫’最大的魅力，能告诉我们您是怎样选作家和题材吗？

金：您如果这么想那我们的战略就算成功了。因为我们在开始‘阅读的猫’时在外表上追求的就是轻巧的书，即可以放进口袋里的书。这也是我们的读者喜欢我们出版社的原因之一。在出书的过程中最难的就是题目了，我想其他的出版社也一样。其实这里并不存在秘诀，唯一的方法就是以内容为基础不断地思考。



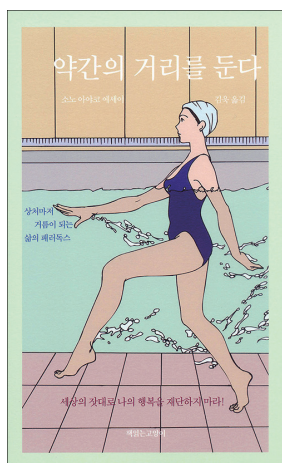
‘阅读的猫’除了散文以外还有短篇小说系列，名叫‘look at yourself’。取这个系列的名字时我们也思考了很长时间，第一我们想把题目与猫结合在一起，第二发现我们人的本性。‘look at yourself’就是这样诞生的。在读这个题目的时候会发出‘cat’这个发音，这与猫很巧妙的连接在了一起。

还有我们完全不存在选作家和题材的标准，只要是能够引导我们走向‘活出我自己’的题材和内容，无论是谁我们都非常欢迎。

韩：书的制作中不仅策划和编辑重要，其实书面设计也是非常重要的。请问书面设计上Risus的哲学是什么？

金：其实从策划到编辑、设计、制作都是一连串的过程，贯通这些内容的哲学是以内容为基础，充分体现出作者的意图，然后不断的进行思考。

我们在与作家签合同时作家问的最多的问题就是“什么时候提交原稿？”，我们的回答是“时间不重要，作家充分考虑后认为可以的时候发给我们就可以了”。这个回答符合我们工作的所有过程，不受时间的限制，等到做出最完美的书。因此比起时间，完成度是我们的哲学。



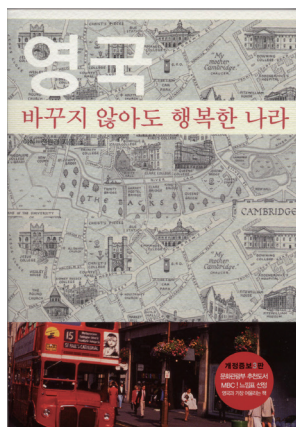
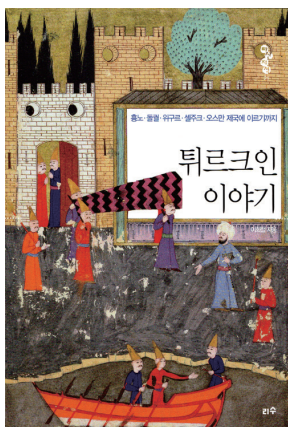
最近受关注的书面就是《留一点距离》这本书，我以这本书为例说明一下吧。这本书最基本的内容是‘活出我自己’，每个人都有自己固有的特征，因此每个人能做的好的、想做的、让自己幸福的事情都不一样。但当今社会我们的生活方式是太多重视周边的看法，所以找不到自己的快乐。这本书就是对这种现实进行了批判，让我们的读者可以不在乎别人，活出我自己。

我们在做这个书面时为了把这些内容体现出来思考了很长时间，在反复过程中最后选的就是在游泳池水中行走的形象，走路的样子看起来非常自然。

一般的传统观念会认为在水里是游泳的，而不是走路的。但图片中的人在水中也可以很自然的走路，并且还可以非常自信、悠闲。我们想传达的是如果‘走路’是我的人生，那么就算人们的传统观念是‘游泳’其实也是无所谓的，展现出我自己是最重要的。不知是不是因为我们的这种想法传达到了读者的心中，对这书面很多读者都非常喜欢，对我们来说这是很大的收获。

韩： 请向我们的海外读者介绍基本书吧。

金： 第一本就是出版社的开始-世界人文游记系列‘他山之石系列’，最大的特征是一直由国内作家负责写稿。为了摆脱翻译书籍中存在的局限和一样的民族才可以同感的好奇心，所以我们一直坚持国内作家。我可以很自豪的说这本书是作家和出版社精力投入很大的书。

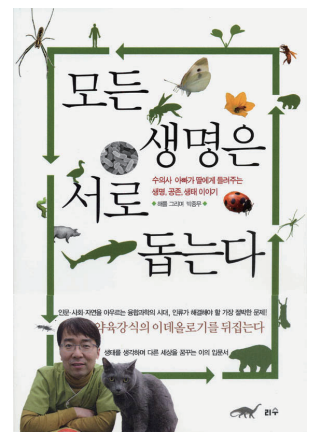


系列中的第一本书《英国, 不变也是幸福的国家》(Sik Lee, Won-kyung Jeon 著, 2000年发刊) 是以‘生活的质量’为主题观察英国真实面目的书, 有趣的叙述了英国力量的源泉- 理性, 合理和传统。虽然表面上看起来英国人对变化很迟

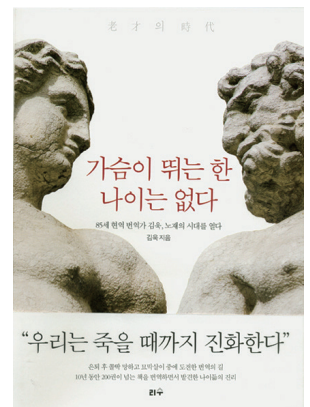
钝, 但如果知道英国人合理的思考方式的话我们会反省我们的认同感和我们的生活质量。

‘他山之石’的最新作《库尔德人故事》(Hee-chul Lee著, 2017年发刊)在国内是首次介绍库尔德民族通史的书籍。从欧亚地区北方草原开始的匈奴帝国(公元前209年~)到突厥、维吾尔、塞尔柱及奥斯曼,共记录了大约2200年的帝国历史。与我们的历史也有一定的关联,因此喜欢看历史书的读者持续的关注着这本书。‘他山之石系列’到至今已经出版了21本,我们还在策划另外一种形式的系列版。

Risu出版社的书中获取外部奖项最多的是《所有的生命都在相互帮助》(Jong-mu Park著, 2014年发刊)。这本书是兽医父亲向自己的女儿诉说有关生命、共存和生态的故事,书中提出当今社会弱肉强食生命观的问题及解决方案。这本书是文化体育观光部选定的教养图书、青少年推荐书、‘用书创造出美丽世界的教师们’团体推荐书、科学论述大会及讨论论述图书。现在也有很多地方邀请作家讲课,可以说在环境、生态和生命领域的入门书中没有类似的书,这也是这本书最大的长处。



对‘岁月’的散文中想要推荐的书籍是《只要心脏在跳动,年龄毫无意义》(Wook Kim著, 2014年发刊)。这本书是85岁高龄翻译家为我们的人生后背诉说‘老年经历的生长痛的意义’和‘真正找出自己人生的勇气和喜悦’的散文。这本书的作者负责过我们出版社畅销书《留一点距离》及多数作品的翻译家。



门户网站

🌐 Risu·Reading Cat Websites : www.risu.co.kr

🌐 Reading Cat Facebook : <https://www.facebook.com/readingcat14/>

🌐 Risu Facebook : <https://www.facebook.com/risubook/>

热点

2017亚洲编辑人友谊项目
(Asian Publishers Fellowship Program in Seoul 2017)

亚洲出版编辑特别交流

作者. Lois K. S. Kim(亚洲编辑人友谊项目策划人兼翻译)

大韩出版文化协会 (Korea Publishers Association)和韩国出版人会议 (Korea Publishers Society)都是韩国出版界的代表团体。作为海外合作项目的一环，为学习世界级出版企业的发展经验及最新出版营销方法，邀请海外著名出版人进行研讨会和世界编辑人论坛，还有东亚出版人会议。特别是随着韩流文化的扩散，韩国出版物出口也日趋增加，有必要向我们的主出口市场-亚洲区域宣传韩国出版的文化背景及优越性，进而获取出版物及著作权的海外出口基础。除此之外，为了通过与出版界人士之间的交流加强国际网络，从2010年开始运营“亚洲编辑人友谊项目(简称APS)”，目前已有15个国家,106个人参加过此次活动。

APS参与国包括中国、日本、泰国、台湾、香港、印度尼西亚、马来西亚、越南、新加坡、菲律宾、印度、伊朗、新西兰和斯里兰卡。我们每年邀请亚洲地区十几个国

家的出版人到首尔，通过4天3夜(直到2013年是5天4夜)的时间交流各国的出版现状和趋势等市场情况。不仅如此，每年会选出一项主题，深入讨论同时代出版界所遇到的课题，积极交流对解决方案的意见。



访问韩国出版人会议的友谊项目参与者及出版人会议工作人员合影。

APS的目标是加强国内出版界工作人员和编辑人与国外人士加强国际纽带，通过海外出版企业的成功事例加强出版产业实力，寻找海外出版市场通道，并且对国内出版物的海外出口搭建桥梁。

从9月19号到22号举办的2017APS有3位韩国参与者和来自中国、香港、日本、泰国、印度尼西亚、马来西亚、越南、菲律宾、新加坡等10个国家的13个人参加了本次会议，并介绍了各国的出版市场现状。今年的讨论主题是“编辑人怎样管理作者? (How will editors manage writers?)”，各国围绕这一主题进行了

各国发表，最后通过问答环节交换了意见，现场氛围非常之好。基于参与国家较多，使用的语言也都不同，因此整个项目的进行全部用英文交流。



坡州亚洲出版文化信息中心会议室里进行的参与者发表。

作为参考简单阐述一下以往APS中所讨论过的主题。‘电子出版的时代: 挑战与课题’(2010年), ‘韩流出版时代:挑战与课题’(2011年), ‘出版中的One sauce Multi use’(2012年), ‘亚洲出版内容前景’(2013年), ‘亚洲出版的国际战略及发展方向’

(2014年), ‘Proteur作者时代, 编辑的作用是什么?’(2015年), ‘生活书籍新趋势’(2016年)等等。

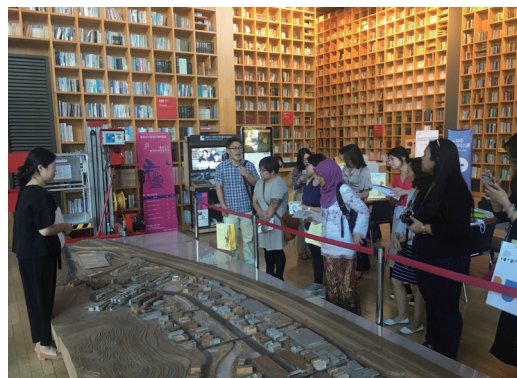
代表各国的出版社编辑们会住在“年轻人的圣地”宏大，作为亚洲出版产业的从事人，不仅会有专业的讨论，还会通过访问坡州出版城市、出版社和书店，亲自体验韩国出版及图书销售现场。除此之外，还会体验韩国的传统文化和现代文化。

今年的活动日程第一天通过介绍会简单说明项目日程，还会进行自我介绍。之后访问出版人会议，与工作人员进行晚餐，增进相互了解。第二天在坡州出版城市进行参与者主题发表并进行讨论。结束“圆桌会议”之后访问坡州的“四季出版社”，亲自观看韩国出版现场。特别是海外参与者关注较多的坡州书城(Book City)，通过出版园区的专家进行了详细介绍。第三天的上午访问了韩国代表性书店-光华门教保文库，通过访问书店亲眼看到了韩国的书籍销售现场。出来后顺便参观了位于书店附近的景福宫，体验了韩国的传统文

化。第三天的下午在Changbischool 50周年会议室进行了“公开论坛(Open Forum)”，以国内出版人、媒体和对出版有兴趣的一般参与者为对象，由4位海外参与者进行了主题发表，并于观众进行了问答时间。



位于坡州出版园区的四季出版社，
参与者在—楼书店观览书籍。



参与者在亚洲出版文化信息中心的一楼出版园区模型前听取说明。

晚上通过“炸鸡加啤酒”派对加进论坛参与者与国内出版编辑人之间的关系。最后一天的上午进行了商务洽谈会，希望向国外出口著作权的韩国出版社和中介公司与海外参与者进行了实质性的著作权出口洽谈。最后一个环节就是为了改善APS的不足之处，进行了对项目的综合评价。



Changbischool 50周年会议室里进行的“公开论坛(Open Forum)”，
菲律宾代表在做主题发表。

代表各国的出版社编辑和著作权负责人年龄段是20多岁到50多岁，由不同年龄段和性别所构成。在职年数有5年以上的现任编辑到出版社编辑和代表，职位也是非常多样。虽然我们共处亚洲，但是在文化、历史和宗教等方面还存在不同之处，因此出版市场也是不同的。APS项目中不仅有出版市场规模占全世界前位的中韩日参加，也有越来越多的亚洲其他国家参与到我们的项目中。今后希望我们的项目也可以发展成为像以全世界出版人为对象的德国法兰克福友谊项目，让更多的代表地区、国家和文化的出版人参与到我们的行列。



项目参与者为体验韩国文化，站在景福宫的勤政殿前面。

1998年开始的法兰克福友谊项目今年迎来了第20周年，至今共有全世界55个国家，300人以上参加。包括图书展期间进行为期15天的活动。参与者通过访问位于法兰克福和柏林的德国出版社和书商，学习丰富的图书市场。在期间不仅可以通过参与项目活动扩大人际网络，每年还会举办友谊同学会。

出口趋势

李舜源作家采访

韩式文学, 闪耀的抒情性

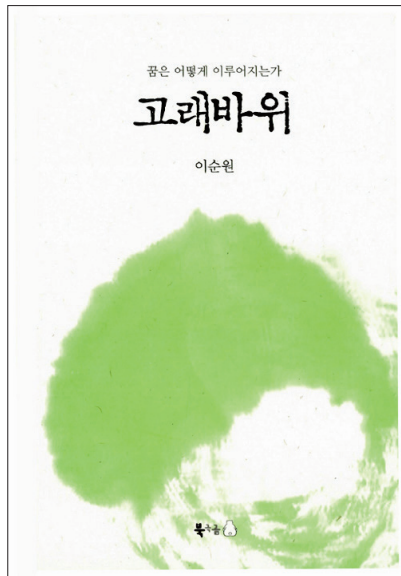
李舜源作家的作品是淳朴、传统、自然亲化的作品。成为作家后30年的时间里他发表的作品有时登上教科书,有时制作成单本剧。作家的作品是韩国色彩比较浓的作品,现在国外也开始关注李作家的作品。有句话说最传统的东西就是最世界化的东西,淳朴而又韩国色彩浓厚的作品反而国外开始也关注了起来。今天我们与李作家将进行采访,内容包括最近成功出口的寓言《鲸鱼岩石》德语版权,平时从什么地方获取灵感?韩国文学目前以及今后需要的是什么?等等。

作者. Myung-im Nam记者

韩国出版文化产业振兴院(以下 韩): 非常高兴能够在我们的网页杂志介绍您, 首先请向我们的海外出版有关人士打声招呼。

李舜源作家(以下 李): 大家好! 我是韩国小说家李舜源。今年60岁了, 从年轻的时候开始一直专注写小说。我在写作品的时候一般只会想韩国的读者, 作品的语言也只使用韩文, 每次我的作品介绍到国外时就会觉得原来我们人类使用的语言这么丰富。其实我小时候之所以可以阅读海外的童话和古典文学, 多亏在中间连接语言的海外出版业人士做出的努力。

韩：现在很多韩国作家的作品介绍到世界各地。我听说您的小说《鲸鱼岩石》德语版也已经落实了下来，向海外的读者介绍作品对您来说是什么意思呢？



△ 《鲸鱼岩石》汉语版封面

李：我小时候阅读的一半以上的书是海外童话和海外古典小说。长大成人之后也经常阅读海外作家的作品，但自从我开始写作品后就没有顾虑过介绍到国外这些问题。第一因为我的小说题材和主题的大部分是在韩国也渐渐被遗忘的老文化和老风俗，第二大部分都是介绍韩国传统生活方式和思念的故事情节。

我的作品介绍到国外的时候，经常会想以儒教的传统和价值为基础的小说会存在多少国际性。虽然我内心希望韩国的价值和韩国情绪可以成为国际化的价值和情绪，但这一问题没有办法很自信的说出来。出于我的作品比较贴近传统和自然，所以在国内经常制作成电视剧。

作品《鲸鱼岩石》是我小时候居住的邻居山村中最大的岩石，长相非常像鲸鱼，所以每次看到就会想这个岩石会不会很思念大海？那么有什么办法可以让它回到大海的怀抱中？

长大之后重新看到鲸鱼岩石时感到万分的激动，所以就把小时候想象的东西写成了寓言故事。内容是鲸鱼岩石想回到大海的梦想。



△ 小说中的鲸鱼岩石

写这部作品的时候我想这部作品是不受语言和文化限制的，是全世界人都可以同感的内容。因为世界各地都存在岩石和鲸鱼，所以无论是谁看到鲸鱼岩石都会像我小时候一样想象。比起其他的作品，听到这部作品介绍到越南和德国时我非常高兴，因为那里也会存在像我一样体会自然并想象的朋友们。

韩：您以作家的身份生活已有30多年的时间了，您最近发表的作品围绕的是自然和成长，淳朴和抒情性。平时您从哪里获取灵感呢？

李：我的故乡在韩国是属于比较注重儒家风俗和法道的传统文化村庄。村庄会恭敬村长(在村里年纪最大的长辈)，一到过年的时候所有的村里人都要向村长磕头拜年。我虽然现在生活在城市，但到了故乡还会融入到传统文化中。直到我上大学之前村里没有供电设施，所以当时都是通过酒精灯和油灯生活的。

我现在也分不清街道上汽车的种类，但坐车去我故乡的路上(从首尔到江陵)经过的树种和名字我都非常清楚。我认为这些就是从小积累下来的自然主义吧！在这种环境下成长的经历和村里的传统都融入到了我的作品中。

韩：您通过小说创作讲座培养着韩国文化界的后辈们，您认为韩国文学的未来今后会往哪个方向发展呢？

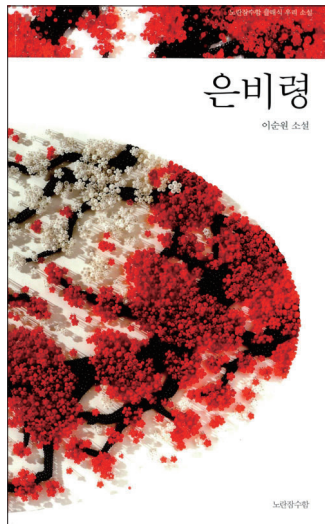
李：我在作品中追求的是自然、淳朴和抒情，但我在教课的时候不会强求我的方式，而是让他们自己找出自己的方式。韩国文学今后也会与海外文学同步前进，我在教书的时候会强调作家个人的作品是代表着国家和政府，是一个独立的世界。很多年轻作家希望自己的作品可以走向国际化，但往往会失去自己的世界。我认为现在韩国的作品是过度的、非正常的集中于短篇小说。有时认为一些作家写短篇小说不是认为长篇不重要，而是因为对长篇小说没有自信，所以才会集中到短篇。虽然短而精的作品很重要，但今后希望有更多可以扩大叙述我们生活的作品出来。



△ 韩国文学翻译院的学生与李作家在故乡的小学

韩：作家的作品中最想介绍到国外的有哪些呢？

李：翻译成英语、德语、西班牙语、汉语的作品有《Susaek, the Pattern of That Shade》，《Meditation on Jellyfish》，《El Camino Andado Con Mi Hijo》和《树》等等。我想向海外的读者介绍的书是《Eunbiryong》，因为通过这部作品产生了新的路，而且村庄的名字也变了，所以对我个人也是非常特别的作品。



△ 《Eunbiryong》韩语书面



△ 成为真实地名的Eunbiryong村庄入口

专栏 1

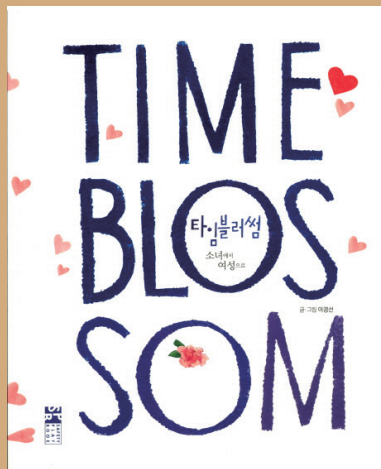
《Time Blossom》和《Magic Cafe That Cooks Dream》版权出口消息。

韩书海外出口趋势

在本号将传达两本海外出口消息。《Time Blossom》是向迎来青春期而经历身心变化的少女们传达的故事,《Magic Cafe That Cooks Dream》是励志童话书,向儿童和青少年提供勇气和希望的书。

作者. Joseph Lee KL经纪公司代表

Kyung-sun Lee教授的《Time Blossom : 从少女到女性》版权成功出口至法国



△ 《Time Blossom : 从少女到女性》
封面

韩京大学设计学系教授Kyung-sun Lee作家为青春期少女写的《Time Blossom》法语版权在德国的法兰克福图书展成功出口。这本书的副题是‘从少女到女性’，就像是姐姐或者妈妈送给青春期少女的温馨礼物。进入青春期后不仅是精神上，在身体上也会出现很多的变化，因此会导致情绪的不稳定。面临这些问题的少女们希望可以通过这本书自然而然的接受身心变化，并同时提高自尊心。

进入青春期的少女们会有很多问题想问，比如“进入青春期会出现什么变化？”，“为什么会出现这种变化？要怎样明智的解决这些问题？”，“青春期少女们最关心的‘美丽’到底是什么？”等等，这本书就像是姐姐悄悄诉说给妹妹一样。作家通过感性的插图和亲切的话语让少女们可以找到自己的梦想和个性。这本书的版权出口到法国之前已经成功出版在中国和越南。

Su-young Kim作家的《Magic Cafe That Cooks Dream》版权成功出口至印度尼西亚



△ 《Magic Cafe That Cooks Dream》
封面

神奇而美丽的插画童话《Magic Cafe That Cooks Dream》版权出口到了印度尼西亚。这本书叙述的是梦想未来的儿童和青少年的故事。Su-young Kim作家不仅是畅销书《Write Your Dreams, Write Your Future》的作家也是一位演讲人，不仅如此，还是内容制作者、音乐家、梦想家。作者在80多个国家挑战了70多个梦想，梦想中包括给父母买房子、与乞力马扎罗攀登珠穆朗玛峰，还有成为畅销书作家等等。

她在2011年开始旅游欧洲、中东和亚洲，365天采访365个梦想。作者通过书和演讲带给更多的人可以找出自己梦想的灵感。这本书是作者向儿童和青少年读者诉说自己的梦想，并与世界所有的读者进行分享的书。

专栏 2

韩国读者与书相见的地方(3)

图书馆，成为文化空间

最近以全世界为范围,书店和图书馆在挑战新的面貌。现在这里不仅是单纯阅读和购买书籍的地方,而是可以享受文化和多种活动的休息空间。阅读就像是在另外一个世界旅行一样,在本月将会介绍作为一个文化空间,以一个主题进行设计的3家独特的图书馆。

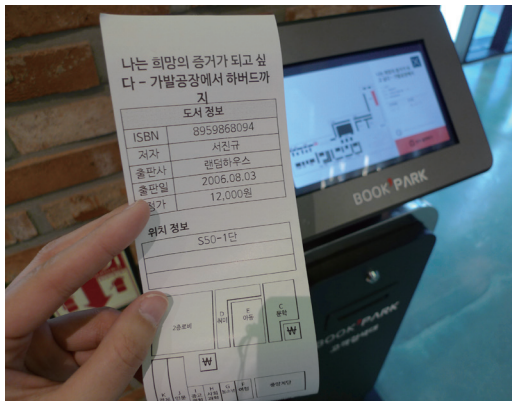
作者·照片 Ji-hye Gwon, Myung-im Nam, Ha-young Choi 记者

1. 科学与书相见, KAOS Bookpark



《Bookshop Story》的作者 Jen Campbell在书的前言这样叙述着书店。“书店是时光机器，是宇宙船，是故事制造机，是秘密保管处，是龙驯兽师，是梦想猎人，是真实探测器，是一个最安全的地方”。笔者今天要开始介绍的Bookpark可以这样形容,是一个书、温馨的照明、舒适的椅子构成的传统空间。

经过透明的玻璃门，高达24米的书架会吸引你的眼球。在这传统空间里唯一的电子设备就是图书搜寻器。触屏几次屏幕机器就会吐出来一张纸，这里可以一眼看到你想要找的书的位置。就像收到一张书店旅行入场券一样，从此开始7万5千本的书中之旅行。



数码图书搜寻器



异色照明书架风景

科学, 知识, 共享(Science, Knowledge, Share)

这里是主导基础科学大众化的KAOS财团亲自运营的空间，进到只摆放科学领域的图书空间，让你感觉到像是在一个科学家的书房里。房间的另一边有“达尔文室”和“牛顿室”，这里是把24米的书架作为一面墙的小空间，在这里会进行小型讲座、交流会和演出等小规模活动。这里的特点之一是以科学图书为中心的墙面周围摆放了绘画、照片和服装等艺术领域的书籍，各领域自然而然的融合在一起。



达尔文室



科学, 艺术领域图书空间

在这里不知不觉会想阅读

对Bookpark可以用两个动词进行修饰，第一是“阅读”，第二是“坐”。在这里“阅读”是很自然的事情，手中拿着你想读的书轻松的坐到空位置。书架之间设置的阅读空间中可以看出细心的安排，让我们错觉这里是图书馆而不是书店。每一层的咖啡厅散发出的咖啡香和白噪音让我们感觉更加亲切。



书架中的读书空间



与书架面对面的读书空间

● 更多信息

地址：首尔龙山区梨泰院路294蓝色广场 2~3楼 (汉江镇站2号出口)

开放时间：10:00 ~ 23:00

门户网站：bookpark.ikaos.org

2. 电影与书相见, CGV Cine Library



首尔的购物中心, 明洞有一家特别的图书馆。过去这里是电影院, 后来通过重新装修诞生的就是 CGV Cine Library。把电影院装修为图书馆是一个很特别的挑战, 这里作为文化空间的价值是毋庸置疑的。

电影上映的屏幕变成了讲课和小型活动空间, 观众席变成了阅读桌, 挂音响的两个墙面摆满了1万多本书。这里有很多一般的图书馆没有的杂志和剧本, 因此喜欢电影和书的读者们之间这里已经是个名所了。



CGV Cine Library



成为阅读空间的电影院

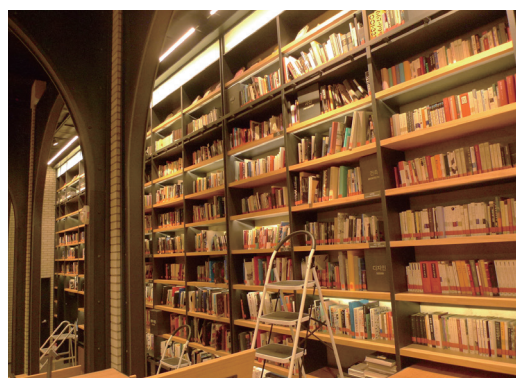
拥抱电影院的独特图书馆

入场时需要CGV明洞站店和CGV明洞分店的电影票, 或者可以使用Arthouse和CJ One的积分入场。到前台可以拿到员工发放的入场卡, 除了手机和相机等物品之外都要存放到个人保管柜里, 因此读者进去之后及可以完全集中到阅读中。

进入图书馆后左侧的C Zone(Creativity of Cinema)摆放着5500多本有关电影文学、视觉文学、漫画和纪实文学等书籍。还有一些“100个电影人所选的我人生中的书”等吸引读者眼球的书架。右侧有电影杂志和特别展示空间，笔者访问当时图书馆作为“韩国电影人献书项目”的一环，摆放了有关世界级导演朴赞郁的书籍。



特别展示空间和有关电影的杂志



G Zone书架

G Zone (Guide to Cinema)里展示着3000多本有关导演和读者、电影评论、理论、叙事和剧本的电影书籍，V Zone(Visuality & Arts)摆放的是1400多本有关美术、照片和建筑等艺术类的书，这两个地方都是受到访客喜爱的领域。拿着一本想读的书做到自己的位置，舒适的椅子和照明帮助你集中到书中。

CGV Cine Library与韩国的好莱坞-忠武路也很近，在象征电影的地方设立了电影图书馆不得不是值得关注的事。有时可以看完电影体验一下书的香气。



CGV 明洞站大厅

● 更多信息

地址：首尔中区退溪路123 10楼(明洞站7号出口)

开放时间：12:00 ~ 21:00 (每周星期一休息)

门户网站：www.cgiv.co.kr/theaters/?theaterCode=0105

3. 汽车与书相见，现代 Motorstudio Seoul-Auto Library



现代 Motorstudio Auto Library

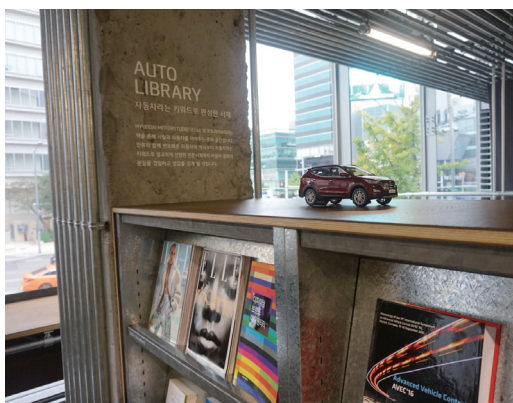


Library介绍

如果一般的图书馆是以“书”本身作为基础的话，企业创办的图书馆会更侧重“公司特征”。最近受关注的“企业图书馆”通过书体现出各公司的业务方向及专业性。现代汽车介绍现代Motorstudio为“艺术和生活方式共存的汽车文化实验室”。就像介绍的一样首尔Auto Library不是僵硬的汽车质感，而是通过书、装饰和内部装修潜移默化的融入了汽车这一题材，成为一个新的汽车文化空间。

汽车爱好者的梦想书房

这里对于喜欢汽车的人可以说是只属于自己的秘密场所。位于首尔狎鸥亭“现代 Motorstudio Seoul”建筑2楼的图书馆具备着2600多本有关汽车的书，这里还有汽车专家的推荐书和在一般的书店和图书馆看不到的限量版图书，让喜欢汽车的人兴奋不已。



Auto Library内部



专家的推荐书

墙壁上放满了以汽车为主题的专门书籍。虽然这里是企业图书馆，但里面的体系和系统完全不落后于公共图书馆。书架上按汽车历史、设计、技术、维修等领域进行了细分，还有像图书馆一样有固有的号码。不仅如此，还有图书搜寻器让读者很方便的找出自己想看的书。读书的阅览位置还设有阅读台和阅读灯，提供便利和温馨的环境。



阅览席



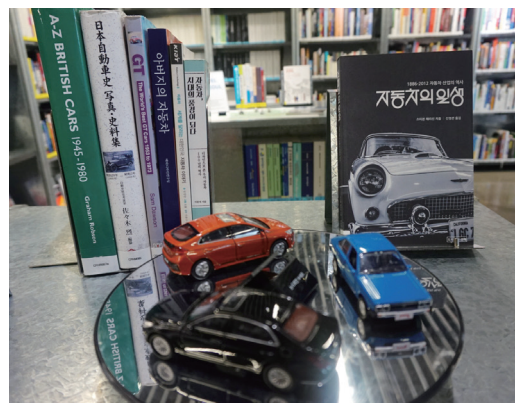
阅读台和阅读灯

繁忙的都市生活中悠闲地文化空间

这里除了有关汽车本身的书籍之外，还可以经验更多丰富的要素。比如哲学、体育、服装和旅行等从汽车衍生出来的各个领域，因此不熟悉汽车的人也可以读、看、体验这里的书。读者还可以从咖啡厅购买咖啡，坐在舒适的沙发享受甜甜的休息时间。4楼还有为小朋友们专门设置的Kids Lounge，准备了很多儿童书籍，还可以体验纸玩具和模型车。



4楼的Kids Lounge



模型车和有关汽车的书籍

现代 Motorstudio Auto Library可以让繁忙的都市生活中享受独特的体验，这里是男女老少都可以加入的文化空间。西德尼·史密斯说过这样一句话，“阅读的时候你会与最好的朋友在一起”。就像这句话一样，你可以与家人、恋人和朋友在这里围绕“汽车”为主题，通过看书和体验积累更多的快乐回忆。

- 更多信息

地址：首尔市江南区彦州路 738现代 Motorstudio 首尔 2楼

开放时间：9:00 ~ 21:00 (每月第一周星期一休息)

门户网站：<http://motorstudio.hyundai.com/seoul>

书籍概要

韩国出版文化产业振兴院 (KPIPA) 摘录·支持样品翻译的评选作品

有望出口的韩国图书

<爱说谎的魔法师安吉拉>

1. 出版社信息

Blue bicycle Publishing Co.
www.paja.co.kr

2. 图书信息

书名 | 爱说谎的魔法师安吉拉
类别 | Children's Books (age 6-9) 小学低年级儿童书
作者 | 金佑庭
插图作者 | 金住京
页数 | 121p
开本 | 165x226 (mm, 横x竖)
封页装帧 | Paperback
发行日期 | 2016年8月25日
ISBN | 979-11-860-7577-7



3. 负责人信息

姓名 | Kim, Mun-jeong

电话 | +82-31-955-7470

电邮 | Booksea21@hanmail.net

4. 营销信息

发行册数/畅销书排行榜 | 4,000册

获奖及团体推荐、入选经历 | 2017年全国学校图书馆馆员协会推荐图书

图书主题 | 诚实、对所说的话负责人、家族和朋友之间的信心

主要读者层 | 8-10岁

媒体评论及广告文案 | 不可可以说谎！

可以改掉说谎的习惯，少女魔法师安吉拉的特别魔法策划

5. 作者简介

文

金佑庭 Kim woo-jung

毕业于建国大学英语英文文学系，长达20年来经营英文补习班教授英文。从几年前开始写童话。《爱说谎的魔法师安吉拉》中加入了幻想的要素，给孩子带来了快乐和感动。同时，这也是为了给孩子们的心灵带来些许价值所写的第一本被出版的书。短篇童话故事<动物们的裁判>和<高粱煎饼和艾草蒸糕>获得生活香气东西文学部门的MAXIM奖。

图

金住京 Kim joo-kyung

在大学读设计专业，可喜欢空想和画画，目前专注于为儿童图画插画。

作品有《修理书的爷爷》、《飞吧，小鸡》、《爆炸头叔叔和奇怪的药店》、《邀请你》、《我的名字是直指》、《秀珍和阿拉伯婆婆纳》、《高句丽平壤省的无敌三剑客》、《做间谍的孩子》等。

6. 图书简介

这本书以大家都想象过的“魔法和魔法师”为素材，讲述关于孩子们心中的烦恼、因烦恼而产生的说谎习惯，以及因此被破坏的家族和朋友之间的信任。在魔法世界里的各种冒险(奇特的魔法、禁止区域、恶魔法师和善良的魔法师之间的对决等)以及吃下

去就会变透明的药、可以读懂对方心的项链、飞天扫帚以及随意控制东西的魔法等，能想象的一切都能在安吉拉的世界中实现。这些都刺激孩子们的好奇心和想象力。还有，安吉拉和安吉拉在人间认识的朋友之间的友情也会温暖孩子们的心。

安吉拉是富有好奇心的一名不平凡的野丫头魔法少女。有一天，她违反魔法世界的规则，说了谎。因此，她变为玩具娃娃遗落到人间。在人间安吉拉的任务就是改掉50个孩子的说谎习惯。在人间安吉拉遇到经常说谎的孩子恩熙。安吉拉为了改掉恩熙说谎的习惯，利用魔法尝试了多种方法：第1阶段，出现在恩熙的梦中劝说她；第2阶段，搞坏镜子里的脸；第3阶段，让恩熙说出荒唐的话；第4阶段，把恩熙变为玩具娃娃等。安吉拉究竟能否完成任务回到魔法世界斯坦王宫？

想象什么都能实现的魔法世界、魔法师安吉拉和人间朋友之间的友情可以刺激孩子们的好奇心和想象力，还有安吉拉的经验可以让小朋友反思对说谎的坏习惯。

<粉红门的奇迹>

1. 出版社信息

飞龙沼 BIR PUBLISHING CO.,LTD.
www.bir.co.kr

2. 书籍信息

书名 | 粉红门的奇迹(A Miracle of Pink Door)
作者 | 姜净妍
插图作者 | 待确认
页数 | 212p
开本 | 147x210 (mm, 横x竖)
封页装帧 | Paperback
发行日期 | 2016年4月29日
ISBN | 978-89-491-2172-7

3. 负责人信息

姓名 | 梁淑贤 (Claire Yang)
电话 | +82-515-2000
电邮 | claire@bir.co.kr

4. 营销信息

获奖及团体推荐、入选经历 | 第7届 昌原儿童文学奖获奖作品
韩国出版文化产业振兴院评选“2016年7月值得一读的书”
国立儿童青少年图书馆、学校图书馆管理员协议会推荐
图书

图书主题 | 家人

主要读者层 | 10岁以上

媒体评论及 广告文案 | 与所爱之人重逢的魔法72小时, 粉红门奇迹

5. 作者简介

1975年出生。

成均馆大学政治外交系毕业。

2004年凭借《大黄自杀了》荣获《文化日报》“新春文艺”童话奖。

荣获第18届“启蒙儿童文学奖”及2005年“安徒生影子奖”。

凭借《骄傲的道道》荣获2007年“飞龙沼黄金鬼怪奖”。



6. 图书简介

妈妈重新回到我们身边来的礼物般的72小时！ 充满喜怒哀乐、家人之爱的奇迹故事

小学五年级的朴香香因母亲突然去世而在学校变成了一个总爱惹是生非的孩子。香香的爸爸也因痛失爱妻而成天喝酒，别说是照顾孩子，连工作也无心去做。看到丈夫和孩子们如此难过，妈妈化身为一个手掌大小的精灵，重返家庭。她在只能停留的72小时内，和家人一起吃三次晚饭、早饭和午饭，像以前一样陪家人们去餐厅、市场、公园等地方，帮助他们获得战胜痛苦的力量。也许有人会问“妈妈重新回来了，就只能和妈妈吃饭、逛市场？”，但同时该作品也能令人感受到这样同吃同睡的日常生活有多么宝贵。重返家人身边的妈妈，和落日一起消失得无影无踪。但妈妈令家人们领悟到：妈妈虽然不在了，但我们的家庭并没有变得不幸福，妈妈虽然不在，但永远会和家人们在一起，只要这样坚信，努力过好自己的生活，我们的家庭就会是幸福的。

“该书告诉我们：我们的日常生活中虽然没有奇迹，但其实那本身就是个巨大的奇迹。该作品令人感动，它让平淡无味地生活在当今社会的无数家人领悟到爱的意义。”
——昌源儿童文学奖评语中

出版行业

韩国主要出版团体

韩国出版界有很多民间组织,包括处于竞争关系的同行业多数企业,寻求共同体利益和秩序。此外,对外是代言业界的理解和诉求。今天会介绍有关韩国出版界生产-流通-销售和研究的代表性团体。

作者. Won-Keun Baek(书和社会研究所代表)

出版社聚会中最具代表性的是大韩出版文化协会(设立于1947年)。协会里包括从事多种出版领域的大小出版社,到至今协会不仅确立了流通秩序,还解决了出版环境等多种问题,为业界的发展推进了很多事业。协会是国立中央图书馆和国会图书馆的样本代理窗口,在此过程中收集的样本统计作为出版发行统计使用。还为促进会员社之间的信息沟通和对外宣传发行月刊和年鉴,并且参加并举办国内外国际图书展。每年6月会举办首尔国际图书展,还在法兰克福、博洛尼亚、伦敦、巴黎、北京、东京等海外主要图书展中设立韩国展区。还在韩国“读书日”(教科文组织指定的世界遗产<八万大藏经>完刊纪念日)的10月11号举办纪念仪式,表彰出版有功者。除外,还进行很多阅读振兴事业,比如“今年的青少年图书”选定事业,韩国图书的海外传播(普及)事业,模范藏书家赏事业等。

韩国出版人会议(设立于1998年)主要是单行本出版社团体,运营培养出版专业人才的首尔书机构(seoul book Institute,简称SBI)。课程包括策划出版、编辑、营销和设计等多领域。并且每年举办“世界书与著作权日”(4月23号)纪念活动,促进阅读振兴。过去每周还统计并发表主要书店的畅销书,为合理的出版流通做出了很多的努力,还运营“阅读大学르네21”开展了很多实质性的活动。除外每年还举办“亚洲编辑人友谊”活动,邀请亚洲各国的年轻编辑,以符合时代的主题促进人际网络。每年12月还选出“今年的出版人”,鼓励为出版界发展做出贡献的出版人。

除了这两家团体之外,还有很多在各领域做出贡献的出版团体。比如韩国学术出版协会、韩国科学技术出版协会、学习资料协会、韩国基督教出版协会、韩国大学出版协会、韩国儿童出版协会和韩国出版经营人协议会等等。还有几家韩国出版业人士组织的公益性比较突出的组织,比如韩国出版合作工会(1958年设立)作为公益性出版流通机构,进行出版物物流流通和供给出版物业务。还受地方自治团体麻浦区的委托运营“京义线书街(Gyeongui Line Book Street)”。此外韩国出版文化振兴财团(1969年设立)提供出版社的出版资金融资和出版业公益事业。韩国出版研究所(1986年设立)是负责有关出版的调查研究机构,主要运营<国民阅读时态调查>,举办出版论坛,运营‘韩国出版评论奖·学术奖’等活动。出版流通振兴院(2003年设立)主要负责有关出版流通的信息化事业和国际论坛。出版城市文化财团(2003年设立)主要管理首尔附近坡州出版城市(PAJU Book City)的亚洲出版文化信息中心,春季举办儿童书庆典,秋季举办“坡州鼓声”庆典和国际出版论坛。

韩国书店合作社联合会(1958年设立)是韩国书店界的代表团体,特别是代表中小书店的利益做出了很多的努力,比如确立图书定价制,推进书店信息化,调查全国书店情况,运营书店学校等事业。2016年制定了“书店日”(11月11号),为地区书店的图书馆供书推进了认证制度。

树立阅读社会国民运动(2001年设立)是有关团体共同设立的代表性阅读运动市民团体。正在推进儿童专用图书馆“奇迹图书馆”建立项目,还支持各种图书馆设立及运营活动,除外还推进婴幼儿阅读项目-“Book Start”及传播阅读文化的项目。不仅如此,还运营阅读社团支持事业和其他政府及民间相互阅读振兴活动。

韩国出版学会(1969年设立)是调查并研究出版行业的权威学术团体。主要事业包括定期举办法学大会及发行学术性刊物(季刊),出版政策圆桌会议,国际出版学术会议及中韩出版学术会议,韩国出版学会奖等。

除了这些团体之外,还有很多在各领域为发展出版产业、扩散出版文化而做出努力的地方。虽然有些人批判规模的细微化,但出版活动本身最尊重的品德就是“多样性”和“协调”。

畅销书

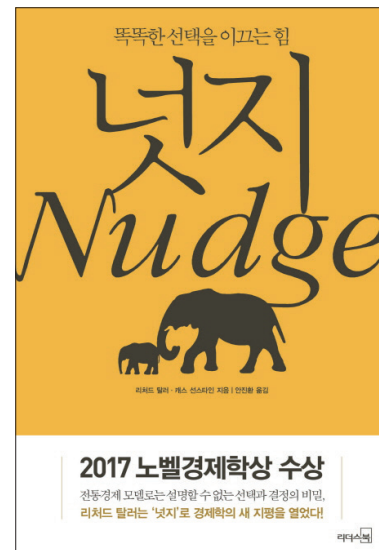
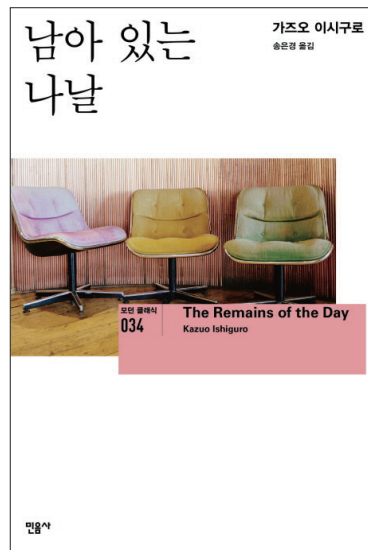
11月韩国畅销书趋势

2017年10月第一周

作者. Jin-kyung Kim(Interpark图书宣传组)

2017年第117届诺贝尔文学奖

10月的第一周可以说是诺贝尔奖季节，每年一到这个时候瑞典的诺贝尔委员会就会发表6个部门的诺贝尔获奖者，因此全世界关注着瑞典。10月5号晚上，诺贝尔委员会发表了第117界诺贝尔文学奖的获奖者是‘石黑一雄’。Interpark图书指出获奖消息一传开他的代表作《落日余辉》第二天上午10点统计为准，成为了当天综合畅销书第一位。石黑一雄的书自诺贝尔文学奖发表之后的6号到12号的销售量比前一周暴增。不仅是文学奖，经济学奖获奖者理查德·塞勒的《轻推(Nudge)》的销售量也急剧上升，书店也吹来了暖风。



一般诺贝尔文学奖是没有候选人直接发表的方式，因此有些作者是每年人们预测的作者，而相反有些作者是完全没有想到的。今年英国的著名赌博网站博彩公司发表了有力候选人名单和预想的顺序。肯尼亚作家恩古吉，日本的村上春树，加拿大的玛格丽特·阿特伍德，韩国的高银受到了关注。很多人评价此次获奖继去年美国歌手鲍勃·迪伦正式提名后今年又是一次异变的发生。

韩国书店销售量变化

诺贝尔文学奖发表之后，获奖作家的作品销售暴增成为了一件很自然的现象。Interpark图书以最近诺贝尔文学奖获奖作家的作品做的调查显示，获奖发表前后30天国内销售最多增加了720倍。2014年的获奖者帕特里克·莫迪亚诺的作品获奖发表之前的30天销售量仅有4本，但获奖之后30天的销售量为2879本。2015年的获奖者阿列克谢耶维奇(200倍)作家的销售量也增加了不少。就像过去的获奖者享受了‘诺贝尔奖优惠’一样石黑一雄的作品销售量也会上升很大幅度。

<2017年 10月 综合畅销书1~15位>

排行	著作名	作家	出版社	领域
1	语言的温度	李基周	Malgeul Site	诗/散文
2	82年生金志英(今天的年轻作家13)精装本	Nam-joo Jo	民音社	小说
3	落日余辉	石黑一雄	民音社	小说
4	我决定做我自己	金秀贤	Maumsup(心里的森林)	诗/散文
5	OtvN premium演讲-不知不觉已成大人	不知不觉已成大人制作组	教保文库	人文
6	语言的品格	李基周	Hwangso kooks	人文
7	杀人者的记忆法	金英夏	文学村	小说
8	轻推(Nudge)	理查德·塞勒	leadersbook	经济经营
9	Mother's Apology	Yoo-nam Lee	denstory	家庭和生活
10	自尊心课程	尹洪均	Simple life	人文
11	爱情的温度	Myeong-hee Ha	bookroadbook	小说
12	解忧杂货店(精装本)	东野圭吾	现代文学	小说
13	I'm Quite Good Just the Way I Am	Yu-mi Cho	Hummingbird	散文
14	《骑士团长杀人事件》1	Murakami Haruki 村上春树	Munhakhdongne (文学村)	小说
15	《骑士团长杀人事件》2	Murakami Haruki 村上春树	Munhakhdongne (文学村)	小说

*资料出处: Interpark图书

有关《韩书趋势》

《韩书趋势》是韩国出版文化产业振兴院发行的月刊网络杂志，为获取韩国出版的全球竞争力，向海外有关人士提供时效性高的韩国出版内容。

通过介绍有望出口的韩国图书信息、韩国出版物和著作权出口成功实例提高了专业性，还通过提供韩国的主要国际图书展、畅销书、出版产业现状等信息与海外从业人士进一步接触。

由英文和中文制作的《韩国图书趋势》，通过电脑和手机随时随地都能阅读，还可以通过邮箱阅读新闻并下载 PDF文件。

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