

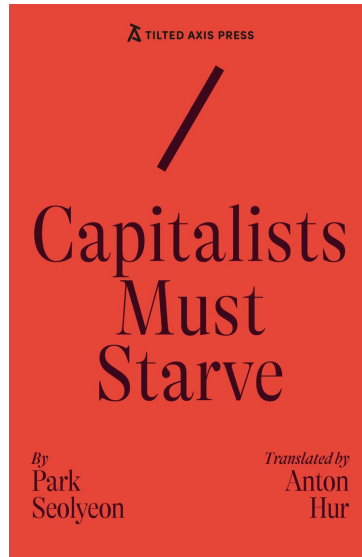


2025 Fall Rights Guide

Echoing the unflinching narratives of *Alias Grace* and the sweeping historical vision of *Pachinko*, this feminist historical novel balances raw grit with unexpected tenderness and a defiant streak of dark humour

Capitalists Must Starve

by Park Seolyeon



August 2018, historical fiction, 35,000 words+, world rights available, except WEL sold, TV rights optioned, full Eng translation, synopsis available

Set against the backdrop of Japanese-occupied Korea, *Capitalists Must Starve* follows a sharp-tongued, big-hearted heroine who dares to love, rebel, and carve out space for working-class women in a world determined to silence them.

Early morning on 29th May, 1931, a woman went up on the roof of the Eulmil Pavilion in Pyongyang. She became the first laborer in Korea, then Chosun, who staged a high-altitude protest ever. Her name was Kang Juryong.

In 1921, 20 year-old Juryong got married to a younger boy, who was a resistant member of the anti-Japanese Colonization movement. She hadn't known anything about him, but she fell in love with her good looking husband and eloped with him to entirely commit to the resistance movement to Manchuria. A hard, but content life didn't last long. After her husband's sudden death, she came back home, but the family-in-law accused her as "a woman who eats(kills) her husband", blaming her for his death. She decides to run to Pyongyang where no one knows her.

She started working at a rubber factory, enjoying her life as a single "Modern Girl" that was relatively free from patriarchal norms. Just like any other modern girl, she liked to go to the theater, learned how to enjoy a bitter drink, called coffee, and did whatever she wanted to do with her life. But she knew her married colleagues' lives couldn't be like hers, and she had to bear daily verbal, physical violence and sexual assault by her male boss. Around the time the Great Recession struck Pyongyang in 1929, she joined a union and led a strike to stop a wage cut. When she was thrown out from the factory for the strike, she finally went up to the roof of the Eulmil Pavilion, risking her own life.

Park Seolyeon received the 2018 Hankyoreh Literary Award for her debut novel *The Woman Who Climbed on the Roof*. Her works includes the novel *Martha's Job* as well as the story collections *Your Mom's the Better Player* and *Me, Me, Madeline*. She is the recipient of the 2023 Yi Sang Literary Prize and the 2021 Munhakdongne Young Writers Award.

Not all growing up is beautiful. High and low, despair and hope, dirt and clean, rough and gentle, love and betrayal, sorrow and laughter: a dark, heartfelt, hard-hitting story about a young female anti-hero set in a dystopian near future that is full of ironies.

Cloud People

by Lee Yuri



Spring 2026, literary, speculative fiction, 40,000 words+, world rights available, Eng sample, detailed synopsis available

From one of Korea's most unique voices comes the new feature-length grimdark allegory *Cloud People* presenting a bleak and precarious vision of life lived above the ground. The novel centers on Ha-neul, a young cloud-dweller grappling with poverty, stigma, and fractured family dynamics against the imminent threat of artificial rain that could wipe out their existence. The story interweaves allegory and social realism, offering a powerful critique of class division, labor exploitation, and environmental precarity.

Ha-neul was born into skybound slums supported on a cloud that floats 1.5 kilometers above the ground. What used to be white, weightless masses against a backdrop of blue sky have turned into poisonous, pink eyesores that are dense enough to support the luckless families that call the clouds home. Life on the clouds is marked by poverty, instability, and disdain from the "ground people," who consider the cloud dwellers dangerous and inferior. Rumors circulate that the authorities will release seeding particles into Ha-neul's cloud to create artificial rain, which would cause the cloud to melt and destroy homes and lives. Even as Ha-neul and her cloud neighbors fret over rumors of the artificial rain that constantly loom over their existence, they are unsure how to create actual change. Daily survival, from securing food to earning wages, overshadows even impending annihilation.

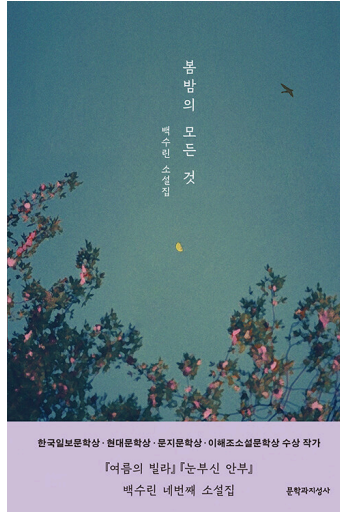
Through fragmented vignettes, Ha-neul observes her father's grueling construction work, her mother's endless cleaning jobs, her brother's naïve dreams of escaping through technology and fame, the fleeting moments of connection shared with her only friend and fellow cloud inhabitant Won, and the quiet presence of Won's grandmother Madam Chun, who faithfully operates the pulley system connecting the cloud to the ground. The novel contrasts these struggles with glimpses of bitter humor and tenderness, even as Ha-neul is forced to relinquish all that she knows and accept the terms of an unforgiving reality until an expected turn of events upends her life.

Lee Yuri began her literary career in 2020 through the Kyunghyang Shinmun New Year's Literary Contest. She has published two short story collections, *Broccoli Punch*(2021) which was her fiction debut, *The World of All Things*(2023), as well as a linked novel collection, *Meet Me in a Good Place* (2023).

The instant bestseller and the most-anticipated new story collection from the multi-award winning author that is reminiscent of Elizabeth Strout's *Olive Kitteridge* and Lorrie Moore's *Self-Help*

Everything About Spring Nights

by Baik Sou Linne



February 2025, literary, story collection, 49,000 words+, world rights available, long Eng sample and reader's report available

Everything About Spring Nights is the latest short story collection by the widely acclaimed author Baik Sou Linne. In seven short stories set against backdrops as varied as Seoul, New York, and Paris, Baik draws on universal emotions to paint striking yet subdued portraits of people grappling with loneliness, estrangement, grief, and simply growing older.

In “Radiant Days,” a woman in her seventies named Okmi has long been estranged from her daughter. One day, her son-in-law makes a surprise visit with a parrot and asks her to foster the bird until her grandchildren grow to become less scared of it. As she warms up to her new feathery housemate, she reminisces about her past and her daughter’s childhood. “White Snow and Dogs” follows a father who travels to Switzerland to visit his estranged daughter, hoping that his daughter has invited him with the intention of making amends. However, this trip to the snowy Alps ultimately leads the father to reconsider who was truly wronged in the fallout and who owes whom an apology.

Forming a triptych toward the end of the collection, “Heavy Rain,” “It’s Snowing,” and “What Could That Have Been?” delve even deeper into the sense of loss. “It’s Snowing” begins with a recollection of Dahye, Sohee’s friend from college. During college, Dahye stayed with a distant relative to save on rent. Years after her passing, the memory of the times she spent with the old lady suddenly floods Dahye’s head. “What Could That Have Been?” is an omnibus chapter in which each of the four characters shares their own account of a mysterious event that happened 11 years ago in Germany. Now in their forties, the four friends are on holiday together at a resort, where they have a long conversation about the past and deaths.

Baik’s candid, lyrical storytelling as well as her grounded and deeply human characters offer insightful glimpses into everyday life at a certain age. Everything About Spring Nights is a beautiful and illuminative collection about growing older, enduring loneliness and loss, and pursuing hope and reconciliation as the lights at the end of the long tunnel of life.

Baik Sou Linne is a South Korean writer and a translator of French literature. The winner of the Hankook Ilbo Literary Award, the Hyundai Munhak Literary Award, the Young Writer’s Award, and many more, Baik is the author of the novels *To Love and Be Loved* and *Brilliant Regards*, as well as the short story collections *Falling In Paul*, *Wretched Light*, and *Summer Villa*.

From the grande dame of South Korean literature, a beautifully written, deeply affecting story of a shattered childhood set against the backdrop of the Korean modernization era with a new, updated translation by Janet Hong

The Bird

by Oh Jung-hee



December 2017(1996, 2009), modern classic, literary fiction, 30,000 words+, world rights available, Eng sample, proposal available soon

"I still live in the shadow of Oh Jung-hee's literature." — Ha Seong-nan, author of *Bluebeard's First Wife*

"[from Oh Jung-hee's works] I learned why certain truths must be told not in clear, simple sentences, but in delicate narratives, in a way only novels can do and by going through novelistic experiences." — Kim Ae-ran, author of *My Brilliant Life*

"A novel that has become a great beginning and a masterpiece remains there, like life itself. Just as Oh Jung-hee's novels do for me." —Pyeon Hye-young, author of *The Hole*

"Delicate, understated writing that finds the extraordinary in the ordinary." — Tobias Hill, poet, essayist and novelist

After the death of their mother, U-mi and her little brother, U-il, are shuttled between relatives until their father retrieves them. He puts the children in the care of a young stepmother, fresh from a brothel, who looks after them during the week while he works at a remote building site.

But the stepmother is soon driven away by the father's violent possessiveness. Depressed, the father no longer returns for his weekend visits, and the children are left to fend for themselves.

U-mi attempts to care for U-il, with help from neighbours, but her despair leads her to mimic her father's behaviour, abusing the one person closest to her ...

Oh Jung-Hee was born in Seoul in 1947. In the late 1960s, when modernisation was in full force in Korea, she began her career as a writer and is now an uncontested master of this genre of brief, dense prose, the quintessence of Korean literature. Her work has received both the Yi Sang Literary Award and the Dong-in Literary Award, South Korea's most prestigious prizes for short fiction. Recently, her story collection *Chinatown* was published under Penguin Modern Classics.

Stunning bestselling debut novel, sold more than 40,000 copies in Korea alone, from the most important discovery in the recent Korean genre literature, a tender coming-of-age story for fans of Won-Pyung Sohn's *Almond* and Kazuo Ishiguro's *Never Let Me Go*

Dive

by Danyo



May 2022, YA, speculative fiction, 35,000 words+, world rights available, except Complex-Chinese, Russian rights sold, Eng sample and report available

It's the year 2057 in Seoul, and a war has destroyed dams around the world, leaving only mountain peaks and rooftops of high-rises above water. Survivors grow crops, fish the flooded cityscape, and scavenge for food and relics in submerged ruins. Seonyul, a second-generation survivor raised on the mountain of Nogosan, has never known the world before the flood. As a diver—a nickname for a young person who explores the remnants of the fallen civilization underwater—she connects with a lost past through discarded gadgets and forgotten treasures. These underwater excursions, while seemingly aimless, reflect a generational desire to reimagine identity through fragments of a world they have inherited but never lived in.

During a high-stakes bet with Wuchan, a former resident of Nogosan turned bitter after his sister's death, Seonyul uncovers an unscathed, fully functioning android girl named Suho. Though presenting Suho as her “find” would guarantee her victory, Seonyul is haunted by a series of ethical questions. Is it right to treat an android as a salvageable item? Would Suho have chosen to awaken in this broken world? What would Suho want to do once the bet is over? This moment presents an opportunity to reflect on the moral complexity of personhood, agency, and dignity in a post-human world.

Despite its post-apocalyptic backdrop, *Dive* offers a vision of resilience and optimism. In a world ravaged by climate disaster and war, children raised on mountaintops create new forms of kinship and survival, even in the absence of traditional family structures. The elegant descriptions of sun-kissed ocean horizons and mysterious underwater cityscapes also lend a dreamlike beauty to the novel. Its overall mood reminds readers that even in the wreckage, something tender and hopeful can take root and blossom.

Danyo began their literary career in 2022 with the publication of their first novel, *Dive*. Their other books include *The World Changes Like This* and *The Architect of Dog*. They won the Moon Yunseong Science Fiction Prize for the former and the Park Ji-ri Literary Award for the latter in 2023. Their identity remains anonymous, but they have recently revealed that they are a Third Culture Kid. They currently reside in Gangwon-do, South Korea.

For fans of *The Cabin in the Woods* and *Five Survive*, an award-winning YA psychological thriller about a teenage girl with a traumatic past who must confront a terrifying monster in the night

Stormchased

by Choi Jeongwon



October 2022, YA thriller, 35,000 words+, world rights available, except Russian, Thai rights sold, Eng sample, proposal available

Winner of the 2022 Changbi X KaKao Page Young Adult Fiction Award, more than 15,000 copies sold

Ether is a seventeen-year-old girl who has come on a family vacation with her little sister and her father. Unlike her excited six-year-old sister Ejie, Ether is anxious that her overworked father, who has asthma, might have an attack during their trip, and she dreads the awkwardness of this unusual outing. There is a sudden storm, and the barking of dogs at a “puppy farm” nearby gives her a dark premonition that this trip was a mistake.

As the storms rage, the Internet and phones go out, and their father goes to the reception building of the training camp to use the landline. As Ether and Ejie wait in their cabin, Ether hears a strange crunching sound outside and she sees a horrifyingly large mass of fur wipe past their window, followed by screams from their neighboring cabin. Their father does not return, and Ether decides to carry her sister and make a run for it to the reception building herself.

As the narrative unfolds, we learn that Ether feels guilt from having argued with her mother before her car crashed, and her own burn scars are from that incident. A supporting character in the book, a boy named Suha who is at a church camp on the same site, also struggles with a past of domestic violence. Ether and Suha confront the man-made monster that haunts the campground as well as a world where the adults who should be responsible for their safety and well-being have crucially failed them in ways more terrifying than any monster could be.

Stormchased is ultimately carried by the energy of the kids who take matters into their own hands in the face of catastrophic societal failure.

Choi Jeongwon is an enthusiastic storyteller who aims to write genre works that are enjoyable to read. She was a finalist for the 3rd Changbi X Kakaopage Young Adult Novel Awards and won the 3rd Biryongso Teen Story King Prize with *We Shall Now Leave This Planet*.

In the vein of Hanya Yanagihara's *A Little Life* and Gail Honeyman's *Eleanor Oliphant Is Completely Fine*, a moving story of two women that explores emotional isolation and the complexity of human relationships

You Opened the Door

by Yoon Seol



November 2023, upmarket fiction, 60,000 words+, world rights available, except Turkish rights sold, Eng sample and reader's report available

Set in modern-day Korea, in this voice-driven novel, two women face each other as therapist and patient with a closed door in between, reconciling their own traumatic past.

Goh Ah-jin, a psychoanalysis therapist suffering from long-standing nightmares, is visited by a young man who asks her to "save us". The man feels that his older sister, who lives with him, is going to kill someone, either herself or her mother. The man earnestly asks her to visit him to counsel his older sister, who has not been out of the apartment for five years. The only time in a day she gets out of her room is when her mother is out for work. For some reason, Woo-young does not want to be with her mother in the same room. Ah-jin cannot turn down these siblings. She breaks the rule of not doing in-person visiting counseling and promises to go to see his sister, Woo-young, just three times.

Before Ah-jin came to her home, other people just tried to force Woo-young's door open and to put her in hospital. But Ah-jin was different. Woo-young becomes curious and fond of Ah-jin, who firmly sends her noisy mother away, saying that she didn't come because Woo-young wanted her to, so there is no reason for Woo-young to open her door and meet her. Ah-jin is not in a hurry, and she only tries to understand Wooyoung as she is beyond the closed door. As the three visiting sessions go, Woo-young opens the door to Ah-jin's heart by showing her paintings she drew herself. Meanwhile, Ah-jin goes to see her therapist regularly, trying to find out what is really behind her nightmares. As a child, her younger brother got abducted, and it left Ah-jin and her parents with irreversible trauma. Along with the sessions with Woo-young, her memories start opening the door to her childhood and the truth about her pain.

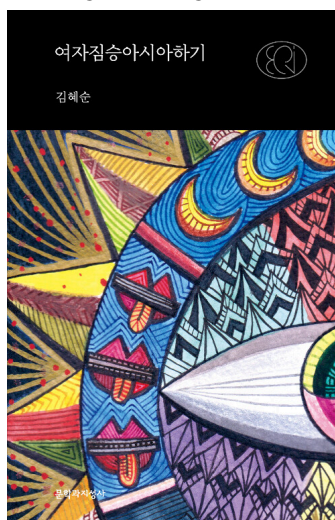
On one hand, this deeply moving and real novel about childhood trauma shows how the two middle-aged women finally discover what triggered their trauma, but on the other hand how the story traces back to the women's past reads like a thriller that has readers on the edge of their seats.

Yoon Seol has worked as a psychoanalytic counselor for 20 years. She holds a master's degree in counseling coaching and is pursuing a doctorate in psychotherapy. In 2019, she published her first book, *I Put A Body in the Kimchi Fridge*, an essay about dreams, the unconscious, and psychoanalysis. This book is her first novel.

From the award winning poet of *Autobiography of Death* and *Phantom Pain Wings*, what is to exist and write as a woman, as an animal and as an Asian?

Womanbeastasiaing

by Kim Hyesoon



July 2019, literary essay, 27,000 words+, world rights available, extensive Eng sample available (translated by Anton Hur)

The Korean poet Kim Hyesoon previously wrote “while being bound by the masculine source named as literary universality and simultaneously living far from the Western discourse of feminism, I am a woman poet in a third world. Nevertheless, in this place, in this double and triple colony, I must speak about writing that reveals the horrors, madness, suffering, and love of feminine existence in women's language.”

Womanbeastasiaing follows up with this musing. This book is a travelogue of Kim Hyesoon as she journeys through Asia near the fortieth year of her being published as a poet. It is filled with ruminations about writing as a woman poet and existing as a woman within patriarchal discourses, which she explores in her trademark rhetorical move of beginning with small patterns to endlessly repeat them until they gain new poetic life. What happens when poetry meets feminism? That is the small pattern or question Kim begins her book with.

This book begins with a lengthy rumination on what it means to be “Womanbeastasiaing” or to live as a woman, a beast, and as an Asian in Asia, and the combinations thereof, culminating in a state of being that is both integrated into the environment and with all living things, as well as the “doing” of what we consider outside of ourselves, or of what we are reluctant to confess unity with, revulsion by, or attraction to. In “Snow Woman,” the poet travels through Tibet in uncovering the female Yeti and what it means for femininity, nationalism, and power to be visible or invisible, present or mythical. In “Rat,” the poet communes with the creatures worshiped at a temple in India and attempts to break down the barriers between animal and human, and human and gods. “Red” is composed of thirty-eight short prose pieces, possibly prose poems, that are a record of the minority cultures in China and Mongolia, the lives that survive and thrive in the desert, where the poet leaves the confines of nation-state to experience a “lowering” to discover what lies beneath us all.

Kim Hyesoon debuted as a poetry critic in 1978 through the prestigious Donga Ilbo New Writers Competition and began publishing poetry with Moonji Publishing a year later. After college, she worked as an editor at Pyongminsa and Munjang before obtaining her PhD through her thesis on the work of poet Kim Suyoung. In 2019 she won the Griffin Poetry Prize and in 2023 the National Book Critics Circle Award for Poetry. Her next book in English translation *Lady No* will be published in the US by Ecco.

In this *Convenience Store Woman* meet a real-life queer artist memoir, with propulsive swagger and disarming humor, Korean queer feminist icon Ibanjiha bounces across “small Asian girl” stereotypes as a larger-than-life patriarch

Why Am I So Hilarious?

by Ibanjiha



May 2023, memoir, humor, 45,000 words+, world rights available, long Eng sample & proposal available

“Emphatic, yet never rushing to a tidy conclusion, Ibanjiha keeps you hooked.” — Dahye Lee, film critic at Cine 21

“Flipping through the book, one cannot help bursting into laughter... The push and pull between Ibanjiha and the pains of living as a queer artist is the source of their sly, astute humor.” — Kyunghyang Shinmun

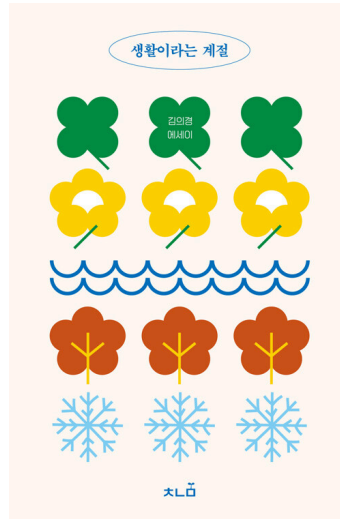
Enthralling audiences at queer feminist parties and protests alike since 2004, Ibanjiha is a multi-disciplinary artist infamous for performing songs such as “Oppa’s on His Period” in a pink, phallic headpiece. In this uproarious and poignant essay collection highlighting their spirited “survivor’s humor,” Ibanjiha muses on the precarity of life lived on the margins of Korea and North America, where they traveled in 2021. Whether they are expounding on topics as mundane as taking driving lessons and phallic sculptures in public space, or as local as Korean queer funerals and North American anti-abortion protests, Ibanjiha not only makes readers burst out in laughter but also prompts them to look back on their own unexamined beliefs. Ibanjiha’s writing is a must-read for anyone interested in contemporary Korean queer cultures, as well as all those who delight in the unexpected camaraderie humor can spark. *Why Am I Hilarious?* shares a sense of unflinching, no-holds-barred humor akin to that of writer Samantha Irby and comedian Youngmi Mayer. While Park Sang Young’s *Love in the Big City* guides the reader through the glitter and tumult of Seoul’s gay nightlife, Ibanjiha shares the perspective of a genderqueer, feminist artist in Korea, one who works shifts at their neighborhood convenience store one week then travels abroad to America to hold art exhibitions the next. Ibanjiha’s irreverent yet tender reflections will also remind readers of Eileen Myles’ nimble, insouciant wisdom.

Ibanjiha is a multidisciplinary artist who plays with and alongside patriarchy, gender boundaries, and queerness. They are the author of three essay collections, *Ibanjiha*, *A Queer Next Door* (2021), *Why Am I So Hilarious* (2023), and *Ibanjiha Infiltrates* (2024), as well as a number of short stories. A 2022 resident of the Korean National Museum of Modern and Contemporary Art, Ibanjiha’s visual art has been exhibited in the US, Canada, Scotland, Bangladesh, Germany, and Brazil.

From the award-winning author of *Hello Baby*, an uplifting, vibrant slice of life journal talks to readers like a close friend.

This Season Called Life

by Kim Eui-kyung



October 2022, essay, 30,000 words+, world rights available, Eng sample & reader's report available

This Season Called Life is the first essay collection by Kim Eui-kyung, award-winning writer of such novels as *Call Center* and *Hello Baby* (the English translation of which is set to be published by HarperCollins in 2026.) It brings together the 52 weekly essays she contributed to the Korean daily newspaper *Kukmin Ilbo* from April of 2019 to the following spring, divided by season. As a result, each piece is a vibrant slice of Kim's life, written with unflinching detail and emotional urgency. The essays are short—about three pages each—and written in clear, simple prose that has the notable effect of making the reader feel as if they're talking to a close friend, creating an instant bond between writer and reader. Kim herself compares her routine of producing an essay a week to organizing her life, a sentiment clearly supported through the reading experience as we live through her days and reminisce about past memories right alongside her. But this collection is not a simple record of one woman's life in Korea. It is full of commentary and meditations on complex, serious issues such as infertility, debt, and social inequity—all told with extraordinary openness and tenderness.

Kim Eui-kyung is a novelist and essayist. Her debut novel, *Youth Bankruptcy* (2014) won the Korea Economic Daily Youth Literary Contest, and her second novel *Call Center* was awarded the 6th Soorim Literary Prize. She also published the story collection *Showroom*, set against the backdrop of IKEA, and her latest novel *Hello Baby*, a groundbreaking work of Korean feminist fiction about a group of women undergoing IVF at a fertility clinic in Seoul will be published by Fourth Estate in the UK and Hogarth in the US in 2026.

More than 300,000 copies sold only in Korea, this crisp, accessible social criticism, now also known and read as a human rights classic, about South Korean perspectives and responses on discrimination

Kindly Prejudiced

by Kim Jihye



July 2019, politics, social science, 43,000 words+, world rights available, except Japanese, Simplified-Chinese, Complex-Chinese rights sold, all other rights available, English sample & reader's report available

A compelling and incisive exploration of social discrimination in South Korea and beyond, examining its origins, how it's justified, and what we can do to combat it.

Some discriminations are invisible and even disguised as “fairness.” How are these discriminations born and disseminated? With a focus on gender, nationality, and sexual orientation, *Kindly Prejudiced* unpacks the subtle and systemic ways bias infiltrates daily life and offers clear, accessible strategies for a more just society.

A long-running bestseller with over 300,000 copies sold in Korea alone, *Kindly Prejudiced* confronts the roots and realities of discrimination—drawing heavily from American scholarship while grounding its insights in the lived experience of Korean society. Essential reading for those seeking to understand phenomena such as gender conflict in Korea.

Professor Kim Jihye brings both academic expertise and personal insight together in this book, drawing from her “Minority and Human Rights” course taught at Gangneung-Wonju National University. Her approach is rigorous yet approachable, rendering complex ideas understandable to a wide readership. With six years of proven impact and continued relevance, this book stands poised to become a landmark in global conversations around social justice, resonating alongside works like Angela Davis’s *Women, Race and Class* and Rebecca Solnit’s *Men Explain Things to Me*.

Kim Jihye is a professor in the Department of Multicultural Studies at Gangneung-Wonju National University, where she teaches and researches social minorities, human rights, and systemic discrimination. Her work spans a wide range of marginalized communities, including immigrants, sexual minorities, youth, and the unhoused, with a focus on reforming policy and law through grounded fieldwork. Kim holds degrees in social welfare and law, and has previously worked at both the Seoul Metropolitan Children’s Counseling and Therapy Center and the Constitutional Court of Korea. In addition to numerous academic publications, she is the co-author of *Stories No One Knew* (May Books, 2018) and the *Human Rights Administration Guide* for civil servants.

More than half a million copies sold just in Korea, the *Love Warrior* meets *The Let Them Theory* phenomenal psychology bible for the wounded and diminished from the South Korean healer on the street

You Are Right
by Chung Hye-shin



October 2018, psychology, self-help, 49,000 words+, Japanese, Complex-Chinese, Simplified-Chinese, Indonesian, Vietnamese, Thai rights sold, all other rights available, Eng sample and reader's report available

- * **No. 1 Non-Fiction Book on the Korean Public Libraries' Top Loan List in 2019**
- * **Selected as the Book of the Year by nine cities in Korea in 2019**

A simple yet solid 'home-cooked' psychology from the South Korean affectionate warrior, built with the skills of empathy and vigilance. A perfect book for everyone suffering from chronic 'I Shortage' - also translated at self-esteem famine - and conflict in relationships

In this long-standing bestseller, Chung argues that we are suffering from a “self-esteem famine” that has pushed our sense of self to the brink of extinction. In a society obsessed with efficiency and measurable success, our individuality often gets tossed aside or even maliciously trampled. As uncertainty within us rises, so do cases of anxiety and depression. A mental health pioneer who is well-known for her coining of the phrase “appropriate psychology”, Jung argues that what we need now is not “a blowhard expert’s version of psychology, but rather an appropriate psychology that can actually change lives.” Inspired by the concept of appropriate technology and how it relies on small but mighty technological innovations to solve some of the world’s most basic yet pressing problems, appropriate psychology is all about the power of simple, genuine connections that can bring about remarkable transformations. She says right from the get-go, “I will not be quoting Freud, Jung, or Adler—these psychoanalysts you see in all the textbooks. I don’t feel the need. I’m going to speak from my experience and tell the stories of the people I’ve met over the years.”

Chung Hye-shin has been working as a psychiatrist for over 30 years, listening to and sharing the inner thoughts of over 12,000 people. She has been at the forefront of healing victims and their families in various fields since meeting victims of torture during the Gwangju Uprising in 2008. She led group counseling at the foundation ‘Power of Truth’, which was created to help victims of state violence, and co-founded ‘Warak’, a psychological healing space for laid-off Ssangyong Motors workers and their families. Her publications include *You Are Enough*, *Chung Hye-shin's Study of People*, *In Front of the Parting Called Death* and many more.