

# Global Cinema

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The Global Cinema series publishes innovative scholarship on the transnational themes, industries, economies, and aesthetic elements that increasingly connect cinemas around the world. It promotes theoretically transformative and politically challenging projects that rethink film studies from cross-cultural, comparative perspectives, bringing into focus forms of cinematic production that resist nationalist or hegemonic frameworks. Rather than aiming at comprehensive geographical coverage, it foregrounds transnational interconnections in the production, distribution, exhibition, study, and teaching of film. Dedicated to global aspects of cinema, this pioneering series combines original perspectives and new methodological paths with accessibility and coverage. Both ‘global’ and ‘cinema’ remain open to a range of approaches and interpretations, new and traditional. Books published in the series sustain a specific concern with the medium of cinema but do not defensively protect the boundaries of film studies, recognizing that film exists in a converging media environment. The series emphasizes a historically expanded rather than an exclusively presentist notion of globalization; it is mindful of repositioning ‘the global’ away from a US-centric/Eurocentric grid, and remains critical of celebratory notions of ‘globalizing film studies.’

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Danielle Hipkins · Kate Taylor-Jones  
Editors

# Prostitution and Sex Work in Global Cinema

New Takes on Fallen Women

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macmillan

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## NOTES

- All Japanese, Korean and Chinese name appear in the traditional fashion with the surname first.
- An earlier version of Jane Arthurs' 'Distant Suffering, Proper Distance: Cosmopolitan Ethics in the Film Portrayal of Trafficked Women' was previously published in the *International Journal of Media and Cultural Politics*, (2012) 8:2, 141–158. Reproduced with thanks.
- A modified version of Molly Hyo Kim's chapter 'The Idealization of Prostitutes: Aesthetics and Discourse of South Korean Hostess Films (1974–1982)' previously appeared in *Acta Koreana* (2014) 17:1, 455–477. Reproduced with thanks.

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2012), *Branding Post-Communist Nations* (Routledge, 2012) and in the refereed journals *New Cinemas: Journal of Contemporary Film* (2008), *Flow* (2010) and *Popular Communication: The International Journal of Media and Culture* (2012). In 2012, she had the chance to work as a mentor for students enrolled in the American Pavilion Program at the Cannes Film Festival, and, most recently, had the privilege to serve on the jury at the twelfth edition of the Zagreb Film Festival.

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