



To All the Boys I've Loved Before meets *The Farewell* in this incisive romantic comedy about a college student who hires a fake boyfriend to appease her traditional Taiwanese parents, to disastrous results, from the acclaimed author of *American Panda*. Chloe Wang is nervous to introduce her parents to her boyfriend, because the truth is, she hasn't met him yet either. She hired him from Rent for Your 'Rents, a company specializing in providing fake boyfriends trained to impress even the most traditional Asian parents. Drew Chan's passion is art, but after his parents cut him off for dropping out of college to pursue his dreams, he became a Rent for Your 'Rents employee to keep a roof over his head. Luckily, learning protocols like "Type C parents prefer quiet, kind, zero-PDA gestures" comes naturally to him. When Chloe rents Drew, the mission is simple: convince her parents fake Drew is worthy of their approval so they'll stop pressuring her to accept a proposal from Hongbo, the wealthiest (and slimiest) young bachelor in their tight-knit Asian American community. But when Chloe starts to fall for the real Drew—who, unlike his fake persona, is definitely not 'rent-worthy—her carefully curated life begins to unravel. Can she figure out what she wants before she loses everything?

*The Obsessed* Random House

China today is sexually (and in many other ways) a very repressive society, yet ancient China was very different. Some of the earliest surviving literature of China is devoted to discussions of sexual topics, and the sexual implications of the Ym and Yang theories common in ancient China continue to influence Tantric and esoteric sexual practices today far distant from their Chinese origins. In recent years, a number of books have been written exploring the history of sexual practices and ideas in China, but most have ended the discussion with ancient China and have not continued up to the present time. Fang Fu Ruan first surveys the ancient assumptions and beliefs, then carries the story to present-day China with brief descriptions of homosexuality, lesbianism, transvestism, transsexualism, and prostitution, and ends with a chapter on changing attitudes toward sex in China today. Dr. Ruan is well qualified to give such an overview. Until he left China in the 1980s, he was a leader in attempting to change the repressive attitudes of the government toward human sexuality. He wrote a best selling book on sex in China, and had written to and corresponded with a number of people in China who considered him as confidant and advisor about their sex problems. A physician and medical historian, Dr. Ruan's doctoral dissertation was a study of the history of sex in China.

*The Chinese Bandit Novel and the American Gangster Film* Rough Guides UK

Showcasing an exotic, eclectic, and rare array of covers from more than five hundred movie publications from a glamorous bygone age, *Chinese Movie Magazines* sheds fresh light on China's film industry during a transformative period of its history. Expertly curated by collector and Chinese cinema specialist Paul Fonoroff, this volume provides insightful commentary relating the magazines to the times in which they were created, embracing everything from cinematic trends to politics and world events, along with gossip, fashion, and pop culture. The cover designs reflected the diverse contents of the publications, ranging from sophisticated Art Deco drawings by acclaimed artists to glamorous photos of top Chinese and Hollywood celebrities, including Ruan Lingyu, Butterfly Wu, Ingrid Bergman, and Shirley Temple. Organized thematically within a chronological structure, this visually extraordinary volume includes many rare illustrations from the Paul Kendel Fonoroff Collection in Berkeley's C.V. Starr East Asian Library, the largest collection of Eastern movie memorabilia outside China.

**The Chinese Cinema Book** Critical Interventions

*Farewell My Concubine*, one of three new QUEER FILM CLASSICS this fall, is a thought-provoking consideration of Chen Kaige's acclaimed 1992 Chinese film set in the mid-20th century about two male Peking opera stars and the woman who comes between them, set against the political turmoil of a China in transition. The film's treatment of gender performance and homosexuality was a first in Chinese cinema, and the subject of much controversy there. The movie, which helped to bring

contemporary Chinese films onto the world stage, won the Palme d'Or at the Cannes Film Festival (the first Chinese film to do so), and was nominated for a Best Foreign-Language Film Oscar. This book, one of two new QFCs to focus on Asian queer cinema, places the film in its historical and cultural context while drawing on fresh insights from recent works on transgender and queer studies to provide readers with an intimate, provocative, and original look at the film.

*The Film Daily Year Book of Motion Pictures* ReadHowYouWant.com

In *Dreadful Desires* Charlie Yi Zhang examines how the Chinese state deploys affective notions of love to regulate the population and secure China's place in the global economy. Zhang shows how the state frames love as a set of desires that encompass heteronormative intimacy, familial and communal attachment, upward mobility, and private property ownership. These desires—as circulated in performance in the nationalistic ceremony, same-sex romantic fan fiction, the wildly popular reality television dating show *If You Are the One*, and the cult of patriarchal personality around Xi Jinping—are explicitly based in oppressive systems of gender, class, and sexuality. Zhang contends that such desires connect love to economic survival and gender normativity in ways that underwrite Chinese neoliberalism at the expense of individual flourishing. By outlining how state-framed forms of love create desires that cannot be fulfilled, Zhang places China at the forefront of using affective attachments to nation, leader, and family in the global shifts toward exploitation and authoritarianism.

*Humanities Index* Simon & Schuster Books for Young Readers

Winner, 2023 Choice Outstanding Academic Title *Chinese Film Classics, 1922-1949* is an essential guide to the first golden age of Chinese cinema. Offering detailed introductions to fourteen films, this study highlights the creative achievements of Chinese filmmakers in the decades leading up to 1949, when the Communists won the civil war and began nationalizing cultural industries.

Christopher Rea reveals the uniqueness and complexity of Republican China's cinematic masterworks, from the comedies and melodramas of the silent era to the talkies and musicals of the 1930s and 1940s. Each chapter appraises the artistry of a single film, highlighting its outstanding formal elements, from cinematography to editing to sound design. Examples include the slapstick gags of *Laborer's Love* (1922), Ruan Lingyu's star turn in *Goddess* (1934), Zhou Xuan's mesmerizing performance in *Street Angels* (1937), Eileen Chang's urbane comedy of manners *Long Live the Missus!* (1947), the wartime epic *Spring River Flows East* (1947), and Fei Mu's acclaimed work of cinematic lyricism, *Spring in a Small Town* (1948). Rea shares new insights and archival discoveries about famous films, while explaining their significance in relation to politics, society, and global cinema. Lavishly illustrated and featuring extensive guides to further viewings and readings, *Chinese Film Classics, 1922-1949* offers an accessible tour of China's early contributions to the cinematic arts.

**27000 English-Mandarin Chinese Words Dictionary With Definitions** Legoo Mandarin

A systematic, building block-style plan for mastering the most daunting aspect of learning Chinese--how to remember the meaning of more than 2,000 of the most common characters--is provided in this handbook. Beginning with the simplest of strokes, such as those for numbers, scepter, and earth, and progressing to the extremely complex, such as destroy, insert, and mouse, this manual presents a methodology employing memory techniques to associate meanings with the characters' visual components. A sequence of numbered panels displays each character in two font styles, and a notation in the adjacent margin describes the character's pinyin pronunciation. Graphics that identify the components or characters from which the featured characters are drawn, and a listing of both the names of these root components, and the panel numbers that cite their location in the book augment the presentation. Beginners will be best served by using this guide in conjunction with the development of language skills, while those who are familiar with the language will find this book to be a comprehensive reference and refresher.