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Nota di bibliografia	Includes bibliographical references (p. 323-376) and index.
Nota di contenuto	Introduction -- Hybridization of performance genres -- Time and space in North Korean performance -- Revival of the state patriarchs -- Model citizens of the family-nation -- Acting like women in North Korea -- Performing paradoxes : staging utopia, upstaging dystopia -- Conclusion : looking back, moving forward.
Sommario/riassunto	No nation stages massive parades and collective performances on the scale of North Korea. Even amid a series of intense political/economic crises and international conflicts, the financially troubled country continues to invest massive amounts of resources to sponsor unflinching displays of patriotism, glorifying its leaders and revolutionary history through state rituals that can involve hundreds of thousands of performers. Author Suk-Young Kim explores how sixty years of state-sponsored propaganda performances--including public spectacles, theater, film, and other visual media such as posters--shape everyday practice such as education, the mobilization of labor, the gendering of social interactions, the organization of national space,

tourism, and transnational human rights. Equal parts fascinating and disturbing, *Illusive Utopia* shows how the country's visual culture and performing arts set the course for the illusionary formation of a distinctive national identity and state legitimacy, illuminating deep-rooted cultural explanations as to why socialism has survived in North Korea despite the fall of the Berlin Wall, the collapse of the Soviet Union, and China's continuing march toward economic prosperity.
