

Psychopolitics in Martin Crimp's *No One Sees the Video*

Martin Crimp'in *No One Sees the Video* Adlı Oyununda Psikopolitika

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Abstract

Byung-Chul Han is a contemporary South Korean-German philosopher known for his work on the intersection of philosophy, culture, and technology. Along with the burnout society, the transparency society, the palliative society, and the infocracy, one of his essential concepts is psychopolitics, which refers to the methods and strategies employed by ruling classes to exert political and economic control over human psychology to understand individual behaviour within a community better. It explores how capitalism, emphasizing personal responsibility and productivity, has led to the internalization of oppressive structures and the erosion of collective resistance. Martin Crimp's theatre is at the confluence of late twentieth-century capitalism and early twenty-first-century neoliberalism. In *No One Sees the Video*, one of the most distinguished plays ever written in the post-wall period on late capitalism, Martin Crimp portrays a world in decay under the control of psycho-power, as Byung-Chul Han pinpoints. He carefully shows the impact of consumerism addiction on individuals imposed by capitalism, highlighting the role of the human psyche. This study aims to investigate Martin Crimp's portrayal of psychopolitics in *No One Sees the Video*.

Keywords: Contemporary British Theatre, Martin Crimp, *No One Sees the Video*, Byung-Chul Han, Psychopolitics

Introduction

Byung-Chul Han introduced the concept of psychopolitics in his book titled *Psychopolitics: Neoliberalism and New Technologies of Power*, which was published in the year 2017. The author explicates the notion of psychopolitics, which refers to the exercise of power through the manipulation of individual psyche and emotions. This book is a significant critique of neoliberalism and its impact on contemporary societies, as it argues that the neoliberal logic of unlimited growth and self-optimization has led to a society of exhaustion, depression, and burnout. Han's work is an essential contribution to the field of political theory and offers a new perspective on the relationship between power, subjectivity, and technology. This theory expands upon the author's previous theories and criticisms of present-day society, focusing on the impacts of neoliberalism and digital technology on the individual and society. According to Han, modern societies are characterized by an achievement society or a society of performance. People in contemporary civilization are constantly pressured to be productive, successful, and efficient. Han suggests that this obsession with success leads to self-exploitation, in which individuals wilfully participate in their subjection by continually seeking to meet society's expectations. Individuals internalize psychopolitical strategies such as surveillance, self-monitoring, and self-discipline. As stated by Han, the constant exposure and comparison on social media platforms exacerbate fear, unhappiness, and self-doubt. Furthermore, he is of the opinion that psychopolitics fosters a culture of tiredness, in which individuals get burned out and mentally exhausted due to constant pressure to perform and conform. This exhaustion strengthens the control system by stopping individuals from questioning or opposing established norms and power structures. Han accuses neoliberal logic of

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concealing underlying systems of control and exploitation by emphasizing individual freedom and autonomy. He believes that cultivating places of non-productivity, reflection, and connection is the best method to overcome neoliberal psychopolitics. Han holds the belief that by reclaiming our time and attention, we may break free from the constant pressure to succeed and reconnect with our objectives and well-being. According to Han, to effectively address the negative repercussions linked to neoliberalism, it is crucial to engage in resistance by reclaiming domains that prioritise means other than productivity and cultivating a more profound connection with one's self.

Psychopolitics in *No One Sees the Video*

Martin Crimp's illustrious career as a writer has earned him recognition for his significant contributions to cultural and political criticism of the human condition in the new millennium. He has established a unique position for himself in the literary world through his extensive body of work, which spans across various forms and genres. Crimp's oeuvre showcases his mastery of language, his keen eye for cultural and political nuances, and his ability to address complex issues with clarity and precision. His works continue to inspire and educate readers, making him a significant voice in contemporary British theatre. According to Angelaki, his writing has never been confined to one genre alone. He has diversified his output over the years, especially evident through his opera work (2023, p. 20). But the author consistently addresses the enduring themes of violence and communication breakdown in contemporary cultures, which can be attributed to the influence of psychopolitics, throughout his dramatic and postdramatic plays. Angelaki (2017, p. 137) highlights that Martin Crimp's theatrical productions have consistently aimed to critique the middle-class lifestyle and its association with consumerism and materialism. This criticism has been a prominent theme in Crimp's work, which he has consistently explored throughout his career. In her analysis of Martin Crimp's plays, Clara Escoda Agusti suggests that Crimp's works can be understood within the framework of late capitalism. This term refers to the socioeconomic system prevalent in post-industrial societies, where the generation and dissemination of information replace the production of market goods. Emerging communication technologies heavily influence this shift (Escoda Agusti, 2013, p. 15). As regards his interest as a dramatist, Martin Crimp dramatizes the social disorders within the society that late capitalist ideology has created. Undoubtedly, among his theatrical works, *No One Sees the Video* is widely recognised as a significant manifestation of the anti-capitalist ideology. The play's title has been a source of inspiration for Byung-Chul Han, who draws an analogy between the camera and neoliberal psychopolitics. According to Han, understanding Big Data can be compared to a movie camera. Data-mining acts like a digital magnifying glass, which enlarges the view of human actions. It reveals another scene, shot through with unconscious elements, which lies behind the framework of consciousness (Han, 2017a, pp. 64-65). First staged at Royal Court Theatre Upstairs in 1990, *No One Sees the Video* is a complex and thought-provoking work that delves into themes of surveillance, power, control, and the dehumanizing effects of modern technology. According to Sierz, *No One Sees the Video* is a play that provides a critical perspective on the world of market research (Sierz, 2006, p. 10). The playwright describes it as a post-consumerist play that explores the idea that business and markets are as crucial to our existence as the air we breathe (Sierz, 2006, p. 34). The play revolves around the concept of late capitalism in the contemporary era and the psychological mechanisms that enable power to function in modern societies.

No One Sees the Video starts when a market researcher approaches Elizabeth, a woman in her middle age who has recently separated from her husband Paul and asks her if she purchases frozen pizzas. Elizabeth agrees to participate in an on-camera interview where

she discusses her lifestyle and shopping preferences. Colin, a married man who likes other women, conducts the interview. Elizabeth initially lies about her family, but later admits that Paul has left her. Colin is impressed by Elizabeth's abilities and offers her a job as a market research interviewer but is annoyed that the interview is now useless as part of a family sample. Elizabeth enjoys her new position of authority and begins by asking women about their preferences for sanitary products. Jo, her disobedient sixteen-year-old daughter, is horrified when Elizabeth plans to burn Paul's belongings. Colin is drawn to Jo when he visits Elizabeth at home. However, Jo joins an anarchist commune and gets pregnant due to her mother's excessive focus on work. Elizabeth finds herself in a hotel room with a casual pickup while on a business trip to the northeast. She recalls how one of the local women she interviewed was uncooperative. Ultimately, Elizabeth and Jo exclude Colin from their lives and eagerly look forward to Jo's child (Sierz, 2006, p. 31).

Han's psychopolitics emphasizes the role of surveillance and control in contemporary society, which differs from a biopolitical regime. He argues that the disciplinary regime refers to the control system inherent to industrial capitalism's structure. The structure is mechanical, wherein every individual functions as a component within the apparatus of disciplinary power. In the context of this regime, the focus lies on the exploitation of information and data, as opposed to the exploitation of physical bodies and energies of disciplinary regimes. The acquisition of power is contingent not upon the mere ownership of the means of production but instead on the ability to obtain information utilised for psychopolitical monitoring, as well as the regulation and anticipation of human activity. The concept of information regimes is closely intertwined with the framework of information capitalism, which subsequently evolves into surveillance capitalism, ultimately dehumanizing individuals as mere consumer commodities who generate valuable data (Han, 2022, p. 1). As mentioned before, in *No One Sees the Video*, the theme of surveillance is central, as the characters are constantly observed and recorded through video cameras. This surveillance represents a form of control, invading the characters' privacy and creating a sense of constant scrutiny. Han argues that surveillance and control have become increasingly internalized, with individuals willingly participating in their surveillance through mass media and self-exposure. The participation of the characters in the video project reflects this idea. The play is set in a society where people are categorized based on their purchases and where buying items is considered a route to happiness and social approval. In this society, the capitalist system has objectified customers. The first encounter between Liz and Karen exemplifies the society based on the consumption of goods and services under the capitalist system:

Karen Excuse me. Excuse me, Madam.

Liz Sorry?

Karen Yes, I wonder if I could ask you a few questions?

Liz Questions. What kind of / questions?

Karen Just about shopping. (Crimp, 2005, p. 9)

Since Colin must use a camcorder to record the survey, he ensures Liz that “[n]o one sees the videotape” (Crimp, 2005, p. 26), which can be regarded as one of late capitalism's most used manipulation techniques throughout the play. Han suggests that contemporary society encourages individuals to be transparent and to willingly expose themselves to others through media, leading to a loss of privacy and individuality. He has coined the term psychopolitics to describe this phenomenon. Considering the play's historical context, it is clear that the video has an equivalent use to today's social media. Han's comment on this issue is illustrative enough to show *No One Sees the Video's* relevance to psychopolitics. Han believes that under neoliberalism, power takes on a positive

appearance known as smart power. Unlike repressive disciplinary power, smart power does not inflict pain. As a result, power is no longer associated with pain, and coercion is unnecessary. Instead, subordination occurs through self-optimization and self-realization, and smart power is implemented in a seductive and permissive manner. It is less evident than repressive disciplinary power as it presents itself as freedom. Smart surveillance also exists, where we are continuously asked to share our needs, desires, and preferences and to narrate our life stories (Han, 2021, p. 10).

In the play, Elizabeth expresses her confidence in the fact that the video she has created will be widely shared. She understands that there is a genuine interest in her consumption habits and this desire for personal information is encouraged by late capitalism, which relies on the individuality and freedom of its consumers. Subsequently, when Elizabeth transitions into the role of an interviewer, she employs this same approach to calm interviewees about the video's content:

Liz What I want, what I'm going to do now, Sally, is I'm just going to show you some ideas for various products.

Sally What is that thing you said?

Roger It will emerge.

Liz Yes, as Roger says, it will emerge in the course of the concepts.

Sally I mean if you're trying to sell me something, why don't you just tell me what it is you're trying to sell me?

Roger We're not trying to sell you anything, Sally.

Liz No. That's right, that's absolutely right. I should've said (thank you) that this is not - OK? - because I ought to tell you right now that this is not selling, this is not advertising. (Crimp, 2005, p. 54)

The characters in *No One Sees the Video* demonstrate a willingness to participate in a video project and a desire for attention and validation that reflects the concept of psychopolitics. This self-exposure can be understood as a form of self-surveillance, as the characters constantly monitor themselves to conform to societal expectations. For instance, Liz discusses her personal matters, family relationships, and her daughter's private life at the beginning of the play, thereby exhibiting this readiness for self-exposure. The psychological fragmentation experienced by individuals in capitalist cultures is analogous to Han's concept of the digital unconscious. According to Han, Big Data has the potential to identify desires that escape our consciousness, which we develop under certain circumstances. These inclinations can manifest themselves in ways that we may not even comprehend, leaving us with no explanation for why we suddenly feel a specific need. For instance, during certain stages of pregnancy, women may experience cravings that are linked to underlying factors that they are not aware of. By accessing the realm of our unconscious actions and inclinations, Big Data may be able to construct a psychopolitical strategy that delves deep into our psyche to take advantage of it. Such an approach may exploit the Freudian id (Es), which is beyond the reach of our ego and consciousness. Therefore, it is plausible that Big Data can provide insights into our unconscious desires, which can be leveraged to create effective marketing and political strategies. (Han, 2017a, pp. 63-64).

In his *Psychopolitics*, Han also discusses how contemporary technology can lead to isolation. In the play, the characters are physically isolated in society, uprooted from their roots, and can only communicate through consumption. Thus, the play extensively explores and interrogates the pursuit of happiness within the framework of a late capitalist system, wherein the notion of existence is tied to consumption. The quantifiable

indicator employed to assess one's societal position and the benchmark utilised to appraise interpersonal connections significantly influence the degree of material success attained. Mainly, businesses use panoptic surveillance to identify their valued consumers. This paradoxical situation reflects Han's notion that the late capitalist age's constant connectivity can lead to a sense of loneliness and isolation as individuals become detached from real and meaningful human connections. Han contends that the consumerist system purposefully uses psychology to control human freedom. Individuals have undergone a dissociation from their innate identities within the context of the late capitalist agenda, becoming subjects whose actions and behaviours are primarily motivated by the quest for optimal performance. The individual who holds the belief in their freedom is a neo-libertarian who is subjected to many limitations. Han's argument refers to a situation where an individual, as an entrepreneur of oneself, is not subjected to a commanding or exploiting Other but instead resorts to self-exploitation of one's own volition. While this may offer a sense of autonomy, it results in the subject becoming both the perpetrator and victim, thereby rendering the notion of freedom void. Though auto-exploitation does not involve domination, it is still exploitative and is considered more efficient than allo-exploitation. (Han, 2017b, p. 9). In *No One Sees the Video*, Crimp effectively depicts the internal experiences of individuals immersed in an environment characterised by the coercive strategies of psychopolitics. The author posits that individuals who actively detach themselves from their cultural heritage and prioritise self-reliance ultimately relinquish their ability to make independent choices and their connection to communal identity. Subsequently, within the course of the play, Karen informs Liz that she would be classed in their interview based on her husband's profession. Liz is an A-level participant because her husband is a writer:

Karen I understand. Look, I'm putting you down as married. I shouldn't do that but I'll do that so that you qualify.

Liz How d'you mean: qualify?

Karen Can you tell me your husband's profession?

Liz What d'you mean: qualify?

Karen To take part in a depth interview. I'm sorry, but I really do need husband's profession.

Liz (Writer, he's a writer.) [...]

Karen Writer. That's fascinating. I don't have a classification for that. Let's say upper managerial. That makes him an A. If he's an A, you're an A. (Crimp, 2005, p. 13)

This is the view of a playwright dissatisfied with how things operate in the late capitalist society. Ilter argues that the dialogue in question signifies that the characterization of individuals as mere entities instead of unique persons reflects the process of individualization, which ultimately leads to deindividuation. In Crimp's analysis, the initial treatment of market research appears to prioritize privacy and confidentiality, which implies a valuation of the individual (Crimp, 2013, p. 37). From a certain point of view, it can be inferred that the classification of humans as statistical objects resembles Han's notion of big data and banopticon, which replaces Bentham's panopticon. Han has observed that the rise of Big Data is contributing to the creation of a digital class society. In this society, individuals classified as waste are considered the lowest. Those who possess a substandard score are denied credit. Consequently, the panopticon concept has been expanded to include a ban-opticon. This digital ban-opticon identifies individuals who lack economic worth as waste. As a result, waste is regarded as an undesirable element that must be eliminated (Han, 2017a, p. 66). During the play, Liz becomes the

object of psychopolitical categorisation according to her socioeconomic status, a behaviour that might be interpreted as a manifestation of consumerism. In the later part of the play, Liz meets with Colin, one of the managers of the research company. Liz tells him that her husband Paul has left her. Regarding market politics, Liz cannot be an A-level participant, which means that for market research, Liz has no meaning or function without money. So, according to the psychopolitical policy, and the idea of banopticon she is in the low economic group. Consequently, she forfeits her eligibility as a suitable test subject for the product being investigated through market research:

Colin I'll tell you something: you no longer have a household. A household for our purposes consists of certain elements, i.e. we're talking either husband or, failing husband, income. From what I gather, you have neither - which my heart goes out to you - but it's not possible to go on and I've just lost fifteen per cent of my sample on that account. [...] These are AB women. I generally get integrity from AB women. [...]

Liz You told me no one would see the tape.

Colin Did I? (Well maybe in the heat of the moment . . .) He laughs and shakes his head. Did I really tell you that? Because that's not true, that just isn't true. (Crimp, 2005, pp. 33-34)

Liz's recent situation in the play also foregrounds Han's concept of dataism as part of psychopolitics. According to Han's perspective, the role of Big Data has evolved from being that of a mere observer (Big Brother) to being a key player in the world of commerce (Big Business). The primary function of Big Data today is to facilitate an extensive commercial enterprise. Personal data is constantly being monetized and commercialized, with individuals being viewed and traded as units of data for economic purposes. This suggests that humans have become commodities, with Big Brother and Big Business collaborating. The merger of the surveillance state and the market has resulted in a new reality where data has become a valuable resource, and the trade of such data is a lucrative business (Han, 2017a, p. 65). To demonstrate the significance of consumerist politics, Crimp's *No One Sees the Video* highlights the misuse of power in postmodern societies as a contributor to inequality among individuals. In the last part of the play, Liz engages in a conversation with Paul, assuming the role of an interviewer representing the corporation. Liz consistently categorises persons into discrete groups throughout their interaction and recounts her personal experiences.

Liz C2D women. She pipes up - I can't do the accent - but she pipes up and what she says is, is basically what's going on, what's going on here? She says, what's this about, it's supposed to be about shopping. She says she was told we wanted her views, her opinions, (With increasing bitterness throughout.) So I tell her, yes, that's exactly so, I do want her views, but what I want are her views about the product, views about the blend. Not views about the world, Paul. (Crimp, 2005, p. 85)

Liz has assumed the responsibilities of the late capitalist society she formerly opposed and has now embraced its seductive aspects, employing the rhetoric commonly associated with the market. As a result, Liz uses persuasive strategies to encourage individuals to engage in consumption by fostering the belief that they possess freedom in decision-making and play an active role in the production of products. But, by the play's end, she has accepted her mistakes. Liz then returns to her previous life with her daughter, realizing that she has become as emotionally empty as the seducers and the seduced in the age of psychopolitics. *No One Sees the Video* also serves as a catalyst for a scholarly

discussion on the concept of freedom. In the framework of a consumerist system, the characters exhibit a sense of personal autonomy and the belief that they have the right to exert their own agency. Colin says that no one can tell him what to think even a newspaper nor a television or religion (Crimp, 2005, pp. 15-16). He is of the opinion that he gives his own decisions:

Colin Exactly - what did I say? - exactly. But what matters, John - as you so rightly point out - is freedom, freedom of choice. And every so-called law is by definition a restriction of that freedom. It's reducing in the very broadest sense the products that are available to me. You see I'm afraid I can understand crime. I can put myself in that man's mind. I can see the process... (Crimp, 2005, p. 21)

Through his mouthpiece, Colin, Martin Crimp's above confession about the relevance of his standpoint makes it clear enough that consumerism creates a world of illusions. In this regard, the dialogue reveals Han's view about freedom that it "will prove to have been merely an interlude" (Han, 2017a, p. 1). Han's psychopolitics provides a critical analysis of the idea of freedom in late capitalist societies, arguing that it is a deceptive concept that perpetuates exploitation. According to Han, we do not see ourselves as oppressed subjects but rather as projects that are constantly redefining and reinventing ourselves. He contends that freedom is the antithesis of oppression and compulsion, and true freedom is the absence of constraints (Han, 2017a, pp. 1-2). The consumerism system guarantees individual freedom and imposes a certain kind of happiness through consumption. It offers people with choices and the illusion of having options. To achieve this, the system collects personal data from interviews and uses it to manipulate people's psychology. As a result, late capitalism transforms citizens into mere customers, and their freedom is replaced with passivity (Han, 2017a, p. 10).

Crimp presents a critical analysis of a societal framework that upholds the notion that individuals' survival and well-being depend on their consumption patterns. The author offers an acute perspective on the prevailing ideology of consumerism's concept of happiness, effectively conveying this viewpoint through the characters' inner thoughts. The third act of the play depicts this incident on stage. The topic of happiness arises during a conversation between Liz and Nigel within the hotel bar. According to Nigel, individuals experience dissatisfaction due to their constant state of travel. He believes that stability plays a crucial role in promoting happiness. The issue, according to him, is that people are too mobile and keep moving around. People are constantly on the move everywhere you look, thinking that they will find happiness by doing so. However, they fail to find the happiness they seek (Crimp, 2005, p. 66). Nigel confirms that his friend Gary is happy since he does not move around and knows his social role. He further comments that Gary "likes a drink, but he knows what he wants out of life" (Crimp, 2005, p. 68) and asks, "how many of us can honestly say that about ourselves?" (Crimp, 2005, p. 68). Crimp argues that the implementation of late capitalist economic policies engenders a post-truth discourse, resulting in a sense of discontentment among individuals and leading them into a profound state of existential emptiness. In *No One Sees the Video* he posits this belief again through Colin:

Colin [...] It's the void. D'you know what I mean by the void? The void, that is, 'There is no meaning to my life' or 'We are no longer in touch with what is real' or 'We have lost a dimension and in its place we are confronted by a capital V void which cannot be filled,' You're grieving - I'm sorry - but the void pisses me off, Karen. It pisses me off utterly. 'It's dark in the void. It's cold in the void. We're alone

here in the void.' (with fury) Because fuck that, did I invent it? Did I invent the void? (Crimp, 2005, pp. 73-74)

No One Sees the Video, according to Seda İlter, portrays individuals inside a consumption society as trapped within a recurring pattern from which they desire liberation yet concurrently exhibit a sense of indifference. Crimp accurately portrays the condition of limbo in a menacing manner by referring to the notion of "void," which may represent the existential predicament of persons existing as consumers within a consumerist society (2013, p. 39). In the last scene of the play, Liz and Paul enter their room at the Feathers Hotel for a one-night stand. To distance herself from the material world, Liz talks about her problems concerning her daughter:

Liz She lives on the bus, but at weekends she comes home to eat and to wash her hair. That's when I'm told how much she despises me. At weekends I hear how much she despises me. That I should do something useful. That I'm manipulating people. And all this, Paul, with her mouth full of food that I've paid for and put in front of her. (Crimp, 2005, pp. 78-79)

The breakdown in communication between Liz and her daughter is a significant illustration of the challenges individuals face within the psychopolitical context characterised by the prominence of individualism and personal freedom. In *No One Sees the Video*, the characters strive to present themselves in a positive light, even when facing personal struggles and emotional turmoil. This pressure to maintain a mask of happiness and success mirrors the societal expectation for individuals to be constantly positive and productive, which can be psychologically taxing and lead to a sense of alienation. As Han underlines:

Information capitalism appropriates neoliberal technologies of power. Where the power technologies of the disciplinary regime worked with compulsion and prohibition, the neoliberal ones work with positive incentives. They exploit freedom instead of repressing it. They control our will at an unconscious level instead of violently breaking it. Repressive disciplinary power gives way to smart power, a power that does not give orders but whispers, that does not command but nudges. In other words, it pokes us with subtle tools that influence our behaviour. (2022, p. 7)

Han argues that the constant influx of information and digital distractions can lead to a loss of critical thinking. In *No One Sees the Video*, the characters are immersed in a pervasive environment of psychopolitics and an overwhelming influx of information, resulting in a constrained capacity for critical self-reflection. This mirrors the contemporary challenge of navigating a world saturated with data without the time or inclination to consider its implications deeply. The situation described above is evident from the remarks made by Liz:

You know, Paul, I could tell when I got off the train that this is one of those places where the people are full of energy, they're full of it, but they don't know what to do with it. They've got a railway station and a bus station and a high street with all the big names and they've got a certain level of disposable income which they need to dispose of because just the thought of it is weighing them down. The men are taking their wives round the electrical stores and the wives are taking the men round the clothes stores and the children are following with bags of crisps and it's all because of this thing which is weighing them down. And that's where I come in,

Paul. Simply to help them discover exactly what it is that they want. Simply to help them dispose of that thing. (Crimp, 2005, p. 80)

Liz's confessions exemplify the central objective of the play, which is to highlight consumer-related concerns. Specifically, the play also aims to illustrate how individuals within a psychopolitical context are effectively coerced into engaging in consumerism through seduction and psychological enticement. As Heiner Zimmermann points out, the subject of *No One Sees the Video* is the subtle dynamics of power at a micro level and the construction of the consumer subject through market research (2003, p. 70). In this particular context, it becomes apparent that Martin Crimp offers a robust critique of the characters' active engagement in sustaining consumerism and their self-centred goals to attain prominence on mass media platforms. Sally's reluctance to appear on screen can be interpreted as a manifestation of the abovementioned criticism, as evidenced by her statement:

Sally Can I ask you a question?

Liz Of course.

Sally Am I on video?

Liz Yes. Sorry. I should've said.

Sally That's brilliant. Will I get to see it? I mean will this be on TV?

Liz No.

Sally Cos if it's on TV, y'know, my friends would like to see it. When does it go out?

Liz It won't be on TV. No one will see the tape apart from / myself.

Sally Shall I tell you what I really like?

Liz Yes. Good. Provided it's / relevant.

Sally I really like - when you're on the tube - I really like going down the end of the platform where you can see yourself in the camera. (Crimp, 2005, p. 48)

The dialogue between Sally and Liz foregrounds Han's idea of information capitalism. Han claims that information capitalism appropriates neoliberal technologies of power. Whereas the power technologies of the disciplinary regime relied on coercion and prohibition, neoliberal technologies rely on positive incentives. Instead of restricting freedom, they exploit it. Instead of forcibly breaking our will, they govern it subconsciously. The individuals who are influential on the platforms of mass media have assimilated the neoliberal tools of power (Han, 2022, p. 7). Han's commentary on psychopolitics and infocracy provides a clear connection between *No One Sees the Video* and his philosophical perspective. In this context, it should be noted that Crimp's play offers a chilling and thought-provoking exploration of surveillance, control, dehumanization, and the impact of modern technology on human relationships and reflects these dynamics, prompting audiences to consider the consequences of living in a digitally connected and psychologically demanding world.

Conclusion

Martin Crimp has gained notoriety for his distinctive ability to make bold and resolute statements regarding the state of late capitalism and its relationship with consumerism. Crimp's unique style and unwavering commentary have made him a valuable voice in the theatrical world, providing a fresh and insightful perspective on the current state of society. His work remains a testament to the power of theatre as a medium for social commentary and critique. Within his plays, and notably in *No One Sees the Video*, Crimp conducts a meticulous analysis of power dynamics. As such, the play showcases the dehumanizing consequences of constant surveillance and digital technology, as identified by Byung-Chul Han's pioneering work. The play delves into the complex psychology of its

characters who become consumed with their public personas and external image, resulting in a loss of genuine human connection. The characters' obsession with their performance highlights the shallow and performative nature of modern communication, where social media and other digital platforms have led to a culture of self-promotion and image-building. The central theme of the play revolves around the concept of psychopolitical control, where the characters are constantly watched, recorded, and manipulated through video surveillance. This symbolizes the contemporary concern about the erosion of privacy and the potential for authoritarian control in the digital age. *No One Sees the Video* also delves into the complex issues surrounding technology and surveillance, and how they can impact our personal lives in profound ways. Through its characters, the play also explores the emotional and psychological isolation that plagues modern society, a sense of disconnection and loneliness that has become all too common in the age of psychopolitics. As the story unfolds, we see how these tools of surveillance can be misused to manipulate and control individuals, leading to a distorted sense of reality that further exacerbates feelings of isolation and disconnection. The play serves as a cautionary tale about the potential consequences of a society that is deeply immersed in digital surveillance, and the ways in which it can warp our sense of self and reality. It is a powerful reminder of the importance of maintaining our privacy and autonomy in an increasingly interconnected world. While examining the dynamics of capitalist power within personal relationships and in a broader societal context, Crimp's work also experiments with language and communication, underscoring the characters' difficulties in expressing themselves genuinely. Crimp seems to be exploring many points of view on history and personal experience that can be accessed through the mass media, intending to portray the state of psychopolitics in general, as he continues to show a marked reluctance to move beyond the pessimistic analysis of the manipulation and abuse of late capitalism. In this regard, *No One Sees the Video* highlights the necessity of cooperation between individuals in resisting the psychopolitical tactics of the economic system. Crimp's play also initiates a discourse on real freedom and happiness in contemporary societies, which is manipulated by capitalist system. The writer's emphasis on consumerism prompts the audience to reflect on the significance of true freedom rather than the relative freedom imposed and manipulated by psychopolitics.

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