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THE REFLECTIONS OF POST-MODERN
CONSUMERISM IN MARTIN CRIMP'S SELECTED
PLAYS: “*ATTEMPTS ON HER LIFE*” “*NO ONE SEES THE*
***VIDEO*”**

Master of Arts

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MARTIN CRİMP'İN “YAŞAMI ÜZERİNE TEŞEBBÜSLER”
“ VİDEOYU KİMSE GÖRMÜYOR” ADLI OYUNLARINDA
POSTMODERN TÜKETİMİN YANSIMALARI

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Onur TOPALOĞLU' na ait "The Reflections of Post-modern Consumerism in Martin Crimp's Selected Plays: "Attempts on Her Life" No one Sees the Video" konulu çalışma, jürimiz tarafından Batı Dilleri ve Edebiyatları Anabilim Dalı, İngiliz Dili ve Edebiyatı Bilim Dalı Yüksek Lisans TEZ çalışması olarak oybirliğiyle kabul edilmiştir.

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ABSTRACT

THE REFLECTION OF POST-MODERN CONSUMERISM IN MARTIN CRIMP'S SELECTED PLAYS: "ATTEMPTS ON HER LIFE" "NO ONE SEES THE VIDEO"

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The aim of this thesis is to analyse the selected plays of Martin Crimp in terms of postmodern consumerism habit. It is certain that consumerism dates back as early as the existing date of people. Therefore, it is undeniable that it has seemed changes throughout the history in line with the specific conditions of each period. While it has been dealt with religious point of view in medieval Europe, the Industrial Revolution caused its transformation into a sort of scientific term. Furthermore, postmodern times have placed it in the centre of peoples' life, for this reason Martin Crimp problematizes postmodern consumer habits in some of his works. In this sense, his work *Attempts on Her Life* will be discussed from the point of Jean Baudrillard and Fredric James's views about postmodern consumerism. In addition, *No one Sees the Video* will be investigated in line with the influence of media in manipulating the consumers. Crimp not only criticizes the postmodern consumerism but he also indicates that to what extent we have been surrounded by consumerism in all the sides of life.

Key Words: Postmodernism, Consumerism, Simulation, Media.

ÖZET

MARTIN CRİMP'İN “YAŞAMI ÜZERİNE TEŞEBBÜSLER” VE “KİMSE VİDEOYU GÖRMÜYOR” İSİMLİ OYUNLARINDA POSTMODERN TÜKETİMİN YANSIMALARI

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Bu tezin amacı Martin Crimp'in Yaşamı Üzerine Teşebbüsler ve Kimse Videoyu Görmüyor adlı oyunlarını postmodern tüketim alışkanlığı bakımından irdelemektir. Tüketimin insanlığın varoluşu kadar eski bir tarihe sahip olduğu açıktır. Bu nedenle, tarih boyunca her dönemin kendine has özel koşulları doğrultusunda tüketiminde değişikliklere uğradığı yadsınamaz. Ortaçağ Avrupa'sında din eksenli bir yaklaşımla ele alınırken, Sanayi Devrimi onun bilimsel bir terime dönüşmesine neden olmuştur. Bunun yanısıra, postmodern zamanlar ise onun insanoğlunun hayatının merkezine yerleştirmiştir. Bu bağlamda, Martin Crimp kimi eserleride postmodern tüketim alışkanlıklarını sorunsallaştırır. Bu nedenler, Crimp'in Yaşamı Üzerine Teşebbüsler adlı oyununu Jean Baudrillard ve Fredric James'in postmodern tüketim hakkındaki görüşleri doğrultusunda tartışılacaktır. Öte yandan, Kimse Videoyu Görmüyor ise medyanın tüketiciyi yönlendirme etkisi bağlamında ele alınacaktır. Crimp bu eserlerinde sadece postmodern tüketimi eleştirmekle kalmayıp, hayatımızın her bakımdan ne derecede tüketim tarafından kuşatıldığını da vurgulamaktadır.

Anahtar Kelimeler: Postmodernizm, Tüketim, Benzetim, Medya.

CHAPTER I

INTRODUCTION

Has consumption been in the centre of people's life throughout the history as much as it is today? If it had not had an important place in the past, what are the reasons which have placed it in the core of today's life? Therefore, this chapter will be about finding answers to these questions. First of all, people have to consume something biologically to maintain their life and this process was same in the prehistoric periods and today. However, the human being is able to satisfy himself only by feeding himself biologically? As human kind has soul it is inevitable that people need more than food in their life. This case has been more or less same throughout the history, yet only the devices that the people use are different in satisfying themselves. Therefore, it will be beneficial to search answers for what is consumption? Although consumption is mostly related to economy rather than other fields of life, this case has seemed changes, especially, afterwards the Industrial Revolution, thus, the consumption must be defined firstly in terms of economy. *In classical economy, consumption is generally defined as the total of purchased goods and services to satisfy the daily needs of human being* (Willard W. Cochrane, 1959, p. 4). The economic definitions of consumption may be multiplied yet the term must be defined in terms of different fields. Moreover, Alan Aldridge dates back the history of the term consumption to fourteenth century, and he states that it is impossible to understand consumption only in the context of economic way. Therefore, he wants to characterize the term in different fields to get it better. Aldridge mentions about the first definition of consumption in the following sentence: *Its original meaning was pejorative: to use up, destroy, devour, waste, squander, exhaust* (Aldridge, 2003, p. 2). This definition is probably the result of medieval period religious belief and the Protestant faith flourished in the following years, because consumption was regarded as waste till the eighteenth century. Such a strange perception began to change with the Industrial Revolution, however, the humanity act in a contrary manner by consuming in abundance without keeping in mind any principle. While consumption has been defined in terms of economy till eighteenth century it has been

realized that the case must be dealt in different perspectives because Industrial Revolution changed all the peculiarities of human life. Because of this reason, a complexity about the definition of consumption has appeared and it is not wrong to state that this case continues today. Cengiz Yanıklar, who is also aware about this condition, tries to overcome the complexity of definition about consumption and expresses his opinions as it is below:

“Consumption is neither a rational calculation case as many economists regard nor a process, which ends by obtaining the goods, as psychologists have fantasied. Primarily, consumption is a complex process, which has social and cultural contents, in which the consumer focuses on the bought material and giving the meaning to it once more.”
(2006, p. 24)

Moreover, Omer Torlak deals with the consumption *as a general name given to all facilities and sustained expenses in satisfying a requirement whether it is legal or illegal* (Odabaşı, 2009, p. 21). These definitions, which reflect the economic and biological aspects of the term, may be multiplied yet this process would be the repetition of the same points. Therefore, the consumption must be tried to define in other aspects rather than economic one. In this respect, Hazel Kyrk brings a new perspective to consumption with his following definition:

“The word "consumption " when made a matter of formal definition is usually taken to signify "the use of goods in the satisfaction of human wants," "the use of a thing or employing of it for the purpose of enjoyment," "the wealth-using as opposed to the wealth-getting activities of man." (1923, p. 4)

Kyrk tries to approach the consumption in a different way by emphasizing its pleasurable aspect apart from its core meanings. In this context, the term of consumption began to be analysed and used in purchasing something for their pleasure and to reflect their social class. In this respect, Mary Douglas and Baron Isherwood state that: *Our enjoyment of goods is only partly related to their physical consumption, being also crucially markers; we enjoy, for example, sharing the names of goods with others* (Featherstone, 2007, p. 17). These periods will be analysed in detail in the following chapters, so it is enough for now. As it is witnessed above, consumption and its meanings have seemed differences throughout the history in the context of human needs and social realities. While the first people lived by hunting and gathering only to fulfil

their biological requirements today's people consume not just for maintaining their life biologically but also for symbolical meanings of the products. As Kose expresses today's postmodern world and its polished conditions force people to consume for the symbolic meanings of the goods (Köse, 2004). Meanwhile, Baudrillard brings a new perspective to this issue by referring to today's conditions and their effects on the consumption society. He states that the human being has become a consuming creature which is getting more enclosed by the objects he consumes, thus, his identity is shaped by the materials that he consumes, and in doing so he loses his originality; all human beings begin to resemble each other from the sociological point of view (Baudrillard, 2010). Moreover, Köse compares classical and post-modern forms of consumption;

“In general, consumption is the sum of goods and services purchased daily for satisfying the needs of people in classical forms while today's consumption ethic has transformed into a hedonist one in the context of the greedy needs of desire with swank and luxury passion.” (2004, p.37)

On the other hand, it is not possible to expect that the art of theatre has not subjected the consumption in the plays, especially in postmodern times. In this case, Martin Crimp uses the consumption as the core of his several plays such as *Attempts on Her Life* (1997) and *No one Sees the Video* (1990). Moreover, it is seen that the postmodern consumerism habit is studied extensively after the consumption has been dealt with as a term in terms of different scientific perspectives such as sociological and political rather than only economic way. Although there are many studies about postmodern consumerism, there is not such a work on Crimp's works. In fact, there are not so many sources about Crimp apart from two books written by Aleks Sierz and Vicky Angelaki.

When we give information about the thesis, this study will analyse the influence of postmodern consumerism on Martin Crimp's two works titled as *Attempts on Her Life* and *No one Sees the Video*. While the first play will be discussed in terms of Jean Baudrillard and Fredric James's views about the postmodern consumerism, the latter work will be dealt with the effect of media manipulation in prompting the consumers to shop more and more. Furthermore, the first chapter is the introduction of the study and the consumerism is defined from the point of different ways by certain researchers.

Moreover, it is expressed that there is no study dealing with Crimp's any work with regard to consumerism, so the texts of the plays and the two books written about Crimp will be basic sources in analysing the works.

In the second chapter, the historical development of the term consumerism is investigated especially emphasizing the undeniable role of Industrial Revolution in the formation of today's consumption tradition. Moreover, the changes in the meaning of consumption are mentioned in the direction of social and political events. For instance, while the consumerism revolved around the religious principles in medieval age, it seemed changes with the Industrial Revolution. Later on, the twentieth century also became the trademark for consumerism because the mechanization of everyday life by the help of technological devices brought a new perspective to consumerism habit. Finally, the postmodern period is detailed as a strange period which has degraded the consumerism into symbols.

Furthermore, the third chapter gives information about the artistic life of Crimp by referring to certain sources from absurd and in-yer-face theatre traditions. Crimp is portrayed as a playwright who has given works in absurd and more or less in-yer-face tradition even though he does not accept such a claim. In addition, this chapter deals with the Margaret Thatcher period and the views of Francis Fukuyama to understand the works of Crimp in terms of postmodern consumerism. Thatcher's liberal policy and privatisation movement enabled the formation of postmodern consumerist habit in England while the public resisted that culture till the eighties. Next, the opinions of Fukuyama are mentioned to understand the attitudes and characteristics of postmodern people.

The fourth chapter analyses Crimp's two works in terms of postmodern consumerism. The first play, *Attempts on Her life*, is discussed according to the views of Jean Baudrillard and Fredric James. The work is dealt with especially with regard to image consumerism which has been termed as simulation by Baudrillard. Besides, the second play mentions about the role of media manipulation in postmodern consumerism and it is investigated that to what extent the consumers are influenced by the media. In

this case, the information age becomes a triggering factor in changing the consumerism habit in postmodern times.

The fifth and last chapter summarises what has been done in the thesis by referring to works having been carried out before.

CHAPTER TWO

THE HISTORICAL SURVEY OF CONSUMERISM

2.1 Pre-Historic and Medieval Period

The history of the consumption society may be dated back to the time of the first people since the consumption is closely related not only to biological requirements for maintaining life but also to physical requirements for covering and protecting the body against the outside danger. Therefore, something must be said about the pre-historic consumption ethic to understand the origin of consumption. In pre-historic periods the consumption process was provided by exchange system due to the lack of money. The core of Kula system is summarized below:

“The Kula Ring was a closed trading system in which only established senior male trading partners from each island could participate. The trade was carried out with large outrigger sailing canoes. On the surface, it appeared to be primarily an exchange of gift items and ceremonial feasting organized to reinforce bonds between senior trading partners. The trade network was essentially circular. If a trader was traveling in a clockwise direction around the circuit, he would give long necklaces of red shells (soulava) as gifts to his trading partner. If he was traveling in a counter clockwise direction, he would give armbands of white shells (mwali). These necklaces and armbands were the kula items. The way in which traders greeted each other on arriving at an island and carried out their trade was prescribed by tradition. While the senior trading partners formally greeted each other and reinforced their friendship and authority by giving kula gifts, the younger men usually unloaded more practical trade items on the beach to be bartered. These were mostly surplus luxury items from their home islands. The kula gifts were exchanged with the assumption of generalized reciprocity. The regular trade goods were mostly traded in a manner that resulted in balanced reciprocity. If asked why they were undertaking these long distance trading expeditions, the Trobriand Islanders would very likely emphasize the social rather than the economic gain.” (<http://anthro.palomar.edu>, 2008)

As it is seen above, even though it is mentioned about the pre historic periods it is certain that the people of those period have given more importance and attention to world and themselves than today's people who claim that they live in civilized societies. It is a fact of nature that people behave in the accordance of the society that they grow up and this case is same for the consumption ethic of humanity. While saving goods was regarded as a cursed condition in pre historic periods and people shared their belongings with the other people till they had nothing for the next day, today's postmodern people consume for only himself. Furthermore, the economic value and the usefulness of the goods did not have determining factor at that time, yet this exchange process was regarded as giving gifts between two people. Thus, people would transfer their feelings about the person that they gave present via that gift and that was the core of this ritual. (Köse, 2010) After mentioning about the pre historic consumerism shortly, the medieval era must be discussed in detail as the issuing point of today's consumerism. Hubermann classifies the society of medieval Europe as "Prayers, Fighters and Workers" (Hubermann, 1936). He analyses the middle Ages deeply in terms of social and economic factors, and this study will cite to his work in certain points. Medieval Europe is mostly known with the disasters that the human being experienced such as "Black Death" and "Great Famine." Before mentioning about these cases, something must be expressed about the political conditions of medieval period. Although the European countries were ruled by kings, the barons were more powerful in administration. The reason was the system of feudalism which was dominant in Europe throughout the middle ages. Feudal system is defined by Candice Goucher in the following sentences: *Broadly defined, feudalism describes a hierarchy of power in which land constitutes the principal form of wealth and provides the basis for political and social orders as well as economic structures* (1998, p. 345). Moreover, the feudalism began to be dominant in Europe after the collapse of Roman Empire, and due to the lack of a centralized power it spread in whole Europe easily. Feudalism was based upon the agriculture, thus, the people, who had land, became powerful in those days' Europe. Having land meant power in terms of both military and economy because these people, who had land, could hire soldiers and labourers. Despite the existence of a central power in the country the landlords and barons did have the certain authority in their lands. Furthermore, both

landlords and serfs did have some responsibilities for each other. The most important responsibilities of landlords were providing food and protection for their labourers and serfs. On the other hand, the obligations of serfs were ranked below:

“To maintain tenure of the strips assigned to them, serfs owed more than labour service to the landlord. Along with the customary dues and rents, the peasants were obliged to give a percentage of all they harvested to the lord, a tithe to the priest, and perhaps a share to the steward. There were also extra obligations, such as gifts made to the landlord on certain holidays and other special occasions, and there was additional labour owed, boon work, such as collecting the lord’s firewood or doing other errands for him and maintaining the roads and bridges on the manor. If they wished, lords could arbitrarily impose additional charges on their serfs.” (Candice Goucher, 1998, p. 357)

The responsibilities of serfs were really heavy and the civil rights were pressured under the domination of feudalism and Church. Europe, which was under the pressure of Catholic Church and the barons throughout the Dark Ages, was in a miserable situation. There were many wars, and the rates of taxes were really high and people lived in unhygienic conditions. Moreover, the medieval period society comprised a strict class structure, and it was really surprising for anybody to become rich, intellectual and noble if his/her ancestors did not have such privileges (Hubermann, 1936). The system was established in a way that nobody did raise his voice against this injustice because people were deceived with the lie of “Heaven” (Hubermann, 1936). By the way, the effect of Church must be mentioned about in medieval Europe as a determining factor at that time. If it is mentioned about the relationship between feudalism and church the first thing which must be indicated is their being result of the disintegration of Roman Empire in dominating Europe. After Roman Empire had collapsed there was not any secular and powerful government in Europe. Therefore, the lack of a powerful central government did let the flourish of church and feudalism. In addition, Feudal system gave chance to clergyman to become dominant on the society, because these people were given lands and they hired labourers to tame soil. In this manner, it is not odd that the Church commanded to the public to obey the rules of Church and king if they had not wanted to be punished by God, since it was asserted that they were chosen by God as the rulers of the society. The most striking point in the relationship between church and feudalism is their becoming more or less the heritage of Roman Empire. As Dobb

mentions in his book, in the downfall years of Roman Empire especially the Western Europe witnessed wars and clashes which continued for a long time. In addition to this, Roman Empire accepted the Christianity as the official religion of the state, and the Christianity began to integrate into the government and politics, so this case brought with itself the decay of religious principles. Moreover, long-term wars caused the loss of authority in the regions, thus small and local powers, which were mostly invaders from the northern part of Europe, began to become dominant in these areas (Maurice Dobb, 2007). As it is seen, Church and feudal system had common benefits, thus, it can be stated that to a certain extent both of these institutions supported each other in taking the people under the pressure. Besides, the feudalism will be acquired better by the help of giving information about the economic situation of medieval Europe and this will be appropriate with the aim of this study. The majority of population, who were mostly serfs, lived in the rural areas and thus, they worked for their patrons, and the money that they earned, was only enough for maintaining their life biologically. In fact, we cannot mention about the money used in buying something at that time because exchanging of goods was the main system of economic life in the feudal system as . Hubermann points out:

“But wasn’t money needed every day to buy things? No, because almost nothing was bought. A little salt, maybe, and some iron. For the rest, practically all the food and clothing that people needed was obtained on the manor. In early feudal society economic life went on with very little use of money. It was an economy of consumption, in which each manorial village was practically self-sufficing. If someone asks you what you paid for your new overcoat, the chances are a hundred to one that you will give him an answer in dollars and cents. But if that same question were asked you in the early period of the Middle Ages, the chances: are equally as good that you would have answered, “I made it myself.” The serf and his family grew their own food, and with their own hands made whatever furniture they needed. The lord of the manor soon attached to his household those serfs who were good craftsmen to make the things he needed. Thus the manorial village was practically complete in itself—it made the things it required, and consumed them.” (1936, p.12)

Moreover, the manors, in which the lords live with the servants, were like factories because all the things required for household were produced there, so there were many craftsmen and serfs for those deeds. Manors were regarded as a kind of village in those days’ Europe and these villages were controlled by a senior or lord in all the fields of

life. All the people, who lived in those villages, had to work for senior and pay taxes to him. On the other hand, senior-serf and senior-vassal relationships are dealt with as a contract which based on the leadership of senior and his protection of serfs and vassals against the danger. In addition, vassals had to serve the lord as warriors when it was required and they paid taxes in certain conditions (Ülgen, 2010, p. 7). On the other hand, these manors may be ranked as one of the obstacles in the way of trade and capitalist economy due to their static and close structure, but the hegemony of the Barons would reach an end with the end of medieval era. In addition, there were some causes for the growth of economy and trade in those days' Europe such as the lack of well-constructed roads and the security (Hubermann, 1936). In those days' Europe, it was really hard to travel because feudal system led the barons to get taxes in the accordance of their wishes and such a point blocked the circulation of people among the countries. In addition, the roads were not suitable for transferring goods in the country both from the point of security and infrastructure. Furthermore, since everything was produced in the manors by serfs, people did not need anything to buy from bazaars and this case did not let the flourish of supply and demand market (Hubermann, 1936).

In all of these bad conditions in terms of economy and society, "*the Crusades*" became the first spark for the future's capitalist and developed economy in Europe. As the feudal system affected all the fields of life economy was under the control of feudal principles and this case caused the localization of economic activities by serving only limited number of people. In addition, this oppressive and closed environment resulted in the lack of market and economic stagnancy (Kılıçbay, 2005). Furthermore, a promising event for the development of economy was the Crusades. Although it is believed that the Crusades were organised for saving the holy lands, it is undeniable that the economic desires formed at least a small portion of these activities (Hubermann, 1936). In this manner, the Eastern part of the world was in prosperity while the Europe was in a miserable situation and normally this point was the main problem for Europeans to solve through Crusades. They wanted to live in prosperity, too, and thus, they had to seize the goods, and gold and other wealthy things of Eastern people, and this was the easiest way for them to become rich. Moreover, if the Crusades are discussed in an economic way, the soldiers, who joined war, had some necessities for

maintaining their life and for military aspects, so the traders accompanied to the Crusades and they travelled to different countries, so they experienced important things for the economic development of Europe (Hubermann, 1936). In addition, the Crusades contributed to get more information for the people of both culture and by means of this close contact the economic relationships began to improve. The Western people brought different luxury goods peculiar to the Eastern society, and trade rose between two cultures due to the wish of European upper class to live in luxury. In addition, the soldiers believed that the goods which they would have at the end of the war would be their right and the Church promised them to become rich (Demirkent, 1994). Medieval Europe needed such a new economic resource because the population was increasing and the feudal system could not afford the necessities of the society in itself. However, European people dreamt more and wanted to find an alternative way to the important trade centres such as Egypt, Syria, Iraq, India, Persia and Mediterranean, because all of these places were controlled by Eastern countries, and they could not sell or buy something easily or they were obliged to pay tax for commerce. On the other hand, the feudal system began to lose its effect before the Crusades and its downfall process quickened with the results of Crusades as it will be mentioned later. Maurice Dobb mentions about the circulation of money as one of the most important reasons in the end of feudal system. The trade improved due to the developing agricultural methods and the land to be exploited increased, so the hegemony of the seniors began to be loosened. They lost their power because new lands were given to vassals who worked for the lords before, thus these people possessed soil and they did not need the protection of senior. Moreover, the flourish of great cities brought itself the movement from rural areas to urban because people desired to live freely in cities rather than becoming serfs in the country (Maurice Dobb, 2007). In addition, Dobb summarizes the end of feudalism in the quotation below:

“So far as the growth of the market exercised a disintegrating influence on the structure of Feudalism, and prepared the soil for the growth of forces which were to weaken and supplant it, the story of this influence can largely be identified with the rise of towns as corporate bodies, as these came to possess economic and political independence in varying degrees. The influence of their presence as trading centres, especially on the smaller estates of the knights, was a profound one. Their existence provided a basis for money dealings, and hence for money payments from

peasant to lord; and if the pressure of feudal exploitation and the decline of agriculture helped to feed the towns with immigrants, the existence of the towns, as more or less free oases in an unfree society, itself acted as a magnet to the rural population, encouraging that exodus from the manors to escape the pressure of feudal exactions which played the powerful role in the declining phase of the feudal system that we have tried to describe.” (1963, p. 70)

Afterwards the statement of Dobb, Hubermann supports this thesis with the following sentences:

“The king had been a strong ally of the towns in their fight against the overlords. Whatever lessened the power of the barons strengthened his. In return for his help the townspeople were willing to aid him with loans of money. This was important because with money he could dispense with the, military help of his vassals. He could hire and pay for a trained army always at his service, not dependent on the loyalty of a lord. It would be a better army, too, because its only business would be to fight. Feudal troops had no training, no regular organisation which enabled them to work together smoothly. An army paid for fighting, well trained and well disciplined, and always on hand when needed, was a great improvement.” (1936, p. 55)

While such advances had progressed in Europe for the end of feudalism Istanbul, the capital of Byzantine, was conquered in 1453 by Ottoman Empire, and this case became a watershed in European history as an ignite factor. As a result of this situation, many aristocrats and artists fled from Istanbul to Italy within that period, and the Renaissance movement of Western countries gained speed. Besides, the unity of society was established under the rule of king in Europe and the countries began to be ruled from a certain centre, thus this case brought more or less stability in all the fields of life. Furthermore, the class of bourgeoisie flourished with the rising trade and the strict structured aristocracy began to weaken, because this new class people became their rival. This new class people were professional in using money and they supported the government against the barons, thus, the class of bourgeoisie became more powerful in politics than the aristocratic class. Therefore, the European countries provided their political and social unity, and conditions were ready for Industrial Revolution. Moreover, since all the commercial ways, which had vital importance for Europeans, were controlled by Ottoman Empire European people searched for new ways and they reached their aims via the Geographical Discoveries. The geographical discoveries contributed to the development in that period, because the richness of the continent of

America and Africa was brought to Europe along with the labour force required for Industrial Revolution in the eighteenth and nineteenth centuries. Before discussing the effect of Industrial Revolution and mass production upon the consumerism something must be said about Protestant Ethic to acquire the transformation of consumption term because Protestantism and its values are regarded as one of the most important factors in the process of Industrial Revolution. Max Weber's work called as "*The Protestant Ethic and the Spirit of Capitalism (2005)*" is the main source in analysing the roots of Industrial Revolution and consumerism that it brought along. Having been converted to the sect of Protestantism, England purified the Christianity from superstitions and the way for development in all areas was open for English society. In addition, it is mentioned in Weber's work that the number of Catholic people is less than the Protestants in joining the business life in Germany, and it is also striking that many of the Catholic people preferred a graduation from social sciences department while this situation was vice-versa for Protestant people who mostly attended the departments related to the commercial life (Weber, 2005). The Catholic belief did not urge people for gaining and saving money as it may be inferred from the economic life in medieval period and the priests recommended to not to struggle for gaining a great deal of money, but live quietly and abstinently while the Protestant belief advocated the latter one by keeping in mind the religious values in commercial life. Protestant belief urged its followers for trade and commerce as well as saving money for the new investments, as Protestant belief criticized to save money for the things apart from the basic needs of human being (Weber, 2005). Such stimulation was considered as the secularization of the life according to Catholic belief and the ascetic peculiarity of Protestantism got into conflict with the afterlife centred Catholic belief. Therefore, the economical aspect of capitalism was enabled by Protestantism and the next transformation would be in the sociological side in the development stage of capitalism. The most important obstacle before capitalism was the Protestantism in this aspect while it enabled capitalism in the first phase. Weber draws attention to the differences of cultural forms in Catholic and Protestant belief from the point of the conditions in which the capitalism was born. In addition, Weber signifies this subject by remarking the different perspectives of both faiths in limiting its followers for mass consumption:

“Catholicism, for example, had encouraged forms of monastic ascetism in which monks and nuns lived rationally ordered lives, but this had been for an elite with a special vocation, not for the ordinary laity. Calvinism, uniquely, had developed an ethic for the laity who were called to lead well-ordered lives in everyday activities. This form of cultural value system was called by Weber inner-worldly ascetism that is a form of active mastery over the material world, the self (including a person’s own body) and other people. It was a unique ethic, Weber claimed, one which did not exist in other major world religions.” (2005, p. 26)

The most important thing that we can acquire in this point is, Catholicism could control only a certain minority, as it is stated above these are monks and nuns, of the public, so it did not have a revolutionary effect on the society while Protestantism did have effect on all of its followers whether it was from the lower class or upper class, thus, the values of Protestantism became the main principles of Industrial Revolution and lower class Protestant, but hardworking people became the main factor in the process of revolution.

2.2 Industrial Revolution and the Modern Times

Furthermore, if talking about Industrial Revolution it can be stated that as Roy Porter mentions *“it is easy to conclude that the eighteenth century really did contain an embryonic version of the modern consumer economy of today which has developed directly from it.”* (Hall, 1992, p. 134). In this context, eighteenth century is regarded as the beginning of consumerism due to the certain reasons which will be mentioned in the following pages. Therefore, the meaning of the consumer changes in this period as it is stated below:

“A common model of the traditional consumer assumes that once basic needs have been met there is no further desire or use for additional consumer goods. Modern consumers, in contrast, are assumed to continue accumulating consumer goods as their incomes rise.” (Shammas, 1997, p. 125)

Initially, to understand why consumerism flourished in eighteenth century the values of the century must be discussed. Following the Renaissance and Reform movements the social structures of England exposed to some changes in favour of rising middle class. As it has been mentioned before, the commercial activities reached a certain degree which enabled many improvements in the social life, and the goods were

produced in huge numbers. Moreover, new consumption goods such as tea, sugar, chocolate and tobacco were imported cheaply from the colonies of England. In this sense, Shamma gives striking peculiarities of commerce referring to the difference between sixteenth and eighteenth centuries:

“In 1559, groceries accounted for nine percents of the imports into England and Wales; at that time pepper was the major most- consumed grocery, while no tobacco, tea, coffee, or chocolate came into England at all. Two centuries later, tobacco, sugar and tea were widely consumed; by 1800, groceries comprised thirty-five percents of the imports into England and Wales.” (1997, p. 123)

England did not only bring labour force but also new goods from its colonies and this process was considered as beneficial in terms of economy, but it affected the society negatively in terms of consumption. All these items, especially tobacco, were consumed excessively on the contrary of Protestant ascetic values. Another striking peculiarity of eighteenth century consumption was the durable consumer goods such as household expenditures. Shamma points out this case mentioning that: *“More than half of the consumer goods, in every case, consisted of bedding, linen, apparel, pewter and brass, and plate and jewelry* (1997, p. 124). The most important reason of this kind of consumption was the decline in prices although the incomes did not seem remarkable increase. In addition, the decline in prices allowed the middle class and lower class people to join into similar markets with rich people, thus, mass consumption began to appeal to more or less all people who lived in different classes (Mukerji, 1997, p. 126). Furthermore, while the Protestant ascetic belief was performed strictly by fifteenth and sixteenth century public it lost power with the Industrial Revolution. Therefore, people began to spend lavishly what they earned by buying popular goods, while people had saved their income for new investments in the earlier centuries (Bocock, 1993).

On the other hand, another noteworthy matter in Industrial Revolution is the increase in population, because it increased enormously in eighteenth century from 9.4 million in 1701 to 16.0 million in 1801 (Hall, 1992, p. 131). Besides, many people immigrated to the great cities such as London, Manchester, Liverpool, Bristol and Birmingham to find job, so the population reached an unbelievable stage in these cities. As a matter of fact, such a large amount of population caused the increase in consumption

and as people lived in crowded cities they began to emulate the others. For example, London became the centre of shopping as Porter signifies in the following passage:

“London acquired a reputation as the most dazzling shopping opportunity in all Europe, with its paved and well-lit shopping streets where even the most obdurate would be unable to resist the enticement of gorgeous displays presented in glass-fronted shop windows.” (1992, p. 132)

In addition to this, increasing population required certain infrastructure both for trade and social life, thus, these improving conditions contributed to the Industrial Revolution and consumption. The trade became easier by the help of improved roads and the developments such as train and canals in transportation, and people did have the chance to be informed about the latest novelties in all the fields of life in a short time. This case supported the emulative and conspicuous consumption which would flourish in nineteenth century. Porter refers to this case in the following quotation:

“Improved communications meant that people and goods could travel more easily; so too could fashions and trends in consumer taste. The eighteenth century has been identified by some historians as the period of the 'birth of a consumer society' (McKendrick et al., 1982), when social emulation manifested itself in a fast-moving fashion consciousness in dress and in households goods.” (1992, p. 131)

Besides, as England was the leading country in Industrial Revolution the changes that revolution occurred could be seen prominently on English society. For example, *even the visitors to Britain observed the ordinary folk of England as seemed to be better dressed, better fed and better housed than the native peasantry in other countries* (Hall, 1992, p. 132, Cited from Porter, 1990, p.86). The more interesting thing was every development would result in consumption as it was for the necessity of spending free times. Since many people moved to cities such as London and Manchester, they needed places to enjoy and spend their free time, so theatres, concerts and coffee houses flourished as the part of mass consumption.

Although all these novelties were going on in eighteenth century it is claimed that England realized Industrial Revolution in real terms in nineteenth century due to the lack of mechanization and the organization of workforce in factories in eighteenth century as it is signified below:

“Certainly during the eighteenth century, production remained labour-intensive and was based largely on the household and the small workshop. The main industries in the eighteenth century were traditional ones of wool, leather and building, although by the end of the century cotton had caught up. The goods produced were mainly items intended for personal consumption; items such as textiles and clothing, leather goods and pottery, pots and pans, and the products of Birmingham toy trade such as buttons, buckles, jewellery and a wide range of trinkets and novelties.” (1992, p. 139)

As it is stated above England did produce daily consumption items based on agricultural raw material such as cotton, wool and etc. with skilled labour in small workshops, so the increase in both production and consumption reached to a certain degree which could not be considered as mass consumption because of the depriving of serial production. However, as it was mentioned before English people became acquainted with mass consumption by consuming tea, tobacco, sugar and etc. import goods extremely. The chart below gives more information about the development of industry in eighteenth century.

Table 3.4 Proportion of national output produced by the agricultural and industrial/commercial sectors in the eighteenth century (England and Wales)			
	1700 %	1760 %	1800 %
Agriculture	40	34	35
Industry/commerce	33	37	40
All other sectors (including government, domestic services and rent)	27	29	25
Total	100	100	100
Source: Cole, 1981, p.64			

(Hall, 1992, p:142).

The chart informs us clearly about the changing role of agriculture and industry/commerce which would be the driving force in the nineteenth century England with the heavy industrial productions. While the economy was based upon agricultural productions in the beginning of the eighteenth century it transformed into industrial one at the end of that century. It is more interesting that in the nineteenth century the ratio of agricultural production in the national wealth declined to ten per cent and English economy depended upon mainly industry and commerce as a striking peculiarity of modern economy (Hall, 1992).

Furthermore, as it has been mentioned before the Industrial Revolution caused the change of the term consumerism from a simply economic form to a cultural approach which consists of the symbols and life styles as main functions of consumerism (Yanıklar, 2006). The European countries such as England, France, and Holland completed their industrial transformation in nineteenth century and these countries produced relatively large number of goods. However, there was an important problem before these industrialised countries called as “*marketing*”. Although producing goods was a positive fact, marketing these things was more important than the former one because it was a must selling those goods to provide the sustainability of production system. The most important characteristic of nineteenth century is the mechanization of industry and the decline of agricultural production, so the habit of consumerism seemed changes comparing to eighteenth century. McKendrick states these changes in the following quotation:

“Family incomes rose in part as a result of longer working hours and increased employment of women and children as well as men in industry. With more women employed, there was an increase in demand for goods previously made at home, such as clothes, beer, candles, and other household items. Economic theory gradually caught up with reality, recognizing the importance of the home market. Enjoyment of consumption was no longer seen as the prerogative of the rich. New industries supplying furniture and home furnishings grew rapidly toward the end of the century; and sales of countless commodities soared upward. In the last fifteen years of the eighteenth century, while the population grew by 14 percent, consumption of tea increased by 98 percent and that of printed fabrics by 142 percent.” (1997, p. 134)

In this sense, Don Slater, who has expressed his views about modern consumerism in his book titled as “*Consumer Culture and Modernity (1997)*”, states that *consumerism is bound up with central values, practices and institutions which define western modernity such as choice, individualism, and market relations* (Slater, 1997, p. 8). In this period, people tried to differentiate themselves from rest of society so the goods would gain more value and meaning that they deserved to make the buyer different. Therefore, this process caused the formation of fashions which would control the society by buying something. In this point, Thorstein Veblen, who is regarded as one of the first philosophers who has approached the consumerism from sociological view, discussed the American middle class in terms of imitating the European aristocrat

class people by using the same goods that they consume. The industrialised Northern American middle class people gained great wealth by manufacturing and trading, and the imitation process that these people performed was called as “*conspicuous consumption*” by Veblen (2007, p. 59). This middle class became successful by trading and they began to live in more or less similar conditions with upper class people, thus, they emulated the social life of upper class to complete their transformation from lower class to upper one. In addition, as Robert Bocock stated in his book “*Consumption*”(1993), the consumers realized the function of consumption for themselves as a distinguishing factor from other social status groups in nineteenth century (Bocock, 1993). Modern consumer does not feel satisfied only consuming what s/he wants in a certain time yet s/he always finds different pleasures to live and consume. Slater mentions about this peculiarity in the following sentences: *In modernity, consumer culture is about continuous self-creation through the accessibility of things which are themselves presented as new, modish, faddish or fashionable always improved and improving* (Slater, 1997, p. 10).

Moreover, Georg Simmel is another sociologist who has analysed the nineteenth-century society from a different perspective in the direction of consumerism. As Bocock states he studied consumerist behaviours of the people who lived in big and industrialised German city of Berlin, and he discussed the desperate situation of mechanized and simplified people of urbanized society (Bocock, 1993). As seen in the lives of many people who performed same things in their daily life due to the industrialised life, the human being desired to keep his/her originality and be unique, thus, the easiest or the shortest way to sustain his/her life is to consume the goods that have symbolic meanings. The sector of fashion began to develop in such an environment to satisfy the upper class people’s ego. Simmel signifies the function of fashion as a leading factor in 19th century consumption society, and he expresses the nature of fashion as an instinct that upper class people try to please by distinguishing themselves from the whole society:

“Fashion is the imitation of a given example and satisfies the demand for social adaptation; it leads the individual upon the road which all travel, it furnishes a general condition, which resolves the conduct of every individual into a mere example. At the same time it satisfies in no less degree the need

of differentiation, the tendency towards dissimilarity, the desire for change and contrast, on the one hand by a constant change of contents, which gives to the fashion of to-day an individual stamp as opposed to that of yesterday and of tomorrow, on the other hand because fashions differ for different classes – the fashions of the upper stratum of society are never identical with those of lower; in fact, they are abandoned by the former as soon as the latter prepares to appropriate them.” (1957, p. 543)

In the quotation above, Simmel defines the peculiarities of fashion, and he focuses upon the term of “imitation” and the desire of human being to imitate for signifying himself as a member of a certain group and differentiating himself from other social groups. In this point, fashion becomes the embodying stage of imitation process for the existence and annihilation of human being in the society.

As another contributor to consumerism, the leisure time may be taken into consideration in modern times. Since the workers were pressured under the hard working conditions, they protested this case and their working hours declined to a certain degree and their salaries were increased. However, while Protestant ethic urged to work as one of the basic peculiarities of faith, the workers were bored of long working hours and the insatiable desires of employers who did not care the problems of employees. Such a dilemmatic case caused the flourish of “free time” term which did not have any place in Protestant ethic. While this term was born as a kind of gain for working class, it changed into a negative position with the domination of consumerism on leisure times. In this way, Hemingway states that increasing materialism and consumerism deformed the core meaning of the term referring to modern times as a peculiar period for renewal apart from working hours (Aytaç, 2002). Additionally, Mark Featherstone defines the modernism as a process which aims a permanent development in all the fields of life as it is below:

“Modernization has been regularly used in the sociology of development to point to the effects of economic development on traditional social structures and values. Modernization theory is also used to refer to the stages of social development which are based upon industrialization, the growth of science and technology, the modern nation state, the capitalist world market, urbanization and other infrastructural elements.” (Featherstone, 2007, p.5-6)

As it can be inferred from the quotation above, if there is a certain point in describing the modernism, it is certainly the goal of development, especially in industry,

and science. Moreover, there is no doubt that this improvement philosophy affected consumption habit in modern period as it will be seen in the following pages.

On the other hand, in the beginnings of 20th century, some methods were performed to form a consumption society and Fordism was one of the significant techniques used for transforming the society into a community which is full of people living for consuming. Fordism served as a useful technique in increasing the rate of consumption to a certain degree and it became one of the trademarks in the way of postmodernist consumerism perception. However, what are the peculiarities of such an effective method, and why and how people adopted such a case? The 19th century became the age of production and the techniques were developed for mass and qualified goods. The industrialization enabled to produce a great number of goods in less time with less labour force yet the consumption did not seem a visible increase till the second half of the 20th century (Şaylan, 2009). The main reason of the economic crisis which took place in 1929 in the world, especially in USA, was the surplus goods produced in USA and industrialised European countries. Fordism became one of the factors which prevented a similar crisis in the world for coming years. Henry Ford, who was a fabricator in the state of Michigan in USA, determined the principles of Fordism in the field of automobile production in his own factory. The daily working hour was limited to eight and the wage was five dollar for each worker, thus, Ford tried to enable the worker becoming consumers by granting them free time and more money (Şaylan, 2009). In addition, by limiting their working hours and increasing their salaries he aimed the labour productivity but what would happen if the workers did not spend their money on buying the products that they produce. Ford was ready for such a case and he organized a group of people who were expert on social services and their mission was to inform the workers about being a well-behaved, rational and honest human being, thus, he wanted to achieve his capitalist aims for forming consumption society (Harvey, 1989). It is arguable that to what extent he became successful in making up a consumer movement yet it is certain that his dream finished with the crisis in 1929 although he struggled to overcome it. One of the striking points is Ford did not give up despite the fact that his expectations disappeared and he urged his workers to produce large majority of their own necessities to maintain their life so the effects of crisis would be minimized

and he achieved this case to a certain extent (Harvey, 1989). Actually, Henry Ford did not put forward new principles but he collected the beneficial points of Enlightenment period and capitalist system and he adapted all these disciplines into his original ideas with the doctrines of F. W. Taylor. Mechanization had reached to such an extent that labour of workers was invalidated and the workers were regarded as the chains of great machine, thus, the originality and genius of human being was ignored. Taylorism intended to build up such a system which would degrade the value of labour so the employers did not require skilled labours and the people would be compelled to work in the parallel of the conditions determined by employers (Şaylan, 2009). Harvey mentions about the basic principle of Taylor in his book as it is below:

“F. W. Taylor's “The principles of scientific management” - an influential tract which described how labour productivity could be radically increased by breaking down each labour process into component motions and organizing fragmented work tasks according to rigorous standards of time and motion study - had, after all, been published in 1911.” (1989, p.125)

However, what are the differences between Fordism and Taylorism? Harvey answers this question, too.

“What was special about Ford (and what ultimately separates Fordism from Taylorism), was his vision, his explicit recognition that mass production meant mass consumption, a new system of the reproduction of labour power, a new politics of labour control and management, a new aesthetics and psychology, in short, a new kind of rationalised, modernist, and populist democratic society.” (1989, p.125-126)

Fordism and Taylorism became two important doctrines in the application area of capitalism yet when they lost their effect on the economic system capitalism replaced them with the new ones.

However, the great aims of modernism could not be reached by humanity because the world had witnessed two great wars and just as the destruction of the First World War began to be restored the Second World War, which was more destructive than the first one for the continent of Europe, broke out with the desires of fascists regimes of Hitler and Mussolini. After the First World War the European countries began to be

rearmed because of lack of a stable peace environment. The great empires were destructed with the end of the war and many nation states were founded but there was an authority gap in the areas of collapsed empires. In such an environment, it is natural that some countries wanted to fill that gap and armament flourished with the end of 1920s. Moreover, the Great Depression became one of the factors in the emergence of such a case because the public witnessed the inefficacy of liberal governments especially in the economy so militarist and fascist administrations were supported with the beginnings of 1930s. The continent of Europe was devastated once more worse than the first one and the British Empire lost its power and importance in the world and USA emerged as the super power with USSR. By the leadership of USA in the policy of the world, the destroyed cities were rebuilt with the aids of USA in the direction of Marshall Plan against the expansion of Communism (Davutoğlu, 2010). The second half of 20th century was really the heydays of American Dream from the point of economy and this situation affected the whole world. American cultural activities in the field of cookery, sports and media became widespread and effective in many of the countries and American life style appealed to many people. Fordism, which experienced a recession period in 1930s and 1940s, began to rise in the beginning of 1950s and it got the dominant and indispensable chain of American capitalist system.

Later on, Sharon Boden and Simon J. Williams discuss the principles of Colin Campbell who has joined this process with his book *The Romantic Ethic and the Spirit of Modern Consumerism* (1987). They analyse his work in the direction of modern consumerism without trying to refute his claims but support them and add something when it requires. It is stated that the centrality of the body and the bodily stimulation is reinforced by Campbell's listing of traditional hedonistic activities: eating, drinking, sexual intercourse, socializing, singing, dancing and playing games (Williams, 2002). However, this kind of tactile hedonism turns into a group of imagined or anticipated emotions for modern consumer. Campbell focuses on this point with the following quotation:

“In modern, self-illusory hedonism, the individual is much more an artist of the imagination, someone who takes images from memory or the existing environment, and rearranges or otherwise improves them in his

mind in such a way that they become distinctly pleasing. No longer are they taken as given, from past experience, but crafted into unique products, pleasure being the guiding principle. In this sense, the contemporary hedonist is a dream artist, the special phisic skill possessed by modern man making this possible.” (Campbell, 1987, p. 78)
(Cited from Williams, 2002)

Besides, the mechanization of everyday life forms one of the important phases of modern consumerism. In this process, people were urged to become mechanized in their life by buying the durable commodities such as washing machines, fridges, telephones and then cars for their homes and this case was supported by advertising sector. On the other hand, *twentieth century seemed differences in consumerism by dedicating to produce everyday life goods by the help of international market comparing to nineteenth century which fore grounded on heavy capital goods such as steel and chemicals* (Slater, 1997, p. 13). Further to that, if it is dated from the post-war period, consumer culture appears as the culmination of Fordist mass production coupled with Keynesian economic managerialism. Both of these systems produce a stable affluence which carries the seeds of its own destruction in terms of moral values through conformity or hedonism, and socio-economic destruction through the triumph of collectivist regulation (Slater, 1997).

Therefore, the function of consumption changed from satisfying the biological needs to a kind of symbolic oriented behaviour. Furthermore, related to this case, Baudrillard comments upon the relationship between aristocratic class and the consumption in his book “*Consumer Society*” as it is below:

“All societies have always wasted, squandered, expended and consumed beyond what is strictly necessary for the simple reason that it is in the consumption of a surplus, of a superfluity that the individual -- and society -- feel not merely that they exist, but that they are alive. That consumption may go so far as consummation, pure and simple destruction, which then takes on a specific social function. In potlatch, for example, it is the competitive destruction of precious goods which sets the seal on social organization. All societies have always wasted, squandered, expended and consumed beyond what is strictly necessary for the simple reason that it is in the consumption of a surplus, of a superfluity that the individual -- and society -- feel not merely that they exist, but that they are alive. That consumption may go so far as consummation, pure and simple destruction, which then takes on a specific social function. In potlatch, for example, it is the competitive

destruction of precious goods which sets the seal on social organization. The Kwakiutl sacrifice blankets, canoes, etched 'coppers', which they burn or throw into the sea to 'maintain their rank,' to assert their value. And, again, it is by 'wasteful expenditure' that the aristocratic classes have asserted their pre-eminence down the ages. The notion of utility, which has rationalistic, economist origins, thus needs to be revised in light of a much more general social logic in which waste, far from being an irrational residue, takes on a positive function, taking over where rational utility leaves off to play its part in a higher social functionality -- a social logic in which waste even appears ultimately as the essential function, the extra degree of expenditure, superfluity, the ritual uselessness of 'expenditure for nothing' becoming the site of production of values, differences and meanings on both the individual and the social level." (1998: p.41)

2.3 Postmodern Times and the Changing Role of Consumerism

It is certain that the European consumption society lived a dark period between two great world wars and the 1950s became recovery years with the help of USA. The most important point in 1950s and 1960s for consumerism was the factor of working class who began to join consumption world of aristocratic class with their increasing salaries. Therefore, Fordism achieved its main aim which was to extend the borders of consumerism to lower class and working class people, thus, consumerism would be a secular religion depriving of a god in the end of 20th century (Yanıklar, 2006).

Furthermore, the European countries especially Britain achieved a remarkable growth rate in economy in the period following the end of Second World War. If the roots of this growth are traced back it will be seen that the effect of international trade and the infrastructure work are undeniable. Since nearly the whole Europe has been destroyed in two great wars it has been a necessity to give importance to infrastructure work. Therefore, the roads, railways, houses and factories have been rebuilt or upgraded (Judt, 2005). Moreover, the international trade is important at those times particularly because of the growing relationships between Western Europe and USA in the two divided world system. Additionally, Britain has had a chance due to its colonies located in all over the world and this exportation process has contributed much to the economic growth of Britain. In addition to this case, while the prices of raw materials, which have been imported from non-western countries by western ones, have fallen, the manufactured goods have seemed to rise (Judt, 2005). As it can be inferred from these

points European countries have begun to forget the undesirable days of war time and progressed enormously. Next, the post-war baby boom is regarded as one of the important contributor to economic development in Europe. Unlike the first half of the twentieth century, the birth rate has increased incredibly in nineteen fifties and sixties. As Judt remarks this case with the following sentences:

“Between 1950 and 1970 the population of the UK rose by 13 percent; that of Italy by 17 percent. In West Germany the population grew in these years by 28 percent; in Sweden by 29 percent; in the Netherlands by 35 percent. Thanks to improved nutrition, housing and medical care, the infant mortality rate—the number of children per thousand live births who died before reaching their first birthday—fell sharply in Western Europe in these decades.” (2005, p. 331)

It is certain that such an increase in birth rate has been the result of increased number of marriages at the end of nineteen forties and the beginnings of fifties. As the war ended, the rest of the soldiers came back to their own countries along with the others who were damaged by the destructive effects of war. Moreover, the governments supported all these people to marry as well as providing them the opportunities to work. All these conditions led to the marriage boom and the baby boom in the following years. These cases helped the economic growth to a certain extent because people would need something to design their houses and a set of materials were required for baby care. Therefore, washing machines, fridges, dish washers were produced in huge numbers especially afterwards the nineteen fifties because the public of fifties did not consume lavishly for they would witness the war and the poverty. Toys and the other materials such as diaper, baby carriages and etc. relating to baby care became the striking part of the growing economy. However, the most important share of European prosperity belonged to motor car which would be luxury for many Europeans till nineteen fifties apart from English people (Judt, 2005). On the other hand, Peter N. Stearns mentions the fifties in terms of economic growth.

“New levels of prosperity in Western Europe, after the post-World War II recovery, certainly brought innovations. Working-class people gained secure access to the world of consumerism for the first time, even though their incomes usually lagged behind those of the middle class. Purchase of motor scooters and then automobiles was one indication. So was access to the increasingly ubiquitous television set, which rapidly became

the most popular leisure device throughout the Western world."(2001, p. 125)

Mass tourism flourished as an important factor in prosperous economy in post-war Europe and more striking thing was the involvement of workers to this process in the beginnings of nineteen sixties with "legally entitled two weeks paid holiday" (Judt, 2005, p. 342). This sort of tourism sector enabled the unskilled and poor Mediterranean people to work in at least seasonal jobs because the citizens of industrialised northern countries would pay visit particularly to those places.

While the economy was growing in such a rate the traditional behaviours related to consumerism seemed changes, too. The consumption habit of people changed dramatically from nineteen fifties to sixties. Although the food and clothes were the most consumed materials in nineteen fifties these materials declined in consumption and replaced with durable goods particularly related to home in sixties. Houses were filled with the goods which were claimed as the required materials for a standard house. Thus, it was really hard to find a house which lacked fridge, washing machine, dishwasher, radio and in later periods television in nineteen sixties. In addition, such durable goods enabled the women to work in certain jobs such as textile, domestic labour, so the income for many houses increased and the consumption habits of people changed as a result of this prosperity (Stearns, 2001).

On the other hand, radio became the leading material in getting information and entertainment till the nineteen sixties in Europe. Although it was really hard to find a radio in the period of war, personal radios were designated in the beginning of sixties and it replaced with television at the end of sixties. Even television became more common at the end of nineteen fifties in Britain because "*by 1958 more television licenses were issued than radio licenses: the country had ten million sets in domestic use even before the Sixties began.*" (Judt, 2005, p. 345). Television changed the leisure activities of people because of its conformity in houses. Therefore, other social activities such as football match, cinemas and etc. lost their effect and the news began to be followed by TV rather than newspapers in nineteen sixties. Although TV channels owned by the states and only few channels broadcasted till the nineteen eighties, it is undeniable that television contributed much to the globalization of the world in terms of

social events because people would have information easily about any other thing in the world. Furthermore, television affected the consumerism more than it was expected due to the advertising sector. As it has been mentioned before, Europe seemed a great growth in fifties and sixties, so the income and purchasing power of the people increased. In addition, although the people of nineteen fifties did not spend lavishly, their children did not behave like them because they grew up in affluence without the fear of war:

“European teenagers of the late fifties and early sixties did not aspire to change the world. They had grown up in security and a modest affluence. Most of them just wanted to look different, travel more, play pop music and buy stuff. In this they reflected the behaviour and tastes of their favourite singers, and the disc-jockeys whose radio programs they listened to on their transistors. But all the same they were the thin end of a revolutionary wedge. More even than their parents, they were the target of the advertising industry that followed, accompanied and prophesied the consumer boom. More and more goods were being made and purchased, and they came in unprecedented variety. Cars, clothes, baby carriages, packaged foods and washing powder all now came to market in a bewildering variety of shapes and sizes and colours.” (Judt, 2005, p. 349)

As it has been stated before, Britain and USA entered into a new prosperous period afterwards the Second World War and consumerism had important role in the daily life of people, and as Douglas J. Goodman stated: *By the end of World War II, consumer culture presented itself as the way in which a troubled society could be restored and reconstructed* (Goodman, 2004, p. 23). British GDP increased enormously from nineteen fifties to nineteen seventies, which is called also as boom period, approximately at an average 3 percent for per year. Especially, housing was a leading factor in consumption of fifties and this housing process triggered the desire for durable goods which were required for houses. While people bought houses they needed certain goods for their houses such as washing machine, television, telephone, fridge and etc. which were newly produced in those days. Such households transformed the house into a kind of leisure places such as cinemas and pubs, which people would go for entertainment before the war. On the other hand, people would still pay for clothing and food more than any other expenditure in fifties. However, this case began to change with sixties which determined more or less the beginning of postmodern consumerism. Frank

remarks the sixties as the period of hip consumers who destroyed all the traditional consumption peculiarities:

“Hip consumers are anti-consumption, but they have been taught to express their attitudes through what they buy. They are rebels, but they have been taught to rebel against last year’s fashions and especially to rebel against the old-fashioned Puritanism and frugality of their parents. They crave traditions and are willing to buy the latest tradition. They want authenticity and will pay for its simulation. What changed during the sixties, it now seems, were the strategies of consumerism, the ideology by which business explained its domination of the national life. Now products existed to facilitate our rebellion against the soul-deadening world of products, to put us in touch with our authentic selves, to distinguish us from the mass-produced herd, to express our outrage at the stifling world of economic necessity.” (Frank 1997, p.229: Cited from Goodman, 2004)

Moreover, sixties witnessed the technological developments which contributed much to the change of consumerism habit, because many of the goods such as television, washing machine and etc. became standard peculiarities of houses in these years. In addition, television influenced the consumption ethic, and news was followed by TV rather than newspapers in that decade. Additionally, cinemas lost their former popularity and people began to live home-centred due to the technological developments. James Obelkevich points out this case below:

“These ‘white goods’, as they are called in the trade, have saved women untold amounts of time and labour in their shopping, cooking and housework. But the ‘brown goods’ television, record players, etc. are even more significant, bringing entertainment not only to women but to every member of the household. They have made the home what it had not always been before, the chief leisure centre for every member of the family.”(1994, p. 146)

Moreover, Obelkevich mentions that the consumption of soft toilet paper and deodorant increased strikingly and although men resisted to use aftershave lotions in fifties they could not maintain this process in sixties (Obelkevich, 1994). Besides, information technology changed all the things in sixties and seventies more than any other thing, since these developments gained international peculiarity to all the fields of life. Krishan Kumar calls this case as a process named after post-industrial society which has flourished in nineteen sixties and going on in today’s world. He states that the roots of post industrial society seem similarities with the principles of Enlightenment period

because both of these movements aim at rationality and progress to a certain extent (Kumar, 2005). This period is also called as Information Age since the knowledge would be caught easily by the help of the computers wherever it is needed. While the people had to get information only from certain TV channels or radio stations till the nineteen seventies and eighties, it was really easy and healthy to reach any information. In addition, people would have been directed into uniform views in fifties and sixties, because the channels were controlled by the states which were the owner of channels. Moreover, although television transformed the world into a global village, computer went further as Kumar expresses below:

“The combination of satellites, television, telephone, fiber optic cable and microelectronic computers has meshed the world together into a unified knowledge grid. It has collapsed the information float.” (2005, p. 36)

Furthermore, this era enables each human being to get knowledge in the accordance of his/her own wishes without limiting into certain domains as it was like that before. The most important effect of information age on economy is the rising of service sector which has allowed more women to join into work life. All these points caused the closure of factories which, were based upon the industrial revolution principles, at the end of the nineteen seventies as it would be discussed in the next chapter. As to consumption, information age both helped the advertising sector to persuade or in fact manipulate the human being in the process of buying something and degraded the consumption into images and caused the loss of reality which has been termed as hyper reality by Baudrillard.

To sum up, as Fredric Jameson states that consumerism became international via these technological advances. To understand the characteristics of consumption in post-war period, postmodernism must be discussed thoroughly by referring to changes in consumption habit. Therefore, postmodernism will be discussed in the following pages to get the core of consumption in postmodern times.

The age of Enlightenment intended to form a society which was developed from the point of economy, science and politics and to a certain extent this aim was achieved. However, the 20th century became the end of Enlightenment theory because the

developed human being always desired more and more. This desire caused the destruction of the values formed in long periods and humanity found itself in an abyss while they aimed the other developments. Especially, after the Second World War this abyss deepened and the human being began to look for new remedies for the diseases of modern world. In such an environment and upon these events, postmodernism has flourished in the beginnings of nineteen sixties as an antidote to modernism. Harvey signifies the birth of postmodernism with the sentences below:

“What appears on one level as the latest fad, advertising pitch and hollow spectacle is part of a slowly emerging cultural transformation in Western societies, a change in sensibility for which the term 'post-modern' is actually, at least for now, wholly adequate. The nature and depth of that transformation are debatable, but transformation it is. I don't want to be misunderstood as claiming that there is a wholesale paradigm shift of the cultural, social, and economic orders; any such claim clearly would be overblown. But in an important sector of our culture there is a noticeable shift in sensibility, practices and discourse formations which distinguishes a post-modern set of assumptions, experiences and propositions from that of a preceding period.” (1989, 39)

Harvey does not assert postmodernism as a completely different movement from modernism, but he focuses the existence of a transformation in society and he calls this process as postmodernism. In addition, Saylan defines the postmodernism as the ignorance of rationality and epistemology, which were the main disciplines of modernism, and he adds that postmodernism can be defined with *negativity* (Şaylan, 2009). Furthermore, Baudrillard, Lyotard and Jameson are regarded as the important figures of postmodernism and they tried to draw the borders of the term. Featherstone cites from Baudrillard about the postmodern perception.

“Baudrillard (1983) stresses that new forms of technology and information become central to the shift from a productive to a reproductive social order in which simulations and models increasingly constitute the world so that the distinction between the real and appearance becomes erased.” (Featherstone, 2007 p.51, cites from Baudrillard, 1983)

Baudrillard draws attention to the development of mass media in the second half of the twentieth century and he regards this as one of the important points of social transformation. By the way, the effect of media in the postmodern world will be

discussed in the following pages thoroughly. Moreover, Lyotard discusses the cultural aspects of postmodernism and he states that postmodernism determines the end of Grand Narratives, thus, it is a must for postmodernism appealing to majority of public from the point of cultural and artistic devices. On the other hand, Jameson indicates the relationship between capitalism and postmodernism, and he regards the postmodernism as the late capitalism since it bears the characteristics of capitalist system, particularly with the effect of consumerism (Featherstone, 2007). Huyssens joins the arguments of postmodernism with his expressions below:

“Much of my ensuing argument will be based on the premise that what appears on one level as the latest fad, advertising pitch and hollow spectacle is part of a slowly emerging cultural transformation in Western societies, a change in sensibility for which the term 'postmodernism' is actually, at least for now, wholly adequate. The nature and depth of that transformation are debatable, but transformation it is. I don't want to be misunderstood as claiming that there is a wholesale paradigm shift of the cultural, social and economic orders;⁴ any such claim clearly would be overblown. But in an important sector of our culture there is a noticeable shift in sensibility, practices and discourse formations which distinguishes a postmodern set of assumptions, experiences and propositions from that of a preceding period.” 1984, p.8)

After then, Rocco Buttiglione, a theologian close to Pope II. Johannes Paulus, talked about the end of Enlightenment period and he remarked the lack of religion and traditional values in this movement, thus, he put forward this case as the reason of destruction for European societies and their Enlightenment principles (Harvey, 1989; cites from *Baltimore Sun*, 9 September 1987). However, postmodernism does not deny the religious principles and their role in the social life but *“the existence of God is reaffirmed without abandoning the powers of reason.”* (Harvey, 1989, p.41).

It is certain that the period of modernism has ended and the postmodernism has become the new movement, but what are the differences and similarities between these movements. Harvey summarizes these points in his book as it is below:

“I begin with what appears to be the most startling fact about postmodernism: its total acceptance of the ephemerality, fragmentation, discontinuity, and the chaotic that formed the one half of Baudelaire's conception of modernity. But postmodernism responds to the fact of that

in a very particular way. It does not try to transcend it, counteract it, or even to define the 'eternal and immutable' elements that might lie within it. Postmodernism swims, even wallows, in the fragmentary and the chaotic currents of change as if that is all there is. Foucault (1983) instructs us, for example, to 'develop action, thought, and desires by proliferation, juxtaposition, and disjunction,' and 'to prefer what is positive and multiple, difference over uniformity, flows over unities, mobile arrangements over systems. Believe that what is productive is not sedentary but nomadic.' To the degree that it does try to legitimate itself by reference to the past, therefore, postmodernism typically harks back to that wing of thought, Nietzsche in particular, that emphasizes the deep chaos of modern life and its intractability before rational thought. This does not imply, however, that postmodernism is simply a version of modernism; real revolutions in sensibility can occur when latent and dominated ideas in one period become explicit and dominant in another. Nevertheless, the continuity of the condition of fragmentation, ephemerality, discontinuity, and chaotic change in both modernist and postmodernist thought is important.” (1989, p.44)

As Harvey has stated above, a strict border does not exist between modernism and postmodernism, yet we can rank some differences. First of all, modernism and the philosophy of Enlightenment tried to reach a utopian developed society, so it denied the values of the past in this way, because the past could not add anything in the development of human being. However, postmodernism intends getting beneficial values of the past for today's development, thus, the art would call society for appealing to values of their past (Şaylan, 2009). In addition, it can be said that postmodernism does not have any purpose of challenging to morals of the past because it does not regard them as enemies in its own development process. On the other hand, modernism and Enlightenment period did have problems with the past, especially medieval period, so it was normal for denying the values of the past for modernism. Moreover, modernism established with the revolutions such as French Revolution and the end of feudal system while postmodernism has flourished depending upon the social and cultural events without necessitating any revolution. Furthermore, modernism and modern values address to the aristocratic class people, and the perception of “art for art's sake” has been dominant in modernist thought. Nevertheless, postmodern art does not compel the artist to produce his work in the direction of a certain movement because it is believed that such a point will bring damage to the freedom of writer, so the postmodern artist forms his work inspiring from the life itself. Besides, the age of Enlightenment

flourished with the discoveries of scientists, and when mentioned about modernism, scientific development and discovery are one of the first things that somebody would remember. Therefore, the modernism and modern arts would appeal to aristocratic and higher class people because the developments, which modernism aimed at, would be obtained by the help of or directly by these people. Nevertheless, it is obvious that modernism's aim of development was interrupted by some external effects, for example as the greatest ones First and Second World War. When this peculiarity of modernism is discussed for postmodernism it will be noticed that it does not have such a development purpose for the future and Harvey remarks this case as it is following; *"eschewing the idea of progress, postmodernism abandons all sense of historical continuity and memory, while simultaneously developing an incredible ability to plunder history and absorb whatever it finds there as some aspect of the present."* (Harvey, 1989, p.54). Upon this case, we can state that postmodernism does have fears in determining aims to achieve due to the bad experiences of modernism in the past, yet it does not refrain benefiting from the values of the past whenever it requires. At this stage, Rudolf Pannwitz, a German artist lived in the twentieth century, uses the term of *"postmodernism"* referring to collapse of European humanist values after the First World War. In addition, Toynbee emphasizes the most important peculiarity of postmodern age as wars, revolutions and chaos, then he adds that the modern age was dominated by thoughts of determinism, development and rationalism (Şaylan, 2009). On the other hand, Şaylan indicates that this chaos and uncertainty atmosphere increase the popularity and effectiveness of postmodernism because different movements can be found in the term of post modernity and these movements cause a chaos. For this reason, whenever postmodernism needs one of these doctrines it is employed, thus, none of the movements are ignored and a pluralist environment is provided (Şaylan, 2009). If we return the artistic perception of postmodernism Featherstone expresses his opinion in this way:

"Among the central features associated with postmodernism in the arts are: the effacement of the boundary between art and everyday life; the collapse of the hierarchal distinction between high and mass/popular culture; a stylistic promiscuity favouring eclecticism and the mixing of codes; parody, pastiche, irony, playfulness and the celebration of the surface 'depthlessness' of culture; the decline of the originality/genius of the artistic producer; and the assumption that art can only be repetition." (Featherstone, 2007, p.7)

As it is inferred from the statement above, the artist does not have an important place in postmodern arts and a return to Plato may be indicated because he degrades the efficacy of artist to such a level that the artist is regarded as an ordinary person. Moreover, postmodernist works are formed in the parallel of wishes of people while the modernist works determine the taste of society.

Furthermore, postmodernism supports locality and marginal groups, yet modernism intended for a universal approach in all the parts of life. Postmodernism uncovers the sacred values of marginal groups by liberating them from the dominant modernist view. The liberation movements of African-Americans, gays and lesbians in USA and the Europe are one of the examples of this case. However, modernism struggled for a universal perception of life by many people, so the artists and politicians had important places in modernist philosophy to provide that hegemony, yet postmodernism allows each person becoming their own leader (Harvey, 1989). Moreover, postmodernism rejects all the systems, which try to influence the society, on account of the fact that the freedom of human being would be limited by these systems. Therefore, postmodernism is not the movement of “-isms” and it enables a pluralist society structure, thereby it does not claim the accuracy of any doctrines completely as modernism did. All of the artistic works had messages to be conveyed through the work, so the people might be shaped in the direction of modernist philosophy. Nonetheless, postmodernist art does not aim such a point and all the sides of life should be subjected by postmodernist works. In this respect, the modernist art is criticized by postmodernists only appealing to the higher class people, thus, modernism helped a small group of people regarding themselves above all the people to satisfy themselves and their egos.

On the other hand, after ranking such differences, is not there any similarity between these two movements? As a general rule in literary criticism, a literary movement cannot be regarded as unique itself by rejecting all the values of the past and it is certain that more or less there are similar points among all those literary movements. The most important and outstanding principle, which has begun in modern periods and continues in postmodern time, is capitalism and the consumerism as a result of capitalist system. Modernism could not achieve its aims in the fields of politics and social but it enabled the capitalism being regarded as unique economic system in today’s world. If

we date back to the roots of capitalist system, it can be stated that although modernism and the Enlightenment period prompted the human being for nation states, capitalism has become the nonconformist element in modern values. Therefore, even if the modernism and its values have been replaced with postmodern ones, it still goes on due to its universal characteristic. As Wood mentions in his article capitalism does not seem changes from nation to nation.

“Capitalism, then, is a system with certain general laws of motion that operate irrespective of national diversities, and it’s also a system that is uniquely expansionary and international, a system that has been tententially “global” since the beginning and is now more globally integrated than ever.” (1999, p.1)

Furthermore, Wood states that the natural conditions for capitalism and Industrial revolution were only available in England due to the specific factors while other European countries would struggle to provide the appropriate conditions for their own Industrial Revolution. The sectors of agriculture and industry supported each other in England as a propellant power in the beginning of Industrial Revolution, yet other European countries deprived of such a collective work. In addition, feudal system was not dominant as much as in England comparing other European countries, thus, the obstacles before the capitalism were a few comparing to other countries (Wood, 1999). Moreover, the emergence of nation states are regarded as one of the important reasons in the birth of capitalism and England has also become leader country in this case with the defeat of Spanish armada in Elizabethan period. England formed a unique structure in itself with its Protestant belief and capitalist movements in 16th century. The English capitalism may be highlighted with the quotation from Wood as it is below:

“Both political and economic unity can be traced to the same source. The centralization of the state in England was not based on a feudal unity of economic and political power. The state did not represent a private resource for office-holders in the way and on the scale that it did in France, nor did the state on the whole have to compete with other forms of politically constituted property. Instead, state formation took the form of a kind of division of labour between political and economic power, between the monarchical state and the aristocratic ruling class, between a central political power that enjoyed a virtual monopoly of coercive force much earlier than others in Europe (the English aristocracy, for instance,

was demilitarized before any other in Europe), and an economic power based on private property in land far more concentrated than elsewhere in Europe (in France, for instance, by far the most land continued to be held by peasants).” (1999, p.6-7)

Capitalist system maintained itself by renewing its peculiarities for new situations and countries, and then it is certain that this characteristic of capitalism has enabled its permanence for centuries till today. However, it is strange that while capitalism has transformed into an international system the nation states have not been affected negatively on a large scale, but it is evident that the borders are not as strict as among the countries till the Second World War.

On the other hand, Fredric Jameson emphasizes the postmodernism as the cultural logic of late capitalism in his book called as *Postmodernism or the Cultural Logic of Late Capitalism (1991)*. He discusses the term of postmodernism from the point of cultural and economic conditions, and a new consumption society is described by Jameson. This new consumerism does not only involve buying goods and their symbolic meanings, yet these goods form the identity of human being in postmodern period, thus, consumers become the pawns of these goods. In addition, the Fordist system, which aimed uniform and mass production to increase the consumption, replaced with the post-fordist one, which offered the society with an opportunity of producing the goods for certain life styles seeming change individually (Yanıklar, 2006). Furthermore, Jameson also states that each of the industrial age has a dominant aesthetic which accompanying that age and he exemplifies this case in the form of following point; “*realism corresponds to market capitalism, modernism to monopoly capitalism, and postmodernism to late/multinational/consumer capitalism*” (Jameson, 2003). Moreover, he mentions about the schizophrenic codes of the postmodern life as Lacan asserted before, so Jameson correlates postmodern life and schizophrenia in terms of their being instantaneous as a mutual characteristic. Therefore, this instantaneousness gets realize in wearing out novelties and changing the styles in a short span of time and this case is witnessed especially in the sector of fashion and advertising (Yanıklar, 2006).

On the other hand, Köse states that “*the modern consumerism, which is known with its classifier, discriminator peculiarities, replaced with postmodern movement which bears in itself irregularity, nonideological society and class indistinction*” (Köse,

2010, p.110). This new postmodernist and consumerist society does not fight on the behalf of certain ideologies and grand narratives. While consumerism depended upon production and the manufacturing was more important than consumerism till the second half of 20th century, it replaced with consumerism afterwards the Second World War. Although people consumed something to satisfy more or less their biological requirements till the second half of twentieth century, postmodernism brought new meanings to the term of consumerism. The interruption of Enlightenment period and finally the end of it with the Second World War undermined the values of humanity. As the human being gave up all his values referring to social and spiritual aspects, he could not return to his old peculiarities. In addition, they had lost the war between reason and desire. However, the humanity had to establish a new life afterwards the destructive effects of the war. It was inevitable for human being to get lessons from the past, so they could not determine the reason as the leading factor in their philosophy afterwards the war. In fact, the humanity did not have any goal or philosophy following the Second World War, thus, their desire directed them in this new life which took form with postmodernism.

After giving information about the survey of consumerism from pre-historic periods to nineteen seventies and discussing the postmodernism as the basic source in the change of consumption habit, Martin Crimp's works titled as *Attempts on Her Life* (1997) and *No one Sees the Video* (1990) will be analysed in terms of postmodern consumerism ethic. Jean Baudrillard's views about postmodern consumerism will be based upon in the process of analysis of *Attempts on Her life* while referring to Thatcher period which would affect the plays of nineteen nineties. Moreover, the second play will be discussed with regards to the role of media in consumer manipulation in postmodern times.

CHAPTER III

MARTIN CRIMP AND 1990s

3.1 Thatcherism and Fukuyama's Postmodern People

The world has been changing at an unbelievable speed at the end of nineteen eighties, because the Soviet Union was on the verge of collapse, and British citizens suffered under the strict principles of the Thatcher government. If it is desired to get the facts of Britain in the nineteen nineties, Thatcherism and Fukuyama's views about the social structure referring to that time must be comprehended thoroughly. Before discussing the views of Fukuyama about nineteen nineties and his definition of the postmodern people, Thatcher period must be analysed. First of all, it can be stated that Thatcherism has a magnitude place in the plays of the nineteen nineties called as *in-ye-face* as it will be analysed in this chapter. If we begin to give information and discuss the period of Thatcher with the beginnings of the nineteen seventies, it will be good for us to perceive her policies deeply. The economic crisis, which broke out in the beginnings of seventies, caused great criticism in Britain following the prosperous period which went on more or less thirty years . Such a great country lost power for about fifty years with the end of First World War and this economic crisis made up the last reason for harsh criticisms. Margaret Thatcher became the prime minister in such a controversial condition and the expectations from her were really high. Before discussing the political life and her practices in politics it must be pointed out that it is strange "*she is the only prime minister to have become eponymous.*" (Evans, 1997, p. 2). In this point, such a question appears in the mind of people; what did she do to deserve this status? The answer of this question should be found in the book of Evans and he mentions in his book that *Thatcherism, in fact, offers no new sights and although profoundly ideological on one level, it is better seen as a series of neon-negotiable precepts than as a consistent body of thought* (Evans, 1997, p. 2). In addition, it is remarkable that Thatcher has asserted nothing new but she could rule Britain more than a decade. The two reasons

that can be ranked as the most important factors in her success are her belief and patience in performing the doctrines to strengthen her country although she has been regarded as “*crude and shallow*” in her period. Besides, her lower middle class life and the hard principles of his dominating father and her hardworking habit form the core of her ruling principles. On the other hand, she states in a television interview broadcast in January 1983, *she asserted that her views were born of the conviction which I learned in a small town from a father who had the conviction approach* (Evans, 1997, p. 4).

When Thatcher became the prime minister of Britain there were many problems waiting for her such as economic decline and Communist threat. If we go back for the reasons of these problems the Britain Empire had collapsed following the Second World War and this political descent became one of the reasons of economic crisis in country in the second half of twentieth century. While Europe and USA experienced striking performance in economy, nineteen seventies became the dreading years for the world. USA was on the verge of devaluation and this case would affect the rest of the world. In addition, although the countries tried to find solutions to economic problems maybe the worst news came from the Middle East; Arabs and Israel fought with each other and USA and western countries supported Israel in this war. As a result of this case Arab nations were defeated. However, Arabs were the most important oil exporters in the world, so they laid an oil embargo against USA (Judt, 2005). Upon these situations, the prices were increasing enormously in all the fields of life and the worse befell as the second oil crisis in 1979. The Shah of Iran was overthrown and this case caused a panic in the oil sector, so the production fell to minimum degrees. Moreover, the international export declined in Britain dramatically and IMF became obliged to subsidize Britain in nineteen seventy-six (Judt, 2005). However, the main problem was related to Britain rather than the external points because European countries, particularly Britain, suffered from the transition to third industrial revolution which caused the many workers, working in steel and coal companies, became unemployment (Kumar, 2005). While these companies had important role in the former two industrial revolutions, they replaced with the computers and service sector at the end of seventies. Although the governments tried to save the basic sectors of their own countries they could not do more than delaying their ends. Judt mentions this case in the following sentences:

“In the course of a generation, Western Europe had undergone a third 'industrial revolution'; the smokestack industries that had been so much a part of daily life just a few years before were on their way out. If steelworkers, miners, car workers and mill hands were losing jobs, it wasn't just because of a cyclical downturn in the local economy, or even a by-product of the oil crisis. The venerable manufacturing economy of Western Europe was disappearing.” (Judt, 2005, p. 458)

Upon these difficulties Thatcher did not try to employ daily remedies but she wanted to take precautions for the future. Her becoming the prime minister was really difficult because both the country was in economic and politic plight and she had some difficulties in her own party. Thatcher grew up in a lower middle class family with strict rules and her past was a great problem before her presidency yet nothing could have prevented her. After she had become the president in her party she also took the chair of British presidency. When she began as the prime minister of Britain she knew that whether she would try to save the day with temporary politics or she would perform strict reforms in all the sides of government. Of course, she chose the difficult and right one conforming to her character. It was argumentative that to what extent she would be successful, yet it is evident that she is one of the most influential figures of 20th century. One of the first things that Thatcher government employed was to raise the ratio of indirect tax such as Value Added Tax (VAT) while the direct tax ratio decreased from 83 percent to 60 per cent. Afterwards, Thatcher went on implementing reform by trying to reduce the inflation but at the same time the unemployment raised and manufacturing production fell (Thatcher, 1995). Moreover, Thatcher tried to get the support of working class and she enabled the workers to buy their own houses in the midst of nineteen eighties, and she more or less achieved her aim in this point. Nevertheless, she began to lose votes of middle class which was the main support for her. Moreover, Thatcher paid attention to private sector more than the public because she thought that the private sector was the only remedy for economic crisis, but by behaving like this she lost the support of public sector since their salaries were squeezed by the government due to the privatization.

On the other hand, the tax policies of Thatcher caused the increase of inequality in British society and this inequality resulted with an underclass category which was observed in the Victorian period. It is generally agreed that there was a fake

improvement in manufacturing sector because it was temporary and the more important thing is “*the improvement depended upon massively increased investment in finance and other parts of the service sector; it served to confirm Britain’s virtual disappearance as a leading manufacturing economy.*” (Evans, 1997, p. 32). This case is getting more concrete with the quotation below:

“Critics, however, continued to point out that success in the attack on inflation had been partly accidental and anyway won at enormous economic, if not political, cost. Despite the ending of the recession in 1982, unemployment continued to rise. It reached a peak of 3.2 million in 1985 and the cost of unemployment benefit was one important reason why the overall tax burden on those in work continued to increase. (Evans, 1997, p. 29)

On the other hand, privatization became the key policy of second Thatcher government, and as it has been stated before she aimed to solve the problems in economy with privatization. Therefore, she initiated the privatization movement by selling the local authority houses to sitting tenants (Blanchflower & Freeman, 1993). This case helped her gaining general sympathy within the society and Richard Needham emphasizes the populist appeal of privatizations at that time as it is following:

“The British have always been followers of horse-racing who like to put a few shillings on a winner – privatisation was putting a few bob on a sure winner’.²² It was a ‘sure winner’, of course, because the government could set the price of shares in recently nationalized industries and utilities now offered for private ownership and could, therefore, virtually guarantee profits for small investors”. (Evans, 1997, p. 34)

While Needham states his thoughts about privatization Thatcher expresses her opinions as it is below:

“Privatisation, no less than the tax structure, was fundamental to improving Britain’s economic performance. But for me it was also far more than that: it was one of the central means of reversing the corrosive and corrupting effects of socialism. Ownership by the state is just that – ownership by an impersonal legal entity: it amounts to control by politicians and civil servants. Through privatization – particularly the kind of privatisation which leads to the widest possible share ownership by members of the public – the state’s power is reduced and the power of the people enhanced. Privatisation is at the centre of any programme of reclaiming territory for freedom.” (Evans, 1997, p. 35)

Before giving an end to privatization topic it must be indicated that Thatcher knew the burden of public sector is really heavy, hence she tried to transfer some of these workers to private sector because the public sector could not carry that burden for a long time. What's more, it is certain that Margaret Thatcher struggled so much to reinforce her place or presidency in Tory party. Even though her party is not unfamiliar for the presidents who experienced poor life conditions, and then became the president of party, however her case was different. It is right that Benjamin Disraeli, from a Jewish family, and Edward, a poor and clever grammar school boy, could become the Conservative presidents, however, Thatcher aimed more than they did. She wanted to break the taboos and hierarchy in the party, thus, she tried to form her cabinet especially from the middle class people by eliminating the rich ones (Evans, 1997). The most important effect of this change is its enabling for vigour capitalism because of middle class morality in the politics of Thatcher. The other factor that she wanted to change is the local authority ethos of Conservative party. Throughout the history of Tories, it has been a strict rule that the local authorities have been supported, but Thatcher has tried to diminish the role of local authorities and as Evans mentions; *“Having been broken by the first and second Thatcher governments, local government was converted into a competitive “service enabler” by the third.”* (Evans, 1997).

Moreover, Thatcher made some radical reforms in medical science by lightening the burden of public hospitals. Some ancillary services were contracted out to the private sector and health authorities were encouraged to look for efficiency savings: *“General practitioners were allocated cash limits which more or less dictated that they prescribe the cheaper of alternative drugs.”* (Evans, 1997). John Gray summarizes the results of Thatcher’s medical politics;

“Her policies created a bureaucratic apparatus of internal markets that is both costly and inefficient, diverts scarce resources from patient care and threatens the autonomy of the medical professions. On any reasonable measure this experiment in imposing market forces on the NHS through the agency of a managerial revolution from above has been a ruinous failure.” (Evans, 1997, p. 69)

Furthermore, it is unimaginable that Thatcher did not make reform in education system since she believed that Britain spent so much money for education, yet in return of this case only few of the aims were achieved. As it is expected privatization movement affected education system, too. However, Thatcher aimed to improve education level in her country for the sake of poor children, thus the inequality between rich and poor people would diminish at least in education (Evans, 1997).

On the other hand, it cannot be asserted that Thatcher did not consider the profits of Britain while performing such strict reforms, and it is evident from her foreign affairs that British interests have been always in the first rank in her life. It is confessed by her first Foreign Secretary Reginald Maudling that to what extent she is careful about the interests of Britain:

“The problem was that contact between us was very little. I asked to go with her on her various visits overseas but I was courteously refused. . . . What was more difficult still was her method of producing speeches on Foreign Affairs. I was not consulted in advance about whether she should make a speech on foreign policy at any given time.” (Evans, 1997, p. 79)

It can be inferred from the sentences of Maudling that Thatcher did not trust anybody absolutely in the foreign affairs, so she followed the agendas related to foreign relationships. Moreover, Thatcher tried to lessen the effect of Foreign Office in government and deprived of it from its special status. In this point, it can be noticed that Thatcher initiated a covert war for all the privileged institutions in the British government. Thatcher desired to see Britain as a leading power in the world as a close alliance with USA. While Thatcher regarded USA as a close ally she did not want to strengthen the relationships with EU and she always tried to approach cautiously to a unified Europe, thus she was criticized by other European leaders due to this case. A senior diplomat becomes the voice of all European leaders in criticizing her with his sentences below:

“That woman is an old-fashioned nationalist with no feeling for the European ideal. She reckons merely in terms of accountancy, not the broader political vision that is needed. . . . Seen from Paris, the British government appears to express little belief in the need to develop the Community’s institutions.” (Evans, 1997, p. 87)

It is observed in all her reforms that the dominant power of state is the first target for Thatcher. She proves her notion with the quotation below:

“There are individual men and women and there are families. And no government can do anything except through people, and people must look to themselves first. It’s our first duty to look after ourselves first and then to look after our neighbour.” (Evans, 1997, p. 115).

The sentences above are summarizing the Thatcher period in which British people have found themselves strange to their state and in a fierce capitalist economy, so they have been compelled to live in such an oppressive environment. As a close alliance with USA, she wanted to diminish the effect of Communism in the mind of people, and her perception of society was competitive not collaborationist. Furthermore, it is certain that at the beginning of the nineteen nineties, the young people, who witnessed the collapse of Communism and the fall down of Thatcher in Britain, did not have any political view that they would struggle for. While their fathers fought for their own rights in factories or unions these young people were deceived by American way of life. When Thatcher stated her famous speech; *there was no such thing as society but only the self interest of the individual*, who knows that whether she expected a kind of generation like the teenagers of nineteen nineties. (Buchler, 2008, p. 18) Besides, Sierz quotes the comments of Michael Billington on Thatcherite commercialisation in the following sentences:

“We no longer talk of subsidy: we speak of investment. Productions became product and audiences became consumers. In the Thatcher decade, all theatres felt the chill wind of increasing commercialisation, with a renewed attention paid to “bums on seats” and “value for money”. So radical was this change that, by the early 1990s, it became impossible to talk about the arts in anything but economic terms.” (2010, p. 8)

One of the most important things that can be asserted about Thatcher and her legacy is consumerism has become the opium of the society in nineteen nineties if we address this period to Karl Marx views about the religion in nineteenth century. The privatization process, the introduction of internal markets and external competition via compulsory competitive tendering (Coalter, 2000, p. 170), which were put into practice by Thatcher, helped the consumerism to dominate the social life. Finally, Thatcher period is put an end with the following quotation about Thatcher and consumption:

“Thatcherism’s orchestration of consumption has been adept at channelling perceptions of growing personal prosperity into its own political discourse, equating the ring of tinkling cash registers with political and cultural freedoms and popular aspirations, desires, even dreams which cluster around common sense understandings of economics and especially consumption.” (Coalter, 2000, p. 170)

After giving details of Thatcher period, the views of Francis Fukuyama will be discussed. Francis Fukuyama collects his studies in his book named after *“The End of History and the Last Man (1992)”* emphasizing the victory of liberal democracy before all the ideological movements, particularly Communism in the beginnings of the nineteen nineties. Fukuyama bases the ground of his book upon the liberal democracy, and he regards this movement as the top point for the pursuit of freedom. The first thing that he asserts is all of ruling systems have their peculiar weaknesses apart from liberal democracy, and thus, it is inevitable for them to be collapsed in the near future. In fact, Fukuyama supports his theory with the principles of Kant, Hegel, Marx, Locke, Rousseau, Nietzsche and Christian belief, but we cannot mention about these philosophers and ideologies in detail. The end of history is not a strange doctrine in the history for the people who have been interested in this point because as Fukuyama stated in his book, even Christianity refers to the end of history:

“Christianity moreover introduced the concept of a history that was finite in time, beginning with God’s creation of man and ending with his final salvation.⁶ For Christians, the end of earthly history would be marked by the day of judgment that would usher in the kingdom of heaven, at which point the earth and earthly events would literally cease to exist.” (1992, p. 56)

Moreover, although they have stated their thoughts about the end of history in different points, Hegel and Marx find themselves together at the end of history, as both of them aimed at reaching a prosperous future for human being, however Marx believed that this goal would be achieved with the system of Communism while Hegel supported a kind of democratic movement. In addition, Fukuyama states that he does not mean that there would not be any war or conflict in the future by declaring the end of history, on the contrary he emphasizes that the liberal democracy is the highest point for human being to reach from the point of social, economic and political life. He was right in his estimations and in the beginnings of the nineteen nineties Bosnian war broke out approving the claim of Fukuyama (Fukuyama, 1992).

Although the beginnings of twentieth century warned the human being of the optimism of the 19th century, which flourished due to the scientific developments and democratic revolutions in the world, the democratic movements were interrupted by the wars and the fascist regimes. These regimes could not rule countries and they were taken over with the Second World War. Afterwards, the world was divided into two parts as Communist and Democratic. In the beginnings of Cold War USA advanced enormously in the field of economy and science, yet Soviet Union could not be underestimated with its progressions. However, this rivalry began to go in USA's favour with the nineteen seventies and the Communist regimes were taken over one by one throughout the world especially in Latin America, Near East and Asia. The most important reason in the collapse of Communist regimes was the negative effect of prosperous life of democratic and capitalist countries, because by the help of developing mass media, people could learn everything easily and the people, who lived under the Communist rule, desired the comfortable life of citizens of those liberal countries. The quotation below from Fukuyama intensifies that case:

“These new, democratically elected leaders started from the premise that underdevelopment was not due to the inherent inequities of capitalism, but rather to the insufficient degree of capitalism that had been practiced in their countries in the past. Privatization and free trade have become the new watchwords in place of nationalization and import substitution.”
(1992, p. 70)

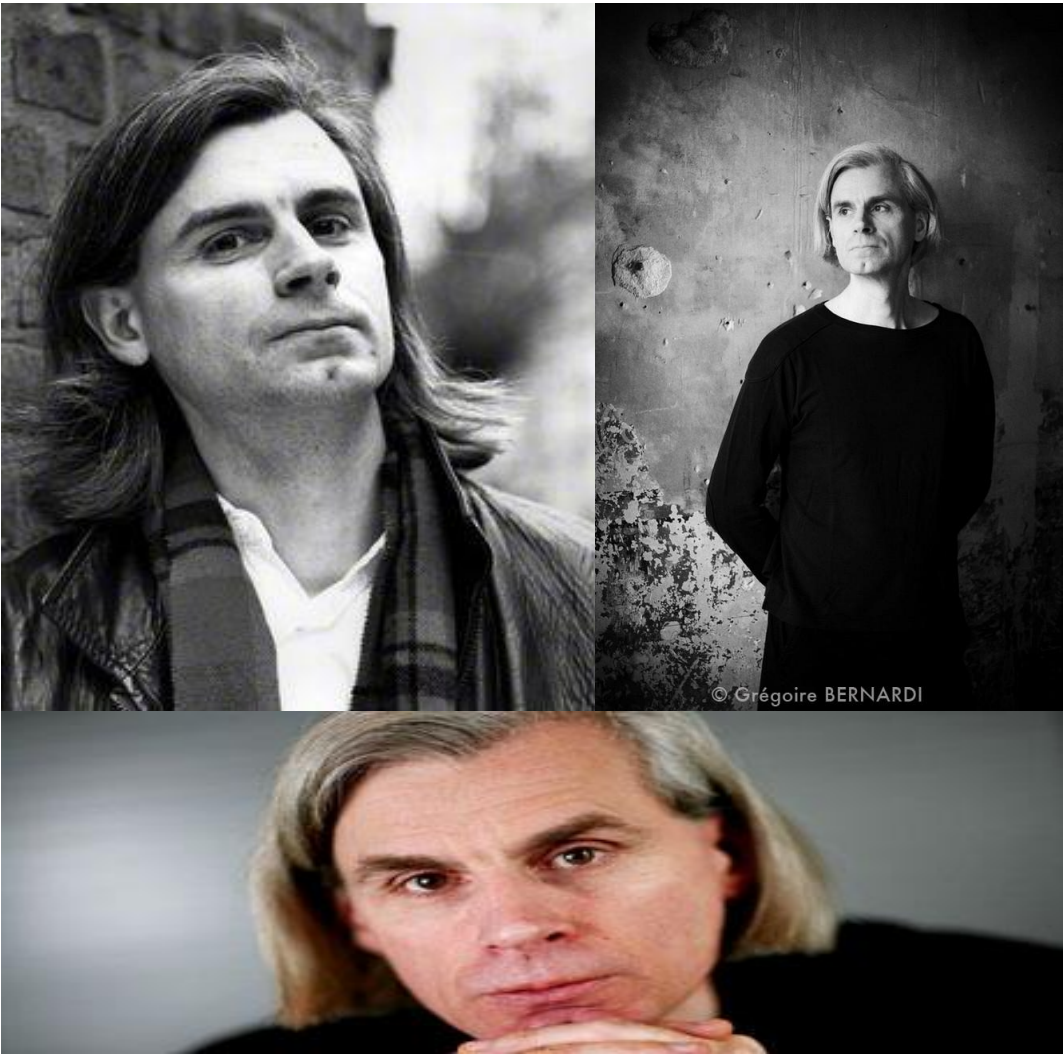
Furthermore, Fukuyama describes the Last Human and its peculiarities in the following sentences by indicating the liberal democracy and the lack of desire for development as an important thing that the last human has lost.

“Liberal democracy produced “men without chests,” composed of desire and reason but lacking thymos, clever at finding new ways to satisfy a host of petty wants through the calculation of long-term self-interest. The last man had no desire to be recognized as greater than others, and without such desire no excellence or achievement was possible. Content with his happiness and unable to feel any sense of shame for being unable to rise above those wants, the last man ceased to be human.”(1992, p. 26)

Fukuyama's views are important for consumerism because the human being has tried to seek refuge in consumption especially afterwards the fall of Communist regimes in the world and Thatcher in England. After such oppressive rulings people have found

themselves in a deep emptiness, so they wanted to satisfy themselves only by consuming because the liberal regimes and the capitalism would lead them in this way. In addition, the post-industrial society would enable to prompt the desires of people more than any other period at the end of nineteen nineties. Finally, it can be said that liberalism has been regarded as something which does not propel a sort of certain principles, but allow the people to behave according to their wishes. Therefore, consumerism has become the economy side of liberalism which has not put any limit before the humanity to satisfy his/her wishes.

3.2 Martin Crimp and His Artistic Peculiarities



(Gerson, 2012, Bernardi, 2012, Costa, 2012)

It is certain that these events influenced the British theatre in nineteen nineties. If we go back to compare the condition of stage in nineties, the Great British Empire lost its power after the First World War in the world in terms of economy and politics. It must be signified that the state of British theatre at that time was not different from the political situation the country was in. The British stage was in a vicious circle and the playwrights repeated themselves in each play written at that period. Something had to be done to help British stage for overcoming this plight. Moreover, theatrical activities remained as a kind of art appealing to the bourgeois, thus, theatre could not help the society to tackle the certain problems. However, the realist period did not continue for a long time because only several playwrights such as George Bernard Shaw and Oscar Wilde were effective at that time. Next, after the Second World War the children of worker class began to attend universities for education and this case resulted in the “Angry Young Men” movement, so more people from the working class got the degree of graduation in the middle of the 1950s. These people concerned to the social life more than their parents and it was a necessity for theatre performing the life of these people. (Çapan, 2007) “*Look Back in Anger (1956)*” by John Osborne heralded a new period for British Stage because the taboos began to be targeted at to demolish. This new period had a similarity with the period of Shakespeare, because the basis was really firm and the university youth was the leading factor for this movement as it was for Elizabethan age. (Çapan, 2007) Following the Second World War the undermined taboos were destroyed one by one as the conservative English society lost its important dynamics such as its political and economic power. This problematic period caused the flourishing of outstanding theatrical movements such as Theatre of the Absurd, what is termed as the State of Nation plays and Feminism. It is exciting that Martin Crimp bears something from all of these theatrical movements and this point opens different doors for us while entering into the literary world of Crimp.

When the nineteen nineties came the world was changing rapidly day by day, and the people were waiting for a hopeful future. As a result of political changes, the Berlin Wall was destroyed and the Communism collapsed in the Europe, so a new era began for the old continent. Democracy and capitalism surpassed the Communism and

everything seemed positive for the people of nineteen nineties. However, people were under the pressure of the postmodern world, which forces people to progress faster and forget the bad memories of the past, thus they were like the small kids who were so vulnerable to protect themselves. Of all these conditions, in-yer-face playwrights flourished in the beginnings of nineties by protesting the pseudo-spring atmosphere in the world. They were criticizing the profligacy of the former generations and they were screaming that nothing was pleasant as much as it was reflected in the nineties. They were questioning the meaning of the life and the wars that the human being experienced, as a consequence they wanted to define themselves and their role in the life, but they could not find any answer to their interrogation apart from the violence they encountered in the past (Sierz, 2000). Mel Kenyon states the core of this movement which lacks a certain philosophy:

“It is a load of shite. There is no movement. They are all completely individual. But there is a moment. There was a moment. While Kenyon asserts that the individuality of these young writers, she also notes what writes them: a historical moment. She calls the 1990s “a time of fragmentation” and “of complete uncertainty when the certainties of the left proved to be logus”. As a result, similar themes and issues recur in the plays of these writers.”(Urban, 2006, p. 47)

In such a case, Martin Crimp flourished in this period as a satirical and political playwright. He was born in 1956, the same year when John Osborne’s “Look Back in Anger” was staged as the first time in Royal Court Theatre. Nearly, all the principles of the modernism and modern period were destructed by John Osborne’s work, and a new period began with the same year of Crimp’s birth. It is impossible to think that he had not written the Absurd plays because of his period in which he grew up, but it is striking that he did not remain only as an absurdist writer like his peers. He began to write about social events, such as the democratic movement, consumerism and the wars in Iraq and Bosnia in the beginning of nineteen nineties, and thus one of the first in-yer-face plays, which criticized the politics of Margaret Thatcher and artificial serenity of nineties, was written by him. He noticed that he could appeal to more people with his new writing style and subjects that he used in his plays afterwards nineteen nineties. Although it has been stated that he has quitted up writing absurd plays, the absurd elements can be observed more or less in all of his works. Maybe, that situation is taking its source from

his statements that “my first experience of professional theatre was in Royal Court, in nineteen seventy four. It was Beckett’s “Not I.” (Devine, 2006, p.81). In addition, he expresses in his few interviews that he admired both Samuel Beckett and Iegueno Ionesco because of their mystery that they expresses in their plays about the modernism and its results. Despite the fact that the works of these two absurdist writers are regarded as nihilist and pessimistic, Crimp pays attention to those plays’ appealing to the adolescent people, in consequence, if somebody wants to realize the real meaning of these writers’ plays, they should wait till being mature. When his first experience is asked about becoming a playwright by Harriet Devine he answers it as it is following:

“At what point did you start thinking you wanted to be involved with the theatre in some way or other?”

“I think for people like me, who just write because they feel compelled to, or because that is what they love doing- you don’t think of it as a profession until the moment you have difficulty. And when you run into difficulty that is when you realise that is what you are. And that is quite a shock. So I can’t say I had the ambition to be a writer, because it was a sort of given, for me.” (Devine, 2006, p.82)

Moreover, Crimp defines the ideal playwright who performs his job not only for money but as a gift from God given to him. He also gives some clues about how he writes his plays and what are the points that he pays attention with the statement below:

“Typically, he also argued against the clichéd new writing dictum of “Write what you know”, pointing out that he’d only spent three weeks in New-York and that Kafka wrote America without going there. “The writer writes to imagine,” Crimp told another interviewer. “I’m sceptical about having to write what you know. Writing is an investigation, a pushing back of barriers. I believe that how you discover things.” It follows that the notion of using your life as material is ethically suspect: “I think that would be deeply disturbing. And horrible. I think the idea of selling things about yourself is terrifying.” (Sierz, 2010, p.39)

It is absolutely clear in his statement above that he is different from his contemporary colleagues, and he does not write to gain money or becoming famous but just as a part of his duty that he feels towards society. Moreover, we learn that Crimp writes some short plays in his youth, yet his conditions have not been appropriate to enable their performance both in terms of financial and social since his city was really far from the big theatrical cities. In addition, he expresses that he writes his plays little by little and then he unites them, so this peculiarity is interestingly enough that

separation adds a postmodernist characteristic to his works by making up a collage form. Furthermore, he compares himself with Edward Bond from the point of reflecting their thoughts in their works:

“Edward Bond, for instance, will tell you exactly what the ideas are and how he intends to explicate them in his play. And writing is a way of making something that satisfies you. But I would not want to give it a psychoanalytical rationale. I mean in one sense it’s a way of reconciling yourself to the world, but then many things we do are that- you could say that everything is, isn’t it, so that’s not very specific. And obviously there’s a very strong satirical element to my work, that is very very clear. So I do not need to describe or explain them.” (Devine, 2006, p.87)

On the other hand, it is evident that Crimp has been affected by absurdist playwrights and he uses psychological structures in his plays. Moreover, he does not need telling his thoughts by shouting to the face of the reader, but he wants the audience to think about it. Later on, in the beginning of his career, he writes plays for radios and with the nineteen nineties, he writes more serious plays to be staged and some of them can be ranked as: “Dealing with Clair, Play with Repeats, Getting Attention, Treatment, No one Sees the Video, The Misanthrope, Attempts on Her Life and The Country”. Next, he states that he has become a playwright by chance because “The Orange Tree Theatre” was really close to his home, therefore he wrote a short play for laughs and then that play was staged and liked (Sierz, 2000). He comments about his being a playwright by chance because the director of The Orange Tree Theatre decides to stage the plays of dramatists, who have lived close to theatre, and maybe he calls it by chance but it is certain that God has helped him or wanted like that (Mireia Aragay, 2007). Additionally, Crimp tries to have his plays performed, but as he is not a popular playwright he encounters many problems, yet he does not give up and he becomes a popular playwright with his “The Treatment” which was staged in nineteen ninety three as the first time. However, Crimp has written a handful of plays before his “The Treatment”, yet he could not achieve popularity till his The Treatment. Next, his plays have not been ordinary ones which do attract no producer, but his plays are pioneer of nineteen nineties’ famous movement in-er-face theatre. Sarah Kane and Mark Ravenhill, who are the most important figures of in-er-face theatre in mid-nineties, have stated that Martin Crimp is one of the dramatists that they inspire from in the

process of writing their plays (Sierz, 2010). However, he has stated that he does not regard himself as a member of that movement called as in-yer-face, because many of the figures of that new writing were younger than him. Contrary to this, he defines himself as one of the figures of the lost generation, which is a term put forward by Royal Court Theatre for the people who were born in mid-nineteen fifties, and he calls himself as the survivor of that period (Mireia Aragay, 2007). In fact, Martin Crimp's works are performed throughout Europe, and it can be said that his works are mostly staged not in Britain but in other European countries. It is evident that Crimp's plays are so mystical that the British audience could have difficulty in giving the real value to them, and it is certain that he deserves being a European playwright. In addition, his literary character is shaped with the plays of Beckett, Ionesco and Chekhov and his inner world is so appropriate for the mysterious of Absurd Theatre as he stated above that becoming such a playwright is a sort of given to him by God. However, it is rare to hear something from the mouth of Crimp about his works, the same characteristic with Samuel Beckett, because he thinks that if he says something about his works the audiences and readers will evaluate those plays from his point of view. Aleks Sierz summarizes the adventure of Crimp's becoming playwright as it is below:

“Gradually Crimp became a central figure on the new-writing scene and in 1997 his career reached something of a climax when his masterpiece, Attempts on Her Life, was staged at the Royal Court, where he was writer-in-residence that year.” (Sierz, 2010, p.4)

After that period Crimp began to be known by whole Europe with his "Attempts on Her Life (1997)" but being famous or known is the thing that he did not like so much. If we look at his life, we see a quiet life style and he can be described literally as a well-behaved husband and father. Moreover, it does not mean he just pays attention to his private life and ignores the society that he lives in, but as it is written in the literary encyclopaedia;

“His work is characterised by its vision of contemporary society as a place of social decay, moral compromise and barely suppressed violence. He is also a writer whose work engages with both British theatre traditions and European ones.” (Sierz, 2010, p.4)

Therefore, it can be estimated that Crimp is not a man or dramatist belonging to our postmodern period but a renaissance man due to his understanding appealing to whole Europe. He has also paid special attention to the problems of women and we can see that both strong and weak women are portrayed in his plays. For example, Anne is portrayed as many different characters from being a mother to a porno star. In addition, *“he was interested in psychological disorders and a clang disorder is when people pick up words by rhyming association, which figured in the play’s of language.”* (Sierz, 2010, p.3). Moreover, he uses the power of language cleverly in his plays. Crimp does not use a figurative and polished language but ordinary public language with marginal sentences for the upper class people, thus, he achieves being original. His sentences are sometimes short but striking which may be estimated as one of the peculiarities of Absurd Theatre. Aleks Sierz ranks the stylistic characteristics of his plays:

“Crimp sculpts apparently shapeless speech- overlapping lines, simultaneous conversations, stacked thoughts, delayed replies, hesitations, interruptions and repetitions-into something telling and he also catches the insecurities of modern speech, its need for affirmation and terror of exposure.” (Sierz, 2010, p.112)

Moreover, he wants to synchronise the form and the content by not repeating what he said before and such a point makes his works harder for the audience. His popular subjects that he uses in his plays are; the marriages and its problems and the decayed family structure in today’s world, and the consumption society which has flourished, particularly, with the end of twentieth century and it has become a great problem for industrialised countries. The protagonists of his plays are mostly women and these women are pictured from the male gaze and they are always in dilemma in the modern world. In this point, it can be said that his character forming is really interesting and different from the other playwrights of his period.

“The characters in the play invent themselves while they are speaking and through their speech, says Crimp. Typically, in Crimland, the dialogue they speak appears to be just the tip of iceberg and calls for a whole world to exist beneath the text.” (Sierz, 2010, p.126)

Crimp expresses his thoughts about his characters as it is above. Crimp’s characters may be analysed as the human beings who do not have a certain past and they form their today and future in the play that is they just live the day that they are in. His

characters can do everything in a short period that is while they are well-behaved people they can turn into murderer. Additionally, it is obvious that his characters have always something in their mind that they cannot uncover. Especially, “the modern marriages are portrait as a prison with two jailers.” (Sierz, 2000, p.162). His spouses can’t live in a harmonically way, but there has always been problem between them. A master – slave relationship is evident between his partners, and the roles are really transitive among the character that is while a woman has been exposed to violence it is not weird for a man to expose such a situation in the other acts (Sierz, 2010). Although his characters are physically modern and rich, their inner world is not different from a ruin. They do not know what to do in this complex and intriguing world while they spend every day with thousands of hopes to become happy, thus, human being looks for the happiness in different things such as alcohol, drugs, sex, consumption and they just consume without knowing they consume themselves and their happiness instead of the object that they assume consuming (Sierz, 2010). Besides, the more you try to find more information about his works and his life the more you get shocked, because there are only a handful of books and articles about him and his plays. Thus, the mystery deepens as long as you go on searching about him. Moreover, there is one more question which is waiting for answer is whether Crimp is a modernist or post-modernist playwright? This question is really hard to answer but something may be said about it. He can be declared as a modernist writer because of his absurdist plays as the absurd plays are the main figures of modernist theatre. Modernist theatre interrogates the existence of human being and it tries to wake the audience up from his long sleep as we can see the word of ”sleep“ in Beckett’s *Waiting for Godot* in a certain code, and maybe it is referring to the silence of the human being while the millions of people were killed. On the other hand, he can be regarded as a post-modernist writer because his career has flourished in the period of Thatcher so naturally the effects of that period can be seen in his plays. Thatcher’s strict economic rules, her patriotism, her hard morality with the new world order which appeared after the collapse of the Berlin Wall and the Soviet Union are important point in affecting his plays’ subjects. Therefore, due to the reasons that we ranked above he is classified as a figure of in-yer-face movement, yet he rejects such an attribution with his answer to a question like this:

“No, not really. In that particular book, I’m a footnote- I’m an appendix. It was really strange- I mean it’s easier for me just to speak anecdotally about it- how odd it was form to receive books, translations, into Czech, or something, and to find it was three British playwrights, Sarah Kane, Mark Ravenhill and myself. So we formed this little cluster for a time. But I’m not in their generation.” (Devine, 2006, p.85)

Finally, whatever Crimp has written about, it is evident that he is a mysterious writer in his own country while his plays are performed in whole Europe and he is known more in other countries than his own country. A similar question is asked to him by Harriet Devine and he answers it as the following:

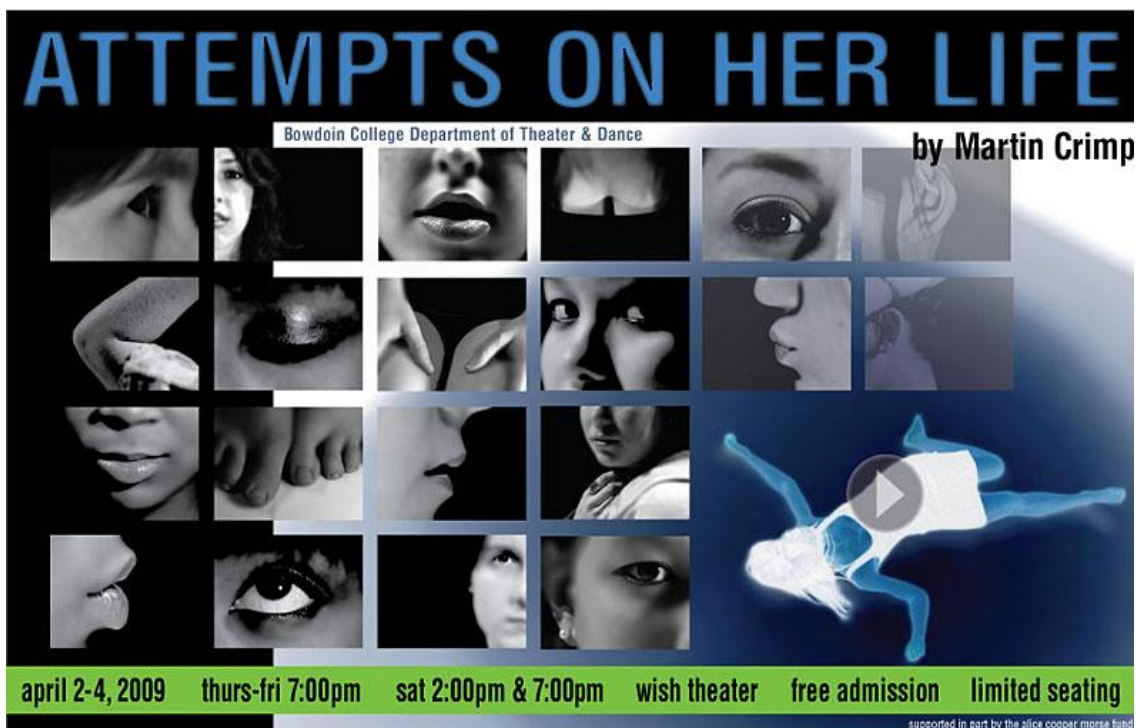
“I was reading what Dominic Dromgoole says about you - he’s actually very funny about the European thing, that you are seen as a kind of European writer. Why do you think your work is taken up over there?”
“There are two answers, a pretentious one and a flippant one. I prefer the flippant one, which is that being embraced by many cultures isn’t a guarantee of quality, because you only have to think of McDonald’s. So when it says on the back of the book, ‘translated into nineteen languages’, I think, well, okay, so is Big Mac. I’m sure. But the pretentious one- I suppose it’s not really pretentious-is to do with my models. When I think about what I read, it’s not necessarily simply UK work, so maybe there is something in me from those other writers, I don’t know.” (Devine, 2006, p.84)

Besides, it is certain that Crimp got beyond the limits of an English writer who mostly write about the introverted subjects belonging to English culture. Martin Crimp is a farsighted writer who has influenced many in-her-face playwrights, so it is possible that he will go on affecting the writers of two thousands with his last plays. On the other hand, he may not be perceived by British audiences, so he is not much popular in his own country adequately. Moreover, it can be stated that Martin Crimp is the extroverted play writer of an introverted society and culture.

CHAPTER IV

POSTMODERN CONSUMERISM IN MARTIN CRIMP'S *ATTEMPTS ON HER LIFE* AND *NO ONE SEES THE VIDEO*

4.1 The Analysis of *Attempts on Her Life* in terms of Jean Baudrillard and Fredric Jameson's Views About Postmodern Consumerism



(Theatre and Dance, 2012)



(Theatre, Dance and Performance Studies: University of California, Berkeley, 2012)

(Ingrid Haubert - Actor, Creator, Believer., 2012)

Although Martin Crimp has written several plays, most of them were absurd; he could not become popular till his masterpiece *Attempts on Her Life* premiered in 1997. In fact, it was really hard for him to become so popular afterwards his relatively unsuccessful plays when comparing to Sarah Kane’s “*Blasted*” and Mark Ravenhill’s “*Shopping and Fucking*”. Nobody, who is interested in theatrical activities, did expect such popularity from Crimp with his new play. Both audiences and critics were in the hope of a new and young playwright, who would flourish with a shocking play, with his/her first play, because nineteen nineties is known with such playwrights. However, Crimp, who is relatively older for critics, appeared in the Royal Court to break the taboos of his period. Sierz remarks the importance of this play with the following sentences:

“In the dying days of John Major’s Tory government, a sorry tale of sleaze and continuous xenophobic clamour, Attempts on Her Life appeared as both a brilliantly original and a distinctly European play, both a comment on the late twentieth century and a vision of what the theatre of the future might be.” (Sierz, 2010, p. 49)

As Sierz has emphasised Crimp's *Attempts on Her Life* determines the type of plays which will be written in future as a significant peculiarity of Crimp. Moreover, if it is paid attention to his play, it will be witnessed easily that he distinguishes himself from his own period with his style, thus, he leads playwright in writing plays which appeal to audience. As to the play, Anne is the protagonist of Crimp and she is called as Annie, Anya, Anny and Annushka in different scenes. In addition, she welcomes the audience sometimes as a child or a young girl or an old woman who is waiting and crying for her child. Moreover she appears in different characters as it is below:

“the recipient of a variety of telephone messages, the heroine of a film, a victim of civil war, a typical consumer, a megastar, a tourist guide, a make of car, a physicist, an international terrorist, an American survivalist, an artist, a refugee's dead child, a victim of aliens, the girl next door, the object of a police investigation, a porn star, and the subject of a conversation among friends.” (Sierz, 2010, p. 49)

Crimp tries to appeal all the people from different ages, jobs, classes and he achieves this aim by characterizing Anne in different social levels. Therefore, he aims reaching the simplicity and effacement of class distinction that postmodernism aims.

On the other hand, Crimp tries to perform absurdist peculiarities in his masterpiece by not giving the name of speakers in dialogues and by making repetitions and sometimes forming irrelevant dialogues among the characters. In addition, two scenes of the play are played in foreign languages with translation, because Crimp wants to emphasize the universality of his work. Besides, it is significant that the players, who staged the play, were from different nationalities such as Bosnia, Nigeria and England (Sierz, 2010).

Furthermore *Attempts on Her Life* begins with the scene of “*All Messages Deleted*” which consists of eleven phone messages. In this part, Anne is sometimes missed by her husband, sometimes her dad shouts at her on phone, and sometimes she is abused. This short prelude gives us some clues about the strangeness of the play because Anne, who is a postmodern character, is loved, threatened, praised, humiliated, but she can put an end to all these events by touching a button to delete messages in her phone. There are seventeen scenarios in this play and each of these parts mention about different characters and, in fact, all these characters represent the different ages of Anne,

or who knows the humanity. In addition, Crimp becomes a bridge between absurd tradition and in-your-face movement, so he combines these two theatrical movements in his *Attempts on Her Life*, since he has written his earlier plays in absurd tradition and he has changed his style with the beginnings of nineteen nineties.

Next, if we mention about the comments of critics upon this play, Nicholas de Jongh regards the play “*as a suggestion of what the brave new theatre of 21st century will look like – both on stage and page.*” (Sierz, 2010, p. 51). On the other hand, John Peter comments on it “*as a private drama whose heroine is defined by her absence*” (Sierz, p. 51). While Alastair Macaulay interprets it as a *terrible play, calling it postmodern – post-civilisation, post-truth-post-feeling, post-teeth, post-everything* (Sierz, p. 52). However, the remarkable critic about play has been made by Michael Billington as it is following:

“He saw Anne as basically a vehicle for the writer’s moral rejection of a selfish, materialist civilisation based on consumer fetishism and argued that Crimp has proved that the act of theatre can still survive if propelled by moral fervour. In general, what threw the critics was the idea that Anne could have so many different identities. But, as the scenario in which she is presented as a make of car makes clear, Anne is a vehicle. Like a metaphor, she carries meanings that aren’t literal. Indeed, the piece’s playful approach to serious issues is signalled by the original play text’s back cover blurb: Attempts to describe her? / Attempts to destroy her? / Or attempts to destroy herself? / Is Anne the object of violence? / Or its terrifying practitioner? / The answer, of course, is all of these, and more.” (Sierz, 2010, p. 52)

Later on, Crimp states that *Attempts on Her Life* is his best play because he has felt himself fine without sticking to write his play in well-made plot and form naturalistic characters (Sierz, 2010).

After giving some introductory information about the play some scenes of the play will be analysed through the postmodern consumerism by giving references to the views of Jean Baudrillard, Frederic Jameson and Mike Featherstone about consumerism in postmodern times. In the second half of the twentieth century, the humanity suffered to such extent by the destructive effects of two world wars that the people would live in the fear of a new war in postmodern times. Therefore, rather than to live in the problems of real life, they preferred to live in simulated life of consumerism. While consumption

meant to satisfy the physical needs of people after the post war period, it gained a new terminology in the postmodern times by enabling the consumers to live in an imagined world. In this case, people designated their whole life around the consumption and the activities related to it. Although the post war generation till the nineteen eighties approached the consumerism in a negative way and tried to avoid its corrupting nature, the following generations adopted the rules of consumerism and began to live accordingly. If we turn to play, the first scene that will be dealt with is the second one titled as *Tragedy of Love and Ideology* which is mostly about a young, weak and gullible woman and a man in his fifties. The couple lives in a miraculous house filled with decorative goods as much as to represent the postmodern consumerism. Man is rich and he hardly has time to spend with his darling, so the woman gets angry with this situation and all the more amazing is they do not think similarly about their aims in the life. If something is said about the young woman and older man, such a point can be witnessed in Sarah Kane's "*Blasted*" in which Ian, the strong and older man, tortures and rapes the girl Cate. Therefore, such a similarity is not coincidence but a reference to Sarah Kane and in-her-face movement (Urban, 2006).

- *A luxury apartment, naturally, with a view over the entire city. These are the / basic ingredients.*
- *A panorama of the entire city. The charming geometry of rooftops. The skylights and the quaint chimneys. And beyond the TV aerials are monuments of culture: the Duomo of Florence and the arch at La Defense, Nelson's Column and the Brandenburg Gate / to name but four.* (Crimp, 2005, p. 208-209)

When the quotation above is taken into consideration the consumerism is witnessed easily from the sentences. The apartment is defined as luxury and added that it has a scene over the entire city. In this point, it is evident that nobody does spend a lot of money for a house only due to its nice scene, but many people buy houses, cars or any other thing to form their character by the help of what they have bought, because they are in need of identity in postmodern world in which the identities have become decentralised. Such a house does help the owner being known and revered among the people and he does gain a character due to his house. This case is supported in the PhD of McGregor:

“Consumerism is more of a threat under postmodernism than modernism because it has become a process of self-identification, a process that has to be continually fed by buying more things to define who we are. We now use the products and services to define ourselves—it is all about images and illusions; our reality is recreated on a daily basis by buying things. We do this at the expense of those who make our products and the natural environment, creating injustice and ecological destruction. (McGregor, 2003, p. 11) (Cited from Baudrillard, 1985; Jessup, 2001)

The modern age had metanarratives which would lead the society for great goals and people more or less felt themselves obliged to struggle on the behalf of those aims, yet postmodernism fills the void of ideologies, occurred particularly afterwards the fall of Berlin Wall, with the consumerism. Therefore, while people had aims to fight in the past they lost that characteristic with the beginning of nineteen nineties, so they began to live only for their own selves. In addition, the cities, which Crimp has mentioned above, deserve being analysed from the point of their symbolical meanings. Crimp uses the four great cultural places of Europe belonging respectively to Italy, Paris, London and Berlin, and each of these works has important places in the history of referring countries. All of these monuments represent the cultural heritage of European countries and postmodernism reveres all of them, as they add something to postmodern culture. For instance, La Défense is a major business district of the Paris aire urbaine and La Défense is named after the iconic statue La Défense de Paris, which was erected in 1883 to commemorate the soldiers who had defended Paris during the Franco-Prussian War. (Wikipedia). Now, this district is one the greatest business centre of France and it symbolizes the financial aspect of postmodernism. Besides, other places have their own unique value in the history of referring countries and all these form the postmodern culture. As it has been mentioned before, the consumerism transformed into a new type along with postmodernism, thus the consumers began to buy something for the symbolical meaning of the goods rather than their physical functions. This process helped the human being to find a certain place in the social life and form his identity by the help of the images that he gained from the goods which he consumed (Frank, 1997).

On the other hand, it is true that postmodernism supports the localization, individualism; free choice, and the goods are manufactured in the parallel of personal wishes of each person. However, this consumer society is still directed by some

elements such as media. Besides, postmodern subject does not have any centre that s/he is directed, but s/he is deprived of strict rules that must be obeyed. Therefore, postmodern subject wants to form itself by consuming, because the more s/he buys something s/he would have the chance to form his/her identity. Jessup touches upon this subject in his article called as *“Truth: The First Casualty of Postmodern Consumerism”*:

“Consumerism becomes a process of self-identification, where people develop a sense of who they are what they want to become through consumption. Baudrillard argues that we become what we buy – it is the signs and symbolic exchanges that are consumed. I consume, therefore, I am.” (Jessup, 2001, p.23)

Postmodern consumers behave with their feelings rather than reason because reason has been experienced in the former period and it has been determined that it does not bring happiness and good results. In addition, since there are not great goals of postmodernism like Enlightenment period to achieve people could not join around certain aims.

Furthermore, as McGregor states; *in a deconstructive world, an idea of what is right or wrong becomes a matter of personal taste, emotional preference, community standards, or cultural choice* (McGregor, 2003, p. 10) (Cited from Jessup, 2001). Therefore, people do not think about society and the other people while consuming, because everything in the world means nothing for postmodern consumers apart from themselves. McGregor questions the postmodern consumer ethic with the following sentence:

“Although the philosophy of consumerism to fill the sucking hole, created by the moral ambiguity and lack of answers to moral questions, perpetuates endless consumerism as an attempt to find meaning and purpose in life. (McGregor, 2003, p. 11)

In this case, the fifth scene titled as *“The Camera Loves You”* is the second part of the play that will be analysed through consumerism and its relationship as it has been mentioned above. One of the most important points of postmodern consumerism is “the consumption of images” as Jean Baudrillard emphasized and theorized. As it is known, afterwards the Second World War the world was divided into two parts as Democratic governments represented by USA and Communist regimes lead by USSR. These two

countries struggled in the field of technology, too and a new revolution began in the world which would be ruled by not guns but technological devices. Therefore, media and communication devices seemed great developments. The new inventions in media and technology urged the humanity to an age which called as computer era or information period. This era has been supported by capitalism in economy and the weak people have been destined to lose in this system. By the help of the developments in the media and technology the marketing methods have seemed improvement. Therefore, the quality and the benefit of goods were ignored on the behalf of their symbolical meanings and this peculiarity of goods became the core of consumerism in last decades. In this point, Baudrillard theorized his principles in his book titled as “Simulacra and Simulations.” According to him, postmodern society is dominated by media and it is full of showings, so hyper reality and image consumption are in the first place of postmodern consumers’ life. (Binay, 2010) Postmodern subject is destructed and the society is full of images, thus, postmodern people can form their identities by transferring among the images. In addition, these images gain new forms in minds and bodies of each different person. Additionally, Baudrillard stresses that new forms of technology and information became central to the shift from a productive to a reproductive social order in which simulations and models increasingly constitute the world so that the distinction between the real and appearance becomes erased (Featherstone, 2007). Baudrillard is not alone in his claims about reality and images, and Jameson supports him with his ideas about postmodernism. He urges that postmodern consumption culture is the culture of late capitalism which has occurred after the Second World War. In such a society everything is regarded as cultural and the environment is full of images and messages. Featherstone gives us more information about Jameson and his ideas about postmodernism:

“Jameson clearly follows Baudrillard in his depiction of the consumer society as saturated with signs, messages and images and adds that ‘the priorities of the real become reversed, and everything is mediated by culture to the point where even the political and ideological “levels” have initially to be disentangled from their primary mode of representation which is cultural’ (Featherstone, 2007, p. 83)(Cited from Jameson, 1979: 139)

As it can be seen above Baudrillard and Jameson emphasizes the effacement of borders between reality and simulation. Therefore, people cannot decide on whether they live in reality or not. For instance, although somebody talks to another person on the phone s/he does not know anything about his/her physical reactions, so the communication between these people is not healthy. The belief of human being to reality is getting less and less. In such a situation it is normal that after a while real things begin to lose their reality among all these simulations.

*“The camera loves you – The camera loves you – The camera loves you
We need to sympathise – We need to empathise – We need to advertise
We need to realize – we are the good guys – we are the good guys
We need to feel – what we’re seeing is real
It is not just acting – it is far more exacting – than acting – we are
talking reality...” (Crimp, 2005, p. 223)*

This scene is really short and it covers only two pages, but it refers to many things related to consumerism. As it has been mentioned before, mass media and television are regarded as the most important elements of postmodern consumerism. In addition, if the postmodern consumerism is in question it should not be only referred to buying or selling something. The consumption of images is also important especially for Baudrillard and as it is stated above the scene begins with “The Camera Loves You” and this is repeated for three times. The postmodern theory asserts that the contemporary media does not represent the reality but it fictionalises (Özcan, 2007). In this case, the media does manipulate the reality in the accordance of its own wishes to gain profit, and this event cannot be regarded strange in the postmodern society. Kevin Robins pays attention to this function of media:

“Through technological means, it became possible to create an ‘altered world’, a ‘compensatory reality’, an ‘appearance of reality that tricks the senses through technical manipulation’. We may see it, following Freud, in terms of the aspiration to re-create the world, to build in its stead another world in which its most unbearable features are eliminated and replaced by others in conformity with one’s own wishes (we might now call it ‘user-friendly’).” (Robins, 2003, p. 120)

In this world, which is full of images, people are deceived by these objects as they are being given a sort of opium, so they are getting passive in this process. Consumers are in need of finding proper goods which will help them to form a new life

style, authority, however, this process does continue constantly (Yanıklar, 2006). As it is known, in today's world the advertising sector is really great and people can gain a lot of money by taking role in advertising films. However, as it has been experienced in Turkey people do not know so many things about the life and ideology of artists that they watch on TV or advertisement films. Therefore, afterwards some experiences, people begin to believe less to advertisements due to insincerity of artists and companies. Because of this reason, after repeating "*The Camera Loves You*" for three times it is going on "*We need to sympathise – We need to sympathise – We need to advertise*". Alemdar and Erdogan states that contemporary media does not represent the reality but establish it according to postmodernism. Media produces and multiplies images mechanically and this production and multiply is so improved that the difference between original and copy is not evident (Binay, 2010) (Cited From Alemdar and Erdogan, 2005: 455). The more media tries to multiply the original things the less the public believe it. In the following verses Crimp points out this situation by referring to Baudrillard.

*"We need to feel – what we are seeing is real – It is not just acting
It is far more exacting – than acting – We are talking reality. (Crimp,
2005, p. 223)*

In these verses Crimp tries to pay attention to unreality of images and maybe the postmodern consumerism. Sometimes and even we can say often for postmodern consumerism, people do not buy something due to that goods' main use but because of the advertisements or any other images used for selling that good. Therefore, the more humanity expose to TV or mass media the more they lose their understanding of reality and identity. On the other hand, Martin Esslin discusses the role of TV as a device which produces unreal images. He expresses his views about TV and its function in his book *The Age of Television* (2001). He claims that each of the programmes broadcasted in TV holds the peculiarity of dramatic activities, because these scenes gain the peculiarity of being repeated whenever they are desired. Later on, he compares dramatic action and TV news; he regards this type of programmes as the most real one on TV. Moreover, he urges that although the realities are broadcasted on TV news, it bears the dramatic characteristics to a certain extent. First of all, both dramatic events and the TV news are

repeatable and this case brings dramatic feature to news. Therefore, no matter what is done referring to reality in the news, the audience feel a sort of unreality in TV programme (Esslin, 2001).

Moreover, as Robins states; image technologies forms a sort of created world, which is deprived of unhappiness due to the lack of reality, and propels the human being to live in the world of illusions. Furthermore, as the postmodern people look for cheerful events in the life, these images become the means of their happy life (Robins, 2003). Later on, he adds the following expressions:

“What is immediately striking about it is the feeling of euphoria and the sense of omnipotence that these new technologies can arouse. There is an exultant sense of unbounded possibilities being opened up.” (Robins, 2003, p. 38)

Baudrillard touches upon this subject in a different perspective:

“The beneficiary of the consumer miracle also sets in place a whole array of sham objects, of characteristic signs of happiness, and then waits (waits desperately, a moralist would say) for happiness to alight.” (Baudrillard, 1998, p. 32)

On the other hand, the sixteenth scene titled as “*Porno*” serves for the principles of Baudrillard about images. Anne is defined as a porno star in her seventeen or eighteen and this age is lowered to fourteen because of the postmodern ambiguity. Although she is a porno star she likes her job and she has an ordinary life like any other girl in her age. Crimp does not want to appraise porno and its sector, but he wants to draw attention and warn people about critical state of this case.

*“Since we still need to feel that what we are seeing is real
It is not just acting
It is actually far more exacting than acting
For the simple reason that it is really happening”* (Crimp, 2005, p. 270)

In these verses, it is witnessed the doubts about reality, and Crimp refers something to Baudrillard. In addition, he wants to emphasize the humanity lost its emotion and mercy because of their exposing to simulations permanently. Therefore, people do nothing even for child porn or people kill themselves in wars but reason and

humanity only watch and sometimes cry for dead. Furthermore the scene is going on as it is below:

*“Porno – is actually a way of taking control.
Porno – is actually the reverse of what it seems.
Because rather than consuming the images she is producing them.”*
(Crimp, 2005, p. 271)

Crimp puts forth to shock us by praising the porn and defining it “as a way of taking control.” He behaves like that because he knows that in a postmodern world, which is full of images, it is impossible running away from simulations. Later on, it can be stated that as the media does not lead people in the right way and manipulate their views, consumers can protect themselves from this case only by participating in the process of information age. Therefore, Crimp criticizes the mass media owing to addressing to pornographic images. Baudrillard puts into words the position of media remarkably; what mass communications give us is not reality, but the dizzying whirl of reality (Baudrillard, 1998, p. 34). Besides, it is strange for postmodern world accepting such marginal and odd things as ordinary events as Featherstone claimed below:

“What the shift towards postmodern culture is held to introduce is a movement away from agreed universal criteria of judgement of cultural taste towards a more relativistic and pluralistic situation in which the excluded, the strange, the other, the vulgar, which were previously excluded can now be allowed in. In this sense the tendency is for the long-held Western universally based symbolic hierarchy to become spatialized out with a greater tolerance of difference and diversity.”
(Featherstone, 2007, p. 104)

Postmodernism rejects the universal aims of Enlightenment period and grand narratives have taken place with simple tales of ordinary people, thus, it is not strange that the odd, marginal things of the past are embraced by postmodernism as it can be seen in 1960’s USA. Finally, Baudrillard emphasizes the logic of consumerism as if he advises the consumers:

“The consumer society needs its objects in order to be. More precisely, it needs to destroy them. The use of objects leads only to their dwindling disappearance. The value created is much more intense in violent loss. This is why destruction remains the fundamental alternative to production: consumption is merely an intermediate term between the two. There is a profound tendency within consumption for it to surpass itself, to transfigure itself in destruction. It is in destruction that it acquires its

meaning. Most of the time in daily life today, it remains subordinate -- as a managed consumptivity -- to the order of productivity." (Baudrillard, 1998, p. 49)

Next, Annie is pictured as a cure for all the problems of the world in the following verses of the scene. She is portrayed as somebody who has the capacity for becoming a model, TV personality, painter, swimmer, tourist and academia. Later on, she is described as a 19th century scientist who discovered many things, but his findings do not bring happiness to the world because genocides flourish all over the world. The scene ends with the attribution to great prophets Mohammad and Jesus Christ who have brought serenity to the world and Anne is regarded as the cure for all dilemmas of the world.

- *Anne will save us from the anxiety of our century...*
- *... and usher in an age in which the spiritual and the material...*
- *... the commercial and the trivial...*
- *... the wave and the particle..*
- *... will finally be reconciled!* (Crimp, 2005, p. 277)

Finally, may be the most important peculiarity of postmodernism and consumption society is the effacement of the borders between artistic works and the real life. As Jameson states that the hierarchy between high culture and popular culture vanishes and the artist is regarded as an ordinary human being. Art is defined as the total of repetitions in postmodern world. In the 9th scene of the play titled as "The Threat of International Terrorism" Anne is characterised as a terrorist. Since she is a terrorist she rents a door in hotel and she orders ready meals as a sign of postmodern consumerism.

"She lives works sleeps kills and eats entirely on her own. In fact her recorded phone calls consist almost entirely of orders for meals to be delivered to the rooms she rented overlooking the high streets of metropolitan suburbs – a large pizza, garlic bread, and one and a half litres of Diet Pepsi all for us nine pounds / ninety-nine." (Crimp, 2005, p. 243)

Anne orders a large pizza, garlic bread and one and a half litres of Diet Pepsi. All these products signify the postmodern consumer tradition. First of all, these things can be prepared easily in huge numbers, and they are practical from the point of both eating and cleaning because you can throw the packages to your dustbin so you do not have to clean them. In addition, these meals are mostly prepared by using additives and the

ingredients are not natural. Therefore, we do not eat the real pizza but a simulation of the real one.

The last scene that will be analysed is the 7th one titled as “*The New Anny*” in which the character of Anne is symbolized as a car brand which holds all the most advanced technological devices, thus, the culture of contentment is being dealt with The New Anny. It is described as a place and car in which humanity will not witness death or bad deeds and people will live in peace. When it is mentioned about the brand we must appeal to the views of Namoi Klein who has analysed the brands as certain parts of consumerism. After the nineteen seventies the consumerism began to develop and transform in accordance with the information age. This process brought a mutation to consumerism by degrading it into images and their consumption via media and technological devices. The most important peculiarity of this age is its dominating effect on the choice of consumers as Krishan Kumar states below:

“The First Industrial Revolution devalued muscle work. The second one devalued routine mental work. The Third Industrial Revolution was in the process of devaluing human thinking – ‘the real brainwork.’” (Kumar, 2005, p. 35)

The world was on the verge of becoming global village in the nineteen eighties and the circulation of information was really easy throughout the world. It is certain that the consumerism benefited from the advantages of this progress especially by the help of advertisements. However, the brands, further phase of advertisement, became prominent in the marketing sector. Although the consumerism was centred on the goods and their beneficences in appearance, the companies began to produce images by forming their own brands at the end of eighties and the beginning of nineties.

“What these companies produced primarily were not things, they said, but images of their brands. Their real work lay not in manufacturing but in marketing. This formula, needless to say, has proved enormously profitable, and its success has companies competing in a race toward weightlessness: whoever owns the least has the fewest employees on the payroll and produces the most powerful images, as opposed to products, wins the race.” (Klein, 2000, p. 20)

On the other hand, it has been also witnessed that the companies do not struggle increase their quality in terms of good and production as much as they strived to support

or form newly their brand image. They have approached the case like that, because they have realized the effect of brand in increasing the sales. In fact, companies felt need for such a process of brand due to the flood of mass produced products, so they would find a new way to distinguish themselves in such a case (Klein, 2000). That is to say, qualitative production lost before the new marketing system which turned the consumerism into a different function. The worse is on the way for consumers, because the consumerism held more or less only the material life of the post war people till eighties, yet it captured the whole life, especially inner one, of human being. Moreover, the more interesting was the change of understanding towards to advertising sector which would be regarded as an old marketing system compared to brand one. *Advertising is about hawking product. Branding, in its truest and most advanced incarnations, is about corporate transcendence* (Klein, 2000, p. 30). On the other hand Solomon and his friends emphasize the importance of brand for a certain group of people:

“For example, although most people probably can’t run faster or jump higher if they are wearing Nikes rather than Reeboks, many diehard loyalists swear by their favourite brand. These arch-rivals are marketed in terms of their image – meanings that have been carefully crafted with the help of legions of rock stars, athletes, slickly produced commercials – and many millions of dollars. So, when you buy a Nike ‘swoosh’ you may be doing more than choosing footwear – you may also be making a lifestyle statement about the type of person you are, or want to be. For a relatively simple item made of leather and laces, that’s quite a feat!” (Solomon, 2006, p. 42)

After giving details about the role brand system in consumerism, this view will be discussed in the following pages. Crimp begins to write about the New Anny with the sentences below:

*“No one ever packs the Anny with explosives to achieve a political objective.
No man ever rapes and kills a woman in the Anny before tipping her body out at a red light along with the contents of ashtray.
No one is ever dragged from the Anny by an enraged mob.
No child’s pelvis is shattered by a chance collision with the new Anny.”*
(Crimp, 2005, p. 238)

As it can be observed above, postmodernism tries to form a peace environment by urging the people consume in the parallel of their wishes so that these people can

establish their identities by the help of the goods that they have bought. People are free from the ideologies and obsessions which would lead them to discrimination and racism or any other conflicting points in postmodern consumption society. Besides, people learn to respect each other by revering the locality doctrine of postmodernism and it enables people accept themselves with all their peculiarity. As McGregor states postmodernism “*offers a strong focus on emotions, feelings, intuitions, reflection, speculation, personal experiences, customs, metaphysics, magic, myth and mystical experiences*” (McGregor, 2003, p. 10). Hence, postmodernism is regarded as a myth which initiates a utopic peaceful world that the humanity is in the missing of it for ages. Such a peaceful world could not have been made up by the doctrines of Enlightenment period, because rationalization was the guiding factor of that period and this required “predictability (discipline, order, systemization, routine, consistency), calculability (things can be counted), and control through replacing with non-human technology.” (Jessup, 2001) Therefore, “*rationalization enabled people to dehumanize people and opened up the door for non-rationality.*” (McGregor, 2003, p. 13). However, postmodernism has rejected rationalization and has preferred to return old mythical values which comprise the freedom in itself.

On the other hand, the new Anny is qualified as a car which has aerodynamic body and electric windows as standard, also it is fast, sleek. In addition, it is emphasized that the extra peculiarities of Anny such as passenger’s airbag, air-conditioning, engine-immobiliser and a mobile phone are offered as standard in Anny without paying any money and it distinguishes with these peculiarities from other cars. Furthermore, this peaceful environment is completed with the embrace of good looking men and women when the new Anny reaches its destination as it is stated in the play. At that place nobody will be betrayed, tortured or shot and the more important point is you can buy a new Anny in diesel which will save fuel. This new Anny does not keep in itself bastards, gangsters, motherfucker and finally the degenerate races. Therefore, you must be hurry if you do not want to miss such an opportunity because this offer is limited. Such a marketing process is not strange for postmodern people as they are always prompted with such campaigns as it is mentioned above. Postmodern marketing intends to improve its techniques and itself by serving more opportunities for consumers and the

most doctrine of it is; there is no limit in serving to please the customer. The new Anny, presented as a car brand, should not be ignored due to its brand, too. The new Anny is more than only being a car brand which promises a sort of life divorced from all the anxieties of real life. In this case, brand does offer a new life style which will be provided only by the new Anny. Klein discusses this peculiarity of brands in the quotation:

“Scott Bedbury, Starbucks' vice president of marketing, openly recognized that "consumers don't truly believe there's a huge difference between products," which is why brands must "establish emotional ties" with their customers through "the Starbucks Experience." The people who line up for Starbucks, writes CEO Howard Shultz, aren't just there for the coffee. "It's the romance of the coffee experience, the feeling of warmth and community people get in Starbucks stores.”

“Interestingly, before moving to Starbucks, Bedbury was head of marketing at Nike, where he oversaw the launch of the "Just Do It!" slogan, among other watershed branding moments. In the following passage, he explains the common techniques used to infuse the two very different brands with meaning:

Nike, for example, is leveraging the deep emotional connection that people have with sports and fitness. With Starbucks, we see how coffee has woven itself into the fabric of people's lives, and that's our opportunity for emotional leverage.... A great brand raises the bar-it adds a greater sense of purpose to the experience, whether it's the challenge to do your best in sports and fitness or the affirmation that the cup of coffee you're drinking really matters.” (Klein, 2000, p. 30)

Klein points out to the importance of brand as a symbolical factor in persuading the consumers to find some certain peculiarities, and an emotional tie takes place between the brand and consumers.

Upon these functions of brand, the new Anny presents a new world to its buyers to reach the happiness and live comfort. Moreover, it removes all the bad points of postmodern consumerism such as being manipulated, living in the nihilist consumption ethic, and insecurity. Instead of all these, it provides happiness, secure and control along with all other technical advantages.

Furthermore, the new Anny represents the multinational capitalist system of postmodernism with the following sentences:

- *The Anny crosses the Brooklyn Bridge.*
- *The Anny crosses the Sahara.*
- *The Anny streaks through the vineyards of Bordeaux.*
- *The Anny streaks at dawn through North African villages.* (Crimp, 2005, p. 237)

In addition, Brooklyn Bridge refers to the technological developments as one of the first suspension bridge in USA and it connects Manhattan and Brooklyn which are important commercial places of USA. The Vineyards of Bordeaux addresses to an important place for wine production and as it is known the wine implies religious and cultural peculiarities of Europe. Next, Sahara desert is known for its difficulties in tracking it but the new Anny can cross it and it may also refer to the petroleum of Arabian countries as a part of multinational capital of postmodern industry. Later on, it can be also stated that this new Anny appeals to the wishes of a large number of people from the different parts of the world as it is stated in the scene USA, Europe, Africa and Arabia.

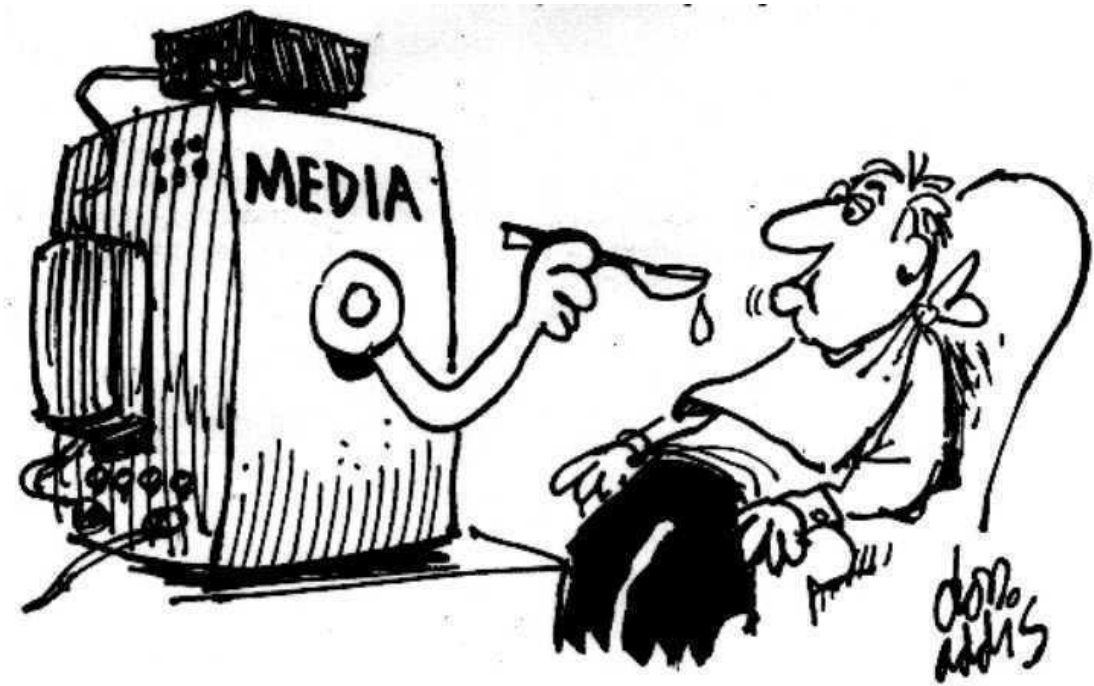
Finally, the scene ends by criticizing the Thatcher period due to both oppression from the point of economy and indirect taxes such as VAT and this case is removed by the postmodern consumption tradition:

- “Small print:*
- *On-the-road price includes VAT, number plates, delivery and six months’ road fund licence.*
 - *Financial packages subject to status.*
 - *Smoking can harm your unborn child.*
 - *Your house is at risk if you do not keep up the repayments on a loan.”* (Crimp, 2005, p. 239)

4.2 The Role of Media in Consumer Manipulation in Crimp's No one Sees the Video



(Hermann, 2012)



(Gunawardene, 2012)

No one Sees the Video was staged for the first time in November 1990 at the Royal Court's Theatre Upstairs. Crimp has been writing plays nearly for a decade, but he has reached his dream with the stage of *No one Sees the Video*, because he has always imagined watching one of his plays in Royal Court since he watched Beckett's "*Not I*" in 1975 (Sierz, 2010). *No one Sees the Video* has the label of "new" which has meant more than only being new, because the definition of the new has changed for theatre spectators with John Osborne's "*Look Back in Anger*". Therefore, his new play would be a trademark in his career. Moreover, his play undermined all the stereotyped points in the society of Britain at the end of 1950s and "*New came to stand for a significant, meaningful text that had relevance and new plays became the central platform in the emerging theatre.*" (Sierz, 2010, p. 29). On the other hand, the timing of the play's staging is excellent because Thatcher has recently left her office for John Major and *No one Sees the Video* has criticized the market economy which has been prompted in her presidency. Besides, Crimp states his opinion about the play by addressing to Thatcherism:

"The adults in the play are all disillusioned, aren't they? Colin finds the world of consumption equally unsatisfying, but has no replacement for it. It's tempting to see these characters as people whose values were formed in the seventies, but then have to live in the world of Margaret Thatcher." (Sierz, 2010, p. 97)

Moreover, the play is mainly about the manipulative effects of marketing system by using TV, advertising sector and etc. Crimp adds that he worked in the past for market research companies, so he is familiar with the techniques of such organizations. Then, he summarises the core of the play as: *If you want a label for it, I suppose it is a post-consumer play, dealing with the idea that markets and aspects of business are like the air you breathe* (Sierz, 2010, p. 34).

On the other hand, before analysing the play the basic principles and the core of manipulation techniques in consumerism will be discussed shortly. Theodor W. Adorno's views about the culture industry that he has expressed in his book *Culture Industry* (2009) are remarkable in understanding the role of marketing system in consumerism. First of all, Adorno does not deal with the consumption but the defeat of socialist revolutions in capitalist societies (Yanıklar, 2006). However, his will lead us in

the way of studying marketing system in capitalist economies. The first thing that he asserts is the standardized peculiarities of culture which are supposed as based upon the wishes of consumers by producers, so they are accepted without provoking by consumers (Adorno, 2009, p. 49). Yet, the reality is different, because people are obliged to adopt a certain number of predicted norms. Nonetheless, the authorities, which established the culture industry, defend themselves by bringing forward the necessity of such standardized products due to providing the needs of large number of people (Adorno, 2009, p. 49). Moreover, Adorno mentions that the consumers are classified into several categories according to their incomes, and they are expected to behave in the parallel of proper consumer class that they belong. In this case, the consumers must be informed for fulfilling the essentials of being consumer so that they know how to behave in return of the determined rules of consumerism (Adorno, 2009). Besides, the consumers are not allowed to deal with any other consumption habit lacking of clichéd rules. That is to say, people become the part of a pre-organized system. In this case, Sue McGregor states that these sort of behaviours cause the rationalization (in modern sense repetition) which will destruct the creative thinking:

“Rationalization guided the modern world ad comprised efficiency, predictability (discipline, order, systematization, routine, consistency) calculability, and control through replacing the human with non-human technology. Rationalization was exemplified in the marketplace via mass production, mass marketing, mass consumption, mass media; everything could be mass because it could be controlled, predicted, manipulated, counted, and run efficiently.” (McGregor, 2003, p. 13; Cited from Jessup, 2001.)

While Adorno criticizes the Enlightenment period and mass communication devices, he gives us clues about the nature of manipulation in marketing systems. Yanıklar states that this culture industry turns into a kind of manipulation process which both controls and make the consumers passive as the basic peculiarity of this movement (Yanıklar, 2006). Moreover, Henk K. van Tuinen gives information about the spirit of manipulation occurred afterwards the nineteen seventies:

“Neuroeconomics and behavioural economics have shown that shopping produces emotional reactions, rather than rational decisions and that humans are liable to manipulation (Shermer, 2008). Because disposable incomes in affluent societies have grown far above subsistence levels and shopping has become a favourite pastime, a growing part of consumers’

budgets is spent on impulse purchases. Spending has become an increasingly competitive activity for these more affluent consumers; the old phenomenon of 'keeping up with the Joneses next door' evolved into keeping up with higher earners known from the workplace and, increasingly, the media." (Schor, 1998, pp. 8–11). (Tuinen, 2011, p. 216)

In addition to the views above, Elif Izberk-Bilgin utters her opinions in this point by attributing to Stuart Ewen:

"Consumer culture is an instrument of domination, through which the capitalists and their salaried cultural authorities control and pacify the individuals. Producers and advertisers create the social discourses that generate a "spectacle of change" (87) by promoting mundane and trivial stimulations, such as going to a movie or buying a new dress, which falsely empower consumers and create an illusion of social change." (Izberk-Bilgin, 2010, p. 304)

After discussing the certain views about the culture industry and media, the play will be analysed through the manipulative characteristics of marketing system. If we begin to analyse the play, Liz welcomes us as the protagonist of the play and she is stopped by a market researcher Karen to question her views about shopping, thus, the capitalist system does its first attempt to influence Liz. In the beginning, she does not want to answer the questions of researcher but she then gives up due to the insistence of Karen, marketing 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.

Liz: This is not a good time. I'm sorry.

Karen: Just a minute of your time.

Liz: I'm sorry.

Karen: Just a minute of your time, that is all.

Liz: A minute.

Karen: Really. Yes. One minute. Please.

Liz: OK. (Crimp, 2005, p. 9)

As it is seen above, although Liz does not want to talk she is conceived by Karen by limiting the time of discussion to symbolic one minute. She does her best to ask some questions to Liz about the shopping to get a chance to prompt her in the way of shopping. Moreover, it is evident that this kind of marketing system does seem to adopt the conditions of consumers, yet this is only a process to talk about their own principles

(Ekin, 2010). Then, Karen begins to ask questions about the consumption habit of Liz, however it is clear that she wants Liz to be informed about the products that she markets.

Liz: What's this actually about?

Karen: Shopping. It's about...well it's about shopping. Can you tell me if you ever use any of the following products nowadays?

Liz: (Shopping.)

Karen: Frozen pizzas.

Liz: Sorry.

Karen: Do you ever use frozen pizzas nowadays?

Liz: Use them.

Karen: Yes, I mean buy, eat, buy your family, use.

Liz: Yes.

Karen: You do.

Liz: Yes.

Karen: Would you say that was often, frequently, occasionally or rarely?

Liz: (What?) No, I'm sorry, would you repeat that.

Karen: Certainly. Often, frequently, occasionally...

Liz: Yes, quite frequently.

Karen: Frequently. Fine. Do you use other frozen pre-cooked Italian dishes nowadays?

Liz: I'm sorry.

Karen: Do you use other frozen pre-cooked Italian dishes?

Liz: No.

Karen: Fine. Is that no never or no rarely? (I'm talking about these are products such as lasagne/cannelloni...) (Crimp, 2005, p. 10)

If it is paid attention, the dialogues between Karen and Liz do not try to get information about the consumption habit of Liz and her family, but Karen wants to trigger the instincts of Liz about shopping. For instance, after Liz has replied that she uses the pizzas frequently, Karen asks another question about other frozen pizzas and she ranks as lasagne/ cannelloni. This case is more than a research but a process of manipulation, because she informs her about other types of pizzas which would be bought, too. Michael Solomon and his friends mention about this function of marketing system with the quotation below:

“For better or worse, we live in a world that is significantly influenced by marketers. We are surrounded by marketing stimuli in the form of advertisements, shops and products competing for our attention and our cash. Much of what we learn about the world is filtered by marketers, whether through conspicuous consumption depicted in glamorous magazine advertising or via the roles played by family figures in TV commercials. Ads show us how we ought to act with regard to recycling, alcohol consumption and even the types of house or car we aspire to. In many ways we are at the mercy of marketers, since we rely on them to

sell us products that are safe and perform as promised, to tell us the truth about what they are selling, and to price and distribute these products fairly.” (2006, p. 41)

One more interesting about the dialogues is Karen’s reactions which are always positive although Liz answers negatively to her questions. This kind of behaviour is also one of the techniques of marketing system to persuade the buyer. Furthermore, Liz wants to end up the conversation, yet Karen insists on asking questions and she knows that Liz has been left by her husband. Karen adds that they only need the views of Liz nothing more than it as the marketing system claims. Therefore, she detects Liz’s potential in being a researcher, so she offers her to work for them after she learnt that Liz was left by her husband. Although Liz does not want to answer even the questions of marketing system, she is face to face to become the member of this system.

In the second scene, Colin appears as one of the other worker of marketing system and it is seen that his job turns into his character, because the first sentence of the scene begins like this: *Colin: I’ll tell you something: no one is going to tell me what to think* (Crimp, 2005, p. 15). In fact, it is evident that Crimp criticizes the marketing system with these words of Colin who is also working for the same system. Moreover, as it will be seen in the following pages of the play Colin admits the manipulative effect of marketing process. Later on, Colin goes on by talking about the fall of Berlin Wall which he defines as a new dawn. The striking point is he stresses that he can form his mind by reading newspapers without letting anybody to tell him what is going on. In this case, Crimp uses Colin as a mouthpiece to uncover the role of media in manipulation progress.

Colin: Too true there’s been much of it, but I will tell you what I’m getting at, because what I’m getting at is, is no one is going to tell me what to think about those events. Because I pick up a paper – alright? – and I read about a new dawn... (Crimp, 2005, p. 16)

While Colin expresses his thoughts about being manipulated he becomes the mouthpiece of marketing system which is always the ruling authority as Baudrillard states below:

Baudrillard describes consumption as a terrain of domination where individuals are powerless. Consumers are imprisoned by the authority of the code, which dictates what is right and wrong to consume. Ironically, the same code that renders individuals powerless also assigns them tremendous responsibility. (Izberk-Bilgin, p. 306)



(Krajco, 2012)

As it has been mentioned before, the period following the end of nineteen seventies is named after as information age due to the very improvement of mass media and computer industry. Therefore, it cannot be asserted that marketing sector has not been affected by this process. Quite the contrary, marketing system has benefited from the developments in both advertisement sector and media. Following the post war period the international trade had gained unbelievable degree and the consumerism was in the process of appealing to many more people. In this case, the media became one of the important pioneers to affect the consumers in what they would buy. The advertisements turned into TV videos while it was based on newspaper and radio channels. Moreover, the increasing number of female worker contributed to the changes of consumers' tastes (Gülay Hız, 2010). Much as the function of advertisement is to inform the consumers about the products, which they need and buy in lower prices, the mass media transformed it into a sort of system which forms artificial needs that the consumers must provide. In this direction, Colin tries to convince Liz that the conversation between them is not advertisement: *Colin: Listen. Let me tell you exactly what this is not : this is not*

advertising, this is not selling (Crimp, 2005, p. 27). Therefore, it is also evident that many of the marketers do not call the process, in which they describe the products to be sold, as advertisement. If we go back to the beginning of the third scene, Colin makes a report with Liz and he takes this into video. When we remember the first scene Liz has gotten an offer to work as a researcher for marketing system, thus, Colin tries to teach her the rules of this job. In addition, in a certain part of their conversation brand appears as a striking:

Liz: That's right, he runs (what I did say ?) over the rocks and somehow he's suddenly in front of the car, and it turns out that he's forgotten his jeans.

Colin: He's forgotten his jeans.

Liz: Or something. He's forgotten some denim article. A jacket, or...

Colin: Uh-huh. Good. Do you recall the brand?

Liz: I'm sorry?

Colin: What brand is that?

Liz: I could not tell you. One of the big names.

Colin: Which are the big names?

Liz: Well you know the big names.

Colin: Imagine I don't. (Crimp, 2005, p.20)

As it is seen above Colin tries to hear the name of the brand that she has mentioned in the conversation, because he behaves as a researcher who always struggle to get knowledge about the consumerism habit of people so as to offer them some other goods to buy. As the brand and its function have been discussed in the former play, we will just try to discuss it in terms of the excerpt above. The companies realized the efficiency of brand images at the end of nineteen seventies with the coming of information age. They used the technological devices, particularly TV, in forming their original brands to attract the consumers. Hence, companies began to pay more to create their brand than for advertisement or production quality, since they realized that once the consumers believed or trusted the brand and its symbolical meaning they would not give up buying that product (Klein, 2000). Because of this reason, Colin interrogates her about the brand, and then he wants to learn her views about the commerce. Yet, Liz responds that question as puerile. In this part of the conversation, Crimp tries to give clues about the innocence of Liz in terms of marketing process. Furthermore, Liz notices

the video recorder, but in return of this case Colin asks him to feel inhibited to guarantee the quality of conversation.

Colin: Right. Yes. I should've explained. Sorry. I am. You're quite right. I do this (forgive me) I do this in order not to take notes. No one sees the videotape apart from myself. It just helps me recall your reactions.

Liz: To what?

Colin: To whatever. So don't feel inhibited.

Liz: I'm not inhibited. I just suspect I'm not kind of person who will say the right things.

Colin: What right things? Listen, let me just establish something: there is no wrong or right in this. (Crimp, 2005, p. 26)

Furthermore, Colin states another peculiarity of marketing system which tries to control the consumer in the first stage and then compels him/her to adopt the rules that it determined. While Colin states there is no wrong or right thing in this, he emphasizes the manipulative role of marketing. Later on, he goes on asking what Jo, Liz's daughter in her fifteen, does after she comes from the school. Although Colin states that he does not want to affect Liz in any of her views, he wants her to use snack instead of tea that she always uses. However, Liz does not use snack instead of tea for now, because she will use "snack" in the following pages.

Colin: What does Jo do now? What I'm getting at is (and I don't want to prompt you here) but can we assume she now has a snack?

Liz: That's right. She has her tea.

Colin: Well thank God for that. (Both laugh) What kind of snack?

Next, the conversation goes on and at the end of this scene Liz expresses the unhappy and nihilist nature of consumerism.

Liz: Because when you say culture all I see is... nothing... it's about nothing...these questions...all you can say about it is what it isn't... is's a void, you're creating a void.

Colin: I'm creating a void.

Liz: Well don't you think so?

Colin: Uh-huh. Thank you.

Thank you. Because it seems to me (is that so?) that I am in fact doing the opposite. Wouldn't you say, Karen? That our job is not to create, it's to fill, it's to fill the void. (Crimp, 2005, p. 36)

Next, the third act is waiting for us and Liz is at home now with her daughter Jo. They are talking about throwing out the goods of Paul that he left behind. In addition, the provocative nature of Jo does not be overlooked. While they are talking Liz asks for

if there is any call from Colin. Now, Liz is ready to become the new victim of marketing process. The more strange is, she uses the word ‘snack’, which makes Jo surprised because Liz has never used it, that she has rejected when Colin has wanted her to use.

On the other hand, we do not wait so long to see Liz as a researcher while she is questioning Sally, a new victim of marketing system. Sierz mentions about the sudden transformation of Liz from a housewife to ruthless advocator of capitalism:

“Although sceptical about the use of market research, Crimp is also interested in the way the job affects its employees. “There is a line in it”, Crimp said, where the man (Colin) is trying to persuade the woman (Liz) to take a job in market research and he says, “Once you have acquired the tools, then that becomes set in your mind and you behave in a certain way.”(Sierz, 2010, p. 33)

To approve this case, some of the dialogues from the conversation between Liz and Sally will be given below:

Liz: Roger is just here to observe.
Roger raises a hand in acknowledgement.
OK, so let me move on and ask you what advertising you can recall for sanitary products nowadays?
Sally: How d’you mean sanitary?
Liz: Just in your own words.
Sally: You mean like tampons?
Liz: That’s right.
Liz: *It’s not a car.*
Sally: *No, Jackie’s more a kind of moped.*
Liz: *God.*
Sally: *Well don’t you think I’m right?*
Liz: *There’s no right answer.*
Sally: *I mean does Roger get off on this or something?*
Liz: *I should’ve explained.*
Sally: *Do you, Roger?*
Liz: *I should’ve explained that Roger is my client. He’s just here to observe.*
Roger raises hand as before.
Please don’t feel inhibited.
Sally: *I’m not inhibited. (Crimp, 2005, p. 47)*

After Liz turned into a competent researcher, the last scene of the third act goes on at the home of Liz. Colin and Jo talks about the life that they have experienced. While they talk Jo knows that she is being questioned by Colin as a characteristic of his job:

Jo: *I feel as if I am being...*

Colin: *What?*

Jo: *Questioned.*

Colin: *Why d'you feel that?*

Both Laugh.

I'm sorry. I'm probing.

Jo: *(I know) Are you? What d'you mean, probing?*

Colin: *It's my job. Probing. Probing is a technical term. It means eliciting a response.*

Jo: *And that's your job?*

Colin: *You can probe or you can prompt. Trust the former, avoid the latter. Probing is "Why do you like stars? Is it by any chance because their remote and mysterious colours make you feel like a different kind of person? Which is to be avoided. (Crimp, 2005, p. 50)*

Colin talks about his job and requirements that he must have. Probing is the first and most important peculiarity that he must have by doing that job. As it is expected, he does not accept that they manipulate and prompt the consumers by forming artificial needs. Moreover, it is approved that researchers become the victim of their work as Colin states above.

Later on, Jo and Colin change their roles in the conversation and Jo questions him, so she leans the name of his wife and the place that they live. Since Colin does not expect such a treatment from her, he loses his control and confesses the case they he is in.

Colin: *I can see you despise me. And that's fine. At the moment you can afford to. But I'll tell you something: we all turn, Jo, into the kind of people we used to despise. (Crimp, 2005, p. 61)*

Sierz addresses to this sentence below:

"Colin's advice to Jo – I'll tell you something: we all turn, Jo, into the kind of people we used to despise – captures perfectly both the tone of an older man lecturing a teenager and encapsulates the play's main theme: the vaguely lefty Liz becomes businesswoman." (Sierz, 2010, p. 33)

In the following pages Liz confirms the claim of Sierz about her by becoming a businesswoman or a victim of marketing process.

Liz: *(with excitement) You're looking at a natural. I was marvellous. I was wonderful. I had one girl and she was so difficult but I – like you said – reassured her and I got through it. The others were no problem at all, they were just me all the way - will you get some glasses? And they responded to the cars, they really liked the idea of the cars (their*

imaginations...) and like you said, they wanted to talk, they in fact they enjoyed that, the chance to talk about themselves... I think I have –well Roger was saying that I seem to have (d'you think he was telling the truth?) that I seem to have some kind of instinct, some kind of natural... empathy and at the end he just came up to me and he gave me this. (Crimp, 2005 p: 62-63)

McGregor mentions the case that Liz has encountered as a characteristic of postmodern consumerism.

“In a postmodern consumer culture, people are so indoctrinated into the logic of the market that they cannot see anything wrong with what they are doing. Because they do not critically challenge the market ideology and the myth of consumerism, they actually contribute to their own oppression (slaves of the market), to the oppression of others who make the goods and services, and to the oppression of the ecosystem.” (McGregor, 2003, p. 22)

Afterwards the transformation of Liz, play skips to one year later about the latest situations of players. Liz is still a researcher but she does not work for Colin. Moreover, it is clear that she has understood the real face of her work, so she does begin to confess what she does that is; manipulating people. This kind of case has been also witnessed when Colin admits his faulty.

Liz: Driving is your job.

Paul: Yes. What's yours?

Liz: Manipulating people. (Crimp, 2005, p. 78)

At the end of the play, Liz returns her house and quits her job. She begins to live her old ordinary life with her girl Jo who is pregnant for nineteen weeks. They remove all the remnants of their capitalist life. Finally, Liz states the core of consumerism habit and the deceived people in the postmodern times.

“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. Someone – not me – it isn't me – someone –has come up with an idea, they've come up with an idea and all I want to discover is whether it's an idea that appeals to them nowadays. Do they

drink coffee? Do they drink it frequently or rarely? Would they put lemon in their tea – and what would that mean? What do they feel about a tea-bag with a string? Do you see? So when they come to buy- of their own free will, Paul – come to buy the product and to dispose of that thing then this is a product which they have actively participated in the decision – making process.” (Crimp, 2005, p. 80)

CHAPTER V

CONCLUSION

“No one will have directly experienced the actual cause of such happenings, but everyone will have received an image of them.”
Baudrillard (Crimp, 2005, p. 198).

The quotation above welcomes us in the beginning of Martin Crimp’s masterpiece *“Attempts on Her life”* and this sentence evokes the reader and audiences about the content of the play. The play revolves around the character called as Anne who forms her identity with her absence as it can be expected from many postmodern characters. Her life is always vulnerable against the attempts of people around her, and all these people want to shape her life in the parallel of their own wishes. However, Anne struggles to avoid all these attempts by degrading herself to nothing, yet it is inevitable for her not to be affected from these efforts. In fact, it is striking that the story of Anne may be summarised with the statement of Baudrillard above. Nobody can affect her life directly but everybody tries to add something to her life, however, Anne can get rid of all these disturbances by deleting the messages on her phone as it is in the prelude of play. Indeed, postmodern consumerist people experience more or less the same things as Anne experienced in the play. Postmodern life is full of images which are the simulations of original ones, and these simulations shape the identity of postmodern people. However, the effect of these simulations are temporary, thus, postmodern people always need different materials and images to form their identities. Besides, the humanity transfers among these images, so they can find themselves in completely different states in the direction of the simulations that they are influenced. In this case, McGregor compares modernism and postmodernism: *“Whereas modernism is concerned with conclusions and closure, postmodernism is concerned with “the*

process” and “with becoming” (McGregor, 2003, p. 10)(Cited from Witcombe, 2000). Therefore, Enlightenment and modernism had great goals to be achieved and the result was important for them, so a large number of people had certain strict identities in the accordance with their ideologies that they adopted. They could be controlled by the aims of their meta narratives while postmodern people behave with their own feelings and wishes, thus, postmodern society does not struggle for certain aims, but each person has his/her own lifestyle made up by the simulations that they have met. The border between reality and simulation is erased due to the abundance of images and the end of grand narratives.

When it is mentioned about the thesis, the first chapter gives a number of definitions of consumerism from the point of different perspectives. In this case, it is stated that consumerism has seemed changes throughout the history in line with the specific conditions of each period. For instance, while it has been regarded within the scope of religion in medieval times, it transformed into secular and materialist role following the Industrial Revolution.

Furthermore, the second chapter deals with the historical background of consumerism, so it is discussed extensively from pre-historic periods to postmodern times. In this case, while the people performed consumerism by hunting and gathering in pre-historic period, consumerism has begun to be used as a tool for forming identities in postmodern times. In addition, it is striking that the consumerism has been influenced by the sociological events throughout the history as it is in medieval and Industrial Revolution period. Besides, people could only provide their own requirements till the Industrial Revolution because the goods could not be produced in mass in a short time. However, Industrial Revolution becomes the first step in the beginning of mass consumerism by means of developing new manufacturing techniques. Therefore, people did experience great developments in the period of Industrial Revolution from the point of commerce and science. While such great developments have been realized the World Wars interrupted the development of Enlightenment people, thus a dark age began especially afterwards the Second World War. On the other hand, the manufacturing techniques reached a different and developed point in the beginnings of twentieth

century with the contributions of Henry Ford. In this sense, Ford's techniques were really important because modern consumerism based upon manufacturing and the marketing methods were not advanced.

In the third chapter, the philosophical and political background of 1990s has been discussed through the principles of Francis Fukuyama and the policies of Margaret Thatcher. Francis Fukuyama brings a new perspective to postmodern tradition by emphasizing the victory of democracy versus communism and other totalitarian regimes. In addition, he states that western liberal understanding has reached to such a freedom and democracy level that it could not have been achieved before in the history of humanity. Therefore, he defines the human being of twenty first century as boneless that is no rule has been determined in his life due to the democratization effect of postmodernism by putting forward the personal pleasure of each person. Moreover, Fukuyama adds that the victory of democracy is the total of Renaissance, Enlightenment thought, the doctrines of Christianity and the postmodern freedom. Therefore, if it is paid attention it would be evident that the beginning of 1990s has become the turning point of liberal movement because Communist system collapsed in the world, and democracy became unrivalled. On the other hand, Margaret Thatcher, who is known as Iron Lady, lost her presidency in 1990 as a turning point for England. Thatcher was aware of the bad situation that her country was in, thus, she did not try to keep her presidency throughout her period but she intended to prevent the fall of Britain. After the Second World War the leadership of world transferred from Britain to USA and the weakening of Britain could not have been prevented. Thatcher did not aim to save the day but she made reforms in all the fields of government, thus especially she gave importance to privatization because she stated that the role of state had to be minimised on society to reach a great democracy. She changed many things in education, economy and medical field although she exposed to harsh criticism of public. Thatcher performed such oppression upon the society to reach her aims that afterwards her presidency an evident relaxation is observed in the society. Martin Crimp, Mark Ravenhill, Sarah Kane and Anthony Neilson have subjected the Thatcherism and its pressure in their works in 1990s and these new plays appeal to many people who have grown up under the strict rules of Thatcher.

The fourth chapter discussed the two works, his most important play *Attempts on Her Life* and his first play staged in Royal Court Theatre *No one Sees the Video*, of Martin Crimp in line with postmodern consumerism. In *Attempts on Her Life*, Crimp exemplifies both postmodernism and consumerism by focusing on a decentred character Anne who is sometimes loved, sworn, praised and shouted. Anne tries to form her identity among the images of postmodern society, and her life is being threatened and tried to be changed. It is evident that, Crimp uses the principles of Fredric Jameson and Jean Baudrillard in his work thoroughly to reflect the postmodern consumerism such as the images, simulations and the ephemerality of time. “Crimp objectifies the woman body as something which flatters the male ego and help consumerism to attract the people. Baudrillard summarizes the postmodern consumerism by changing Descartes’ *“I think, therefore, I am”* as *“I consume, therefore, I am.”*”

Besides, Crimp pays attention to the role of media in postmodern consumerism in his work *No one Sees the Video*. While Liz, the protagonist of the play, does not want even answer the questions of market researcher in the beginning of play, it does not take a long time that she transforms into a sort of postmodern consumer. On the other hand, Liz understands her position as a manipulator and she admits it at the end of the play. In this sense, although everybody knows his/her situation before undeniable consumerist tradition, not so many people react this case. Additionally, Crimp uses Liz as a mouthpiece of the society to criticize the established values of consumer society. In such a case, media and technological devices have an important place in extending the borders of consumerism. Especially afterwards the nineteen seventies, TV and computers have become the leading factors to reach the consumers. Therefore, advertisements have been broadcasted easier and faster than radio and more people have become acknowledged of the products. It is not strange that this process would keep going by removing the moral values in marketing systems. For this reason, Crimp’s *No one Sees the Video* exemplifies this role of market system. Aleks Sierz mentions about this characteristic of the play: Market research is shown to categorise individuals as objects of consumer society, creating desires for commodities and normalising opinions (Sierz, 2010, p: 33).

In conclusion, Martin Crimp differs from the classic English playwrights by subjecting the universal topic rather than domestic ones. Moreover, although he is not regarded as important as the other playwrights such as Sarah Kane and Mark Ravenhill who have flourished in nineteen nineties, he finds his deserved attention in the whole Europe. The more interesting point is Crimp becomes the pioneer playwright of British stage with his plays such as *Getting Attention*, which is regarded as one of the first examples of in-er-face plays, and *Attempts on Her life* which has been commented on as having the peculiarities of a sort of sample play to be written in the twenty first century. On the other hand, as it has been mentioned before Martin Crimp problematizes the postmodern consumerism in his two selected plays which has been discussed in this thesis. In this way, while *Attempts on Her Life* emphasizes the consumption of images, which has been termed by Jean Baudrillard as simulations, in postmodern times, *No one Sees the Video* discusses the role of media in manipulating consumers.

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