




Postdramatic Crisis of Narration and Infocracy in *Love and Information* by Caryl Churchill

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ABSTRACT

Caryl Churchill is Britain's most celebrated and influential playwright of the post-war period. Her name has become an exceptional phenomenon in contemporary British theater since her first professional production of *Owners* (1972). Churchill's plays have been praised for their bold and innovative style, tackling complex themes such as gender, politics, and power dynamics in a nuanced and challenging manner. Throughout her career, Churchill has observed the era in which she experiences and addresses social issues by creating characters living in harsh conditions. Despite her advancing age, she continues to convey the universal problems of the twenty-first century stemming from neoliberalism. *Love and Information*, first staged at the Royal Court Theatre in 2012, is undoubtedly one of the most significant works from her new millennium plays, confronting the spirit of the neoliberal agenda. It is a postdramatic text that invites the audience to engage with the themes and ideas rather than follow a linear plot, which reflects the complexity and ambiguity of the information-saturated world. In this regard, examining the impact of information and communication technologies on contemporary globalized society, the play demonstrates Byung-Chul Han's ideas on infocracy and the crisis of narration. Han argues that a society driven by neoliberalism fosters pathologies stemming from an obsession with maximizing digital culture. Considering Han's perspective, this study analyzes how Churchill portrays the human condition in the digital age and how she experiments with postdramatic narration and the information regime.

Keywords: Caryl Churchill, Byung-Chul Han, infocracy, crisis of narration, *Love and Information*



Introduction

Caryl Churchill is characterized as a dramatist by her consistent dedication to honoring social responsibility in her entire collection of works. Her writing is praised for its intellectual depth and conveys a harsh socialist critique of British society. Churchill's theatrical works usually center around individuals who suffer from oppression within dystopian societies shaped by neoliberalism, often incorporating elements of socialist and materialist feminism, which emphasize the impact of material circumstances on women's experiences concerning gender and class. Adiseshiah notes that Churchill's contributions to contemporary British theater are marked by innovation, diversity, and richness. Her pioneering approach to the theatrical form has consistently broken down barriers and unearthed new dramatic structures. Churchill's theater encompasses many themes, fully expressing the experiences of individuals and groups grappling with self-discovery and understanding their social contexts. Furthermore, Churchill's unapologetic commitment to anti-capitalist resistance and struggle is a significant component of her drama, as reflected in her body of work (Adiseshiah 2009, p. 219).

In the most general sense, Churchill is acknowledged for her focus on politically charged plays that feature female characters and her association with the left wing of the political spectrum. Presenting the apocalyptic settings related to neoliberalism or late capitalism, Churchill's plays have been lauded for their capacity to capture the prevailing socio-political climate and stimulate critical thinking about contemporary issues. Her ability to explore the complexities of gender, power, and identity has cemented her status as a leading playwright in contemporary theater. As Luckhurst puts it, Churchill is not only an artist but also an intellectual who has always questioned traditional cultural beliefs regarding theater as both a product and an art form. She is a radical innovator who has brought about significant changes in the theatrical world and a highly skilled formal craftsperson who has mastered the technical aspects of theater (2015, p. 3). When analyzing the dystopian realities molded by neoliberal politics, Churchill investigates different playwriting and staging techniques. She believes that the artistic structure is as important as the content of the theme when conveying political messages. For this reason, in her most notable plays, Churchill adopts different theatrical strategies, as she finds the conventional dramatic structure of traditional theater insufficient in effectively conveying social themes on stage. Thus, Churchill deftly employs postdramatic theatrical aesthetics to express her ideas in some of her 21st-century plays.

Love and Information, first staged at the Royal Court Theatre in 2012, is among those works that aim to deconstruct traditional dramatic elements. The play is entirely based on the aesthetics of postdramatic theatre that rejects traditional dramatic conventions and emphasizes the performative and non-linear aspects of the theatrical experience. It has no conventionally named characters or stage directions. The most apparent postdramatic aspect of *Love and Information* is its fragmented structure, with scenes ranging from fifty-one to seventy-six, including over one hundred distinct characters and more than one thousand speeches, each relatively short and self-contained. For this reason, the play is difficult to summarize. According to Gobert, describing *Love and Information* can be challenging, given its vast content. The text comprises over a thousand lines of speeches, many of them being concise one-liners. It is organized into seven sections, each with seven distinctive subtitles representing various scenes. The final section features a supplementary text titled "Last Scene: Facts". The play follows the meticulous dramatic formula of $7 \times 7 + 1$, resulting in a mathematically harmonious arrangement (2014, pp. 187–188).

Love and Information investigates the impact of technology on modern life, which raises critical questions about communication and connection in an age of information overload. Through its postdramatic structure and multiple scenes, the play critically examines how technology, information, communication, neoliberalism, and lack of narration affect human relationships. As the title indicates, the play explores the themes of love and information through different unnamed characters in separate scenes. The playwright intentionally refrains from exploring the characters' personal histories and focuses on a significant moment in each scene. The scenes are not sequential but are united by the central themes. Each section of the play contains several short scenes of varying lengths, which, according to Churchill, can be performed in any order within the section. These scenes are more like snapshots or vignettes, often disconnected from each other, highlighting the fragmentation and non-linearity of contemporary life and communication.

In postdramatic theatre, there is a departure from the traditional linear narrative structure. Throughout *Love and Information*, the characters undertake a detailed examination of numerous subjects, which comprises a deep analysis of their implications, including social media, technology, information, neoliberalism, politics, the war on terror, human existence, love, distress, depression, precariousness, betrayal, torture, fate, linguistics, math, sex, God, children, climate, free will, earthquake, and memory.

The play presents scenes as independent moments without a main story. This unconventional narrative lacks a central plot and features mainly non-gendered characters who encounter intricate and relatable circumstances. This provides an opportunity for the audience to empathize with the characters.

Postdramatic theatre places a strong emphasis on the performative aspect of theater. *Love and Information* demands its actors to switch between diverse characters and scenes quickly. The focus is less on character development and more on the physicality and versatility of the actors. This draws attention to the performative elements of the play. As Lehmann underlines, "[l]ost in the world of media, narration finds a new site in theatre. It is no coincidence that performers rediscover the telling of fairy tales in the process" (2006, p. 109). Postdramatic theatre often invites open interpretation and does not provide clear resolutions or answers. Similarly, *Love and Information* offers multiple scenes with variations that engage the audience. This open-endedness challenges the audience's expectation of closure in traditional drama.

Postdramatic theatre often relies on non-verbal elements, such as visuals and sounds, to communicate meaning. In *Love and Information*, some scenes rely on non-verbal communication, silence, or visual elements to convey emotion and information. This multi-sensory approach adds depth to the performance. Moreover, the play experiments with language in several ways. Some scenes feature rapid, fragmented dialogues, while others use repetition and wordplay to challenge the traditional use of language in drama. This deconstruction of language contributes to the postdramatic nature of the play.

It is commonly agreed that *Love and Information* explores the impact of information technology on human communication and depicts the irrationality of the human condition. As Diamond underlines, the play "takes the emotional temperature of information overload and asks how we live and love among the sound bites" (2014, p. 463). Accordingly, in the play, Churchill's experimental and experiential approach to narration also aligns with Hans-Thies Lehmann's concept of postdramatic or post-epic narration. In postdramatic theatre, the narration is interspersed with dialogue to create a narrative experience for the audience. The actors' memories and narratives are of utmost importance, and the emphasis lies on vivid descriptions. In a world where media reigns supreme, theater provides a fresh avenue for storytelling (Lehmann, 2006, p. 109). Lehmann believes that in today's all-encompassing media world, shock and terror

appear to be outdated. Terror attacks, tragedies, murders, and revelations of evil plots in places where governments were believed to be reasonable and managed democratically have become a daily occurrence. Nevertheless, no cathartic effect can be observed. Repeated images teach us to bear painful depictions of distress and suffering beyond what the Baroque philosophers ever understood. The media has developed ways of presenting terror aesthetically. The presence of real-life photographs in the press denies the fear of the limits of language. However, it does not create an artistic or melancholic experience (2016, p. 54). In *Love and Information*, Churchill presents the tragedy of contemporary society in a simple yet compelling manner that aligns with Lehmann's postdramatic theater aesthetics and Han's thoughts on the distinctive features of information capitalism. This paper explores concerns about uncontrolled technological advancements driven by the neoliberal agenda by analyzing Churchill's play from Byung-Chul Han's perspective. This approach adds originality to the article's examination of the subject matter.

Crisis of Narration and Infocracy in *Love and Information*

Churchill's *Love and Information* and Byung-Chul Han's philosophy on narration and infocracy explore the adverse effects of the information age and information explosion on human relationships. There are clear connections between the themes of the play and Han's concepts. These connections are easily felt throughout the play from the beginning to the end. Han employs the term information regime to denote a type of domination in which social, economic, and political developments are decisively influenced by the processing of information using algorithms and artificial intelligence. In this regime, exploitation occurs through the utilization of information and data, as opposed to disciplinary powers, which exploit bodies and energies. Power is not determined by ownership of production means but rather by access to information used for psychopolitical surveillance, controlling, and predicting human behavior. Information regimes are interlinked with information capitalism, which has evolved into surveillance capitalism, reducing humans to consumers who provide data (Han, 2022, p. 1).

Han claims that information capitalism employs neoliberal power technologies. Unlike the disciplinary regime, which relied on coercion and prohibition, neoliberal methods use positive incentives. These techniques flourish in environments that promote freedom rather than suppress it. Instead of extinguishing individuality with

force, they intelligently affect it. Smart power replaces repressive disciplinary authority by implementing subtle techniques to influence behavior instead of issuing commands. The information regime of neoliberalism is disguised by promoting liberty, connectedness, and community while concealing hidden power dynamics (2022, p. 7). In the opening scene of *Love and Information*, titled "Secret," the words "we're not close anymore, we can't ever but nobody knows everything about" (Churchill, 2013, p. 4) evoke the feeling that in the age of technology and social media, honest communication and absolute freedom have been lost due to digitally manipulated realities.

Han further argues that the rapid digitalization of our daily lives is unstoppable, drastically changing our perspective on the world and social connections. The amount of communication and information available is both astonishing and overwhelming, with the potential to cause harm and disturb the balance of society. Democracy is gradually transforming into an infocracy (2022, p. 12). According to Han, infocracy might cause social alienation and fragmentation. Correspondingly, *Love and Information* presents a culture where relationships are typically superficial and fleeting. The fragmentary structure of the play represents the perplexing nature of communication under an information regime, where contacts are brief and discontinuous. Similar to the play's first scene, in the scene entitled "Remote," Churchill implies the changed perception of reality in the world. According to the text, the absence of television, laptops, internet, mobile phones, radio, or newspapers leads to unhappiness, regardless of whether it involves fake news (Churchill, 2013, p. 13). This absence exemplifies a crisis in the narrative logic, as Han confirms. Han expresses that social media is flooded with stories that are nothing but self-promotion. Unfortunately, such stories do not bring people closer or promote empathy as narratives do. They are just information presented with images that are quickly forgotten. These stories are not narrations; they are advertisements. Competing for attention in this way does not create a sense of community. In the present era, storytelling has become more about selling a product or service than telling a story (2024, p. 60). Han refers to this situation as the crisis of narration. He believes that truth takes the shape of information and data. When reality is transformed into information, the immediate feeling of presence fades away, and digitalization flattens reality by turning everything into information (2024, pp. 6–7).

Han's concept of infocracy is based on the idea that in the digital era, we are flooded with information to the point where it becomes overwhelming and impossible to absorb. He confirms that in the digital age, "the information regime, surveillance takes

place via data" (2022, p. 2). In the play, Churchill aims to feature this exact idea. As Angelaki posits, *Love and Information*, which explores communication and how much information we gather, access, and analyze, is inherently connected to self-expression (2017, p. 34). The depiction of infocracy in the play is evident through a series of fragmented scenes filled with rapid exchanges of information. Like individuals in an information regime, the characters in the play struggle with the unceasing flow of data: "Why do they need to know all this stuff? / They're doing research. It guides their policy. They use it to help people. / They use it to sell us things we don't want" (Churchill, 2013, p. 6). In harmony with the context of the play, Han contends that the dataist system of the infocracy displays totalitarian characteristics, aiming for absolute knowledge through algorithmic procedures that eschew ideological narratives. It also seeks to calculate every aspect of the present and the future. The influence of the regime isolates individuals, who, when they assemble, form a digital swarm that follows a variety of influencers rather than a unified mass with a single leader (2022, p. 9). Analogously, *Love and Information* presents a culture where relationships are typically superficial and fleeting. As Diamond underlines, "[i]ntrigued by vast data networks, Churchill reminds us that information percolates everywhere" (2014, p. 463). In accordance with these statements, the play portrays the confusing nature of communication in an infocracy where contacts are brief and discontinuous.

Han believes that infocracy might lead to a loss of historical memory and a focus on the present. As for the narrative side of the issue, Han is of the opinion that "[m]emory is a narrative practice that connects events in novel combinations and creates a network of relations. The tsunami of information destroys narrative inwardness" (Han, 2024, p. 39). In Churchill's play, memory and information are transitory, with scenes flashing from one to the next. *Love and Information* lucidly highlights the transience of information and memory in the contemporary information regime. The scene titled "Memory House" exemplifies this idea, underscoring the significance of statistics for dataists that Han confirms:

to improve my mind / no but you've got a good / my memory to improve
/ forget a lot? / not not / like names / like names like faces /we all / yes
but/not worth worrying / but I want to learn /ah / huge amount of
memorising / of course / vocabulary / yes / statistics / statistics / every
imaginable / I see your point / stacks of information which I have to.
(Churchill, 2013, p. 39)

As seen above, one character in the play helps another organize large amounts of information in memory by spatializing it through memorization. The individuals in *Love and Information* often suffer from isolation and desensitization in their interactions. This is consistent with Han's concern that the infocracy of the digital age contributes to alienation and a lack of genuine connection. He argues that information capitalism is based on communication and interconnectedness. This renders traditional disciplinary techniques such as spatial isolation, strict regulation of work, and physical training obsolete. Unlike the conventional notion of docility that implies compliance and obedience, the ideal of the information regime assumes that its subjects are free, authentic, and creative. The submissive subject of the information regime is neither docile nor obedient. Instead, this subject produces and performs itself (2022, p. 2).

Han believes that in the contemporary world, "love is being positivized into sexuality, and, by the same token, subjected to a commandment to perform. Sex means achievement and performance" (2017b, p. 12). Han's commentary on love in a digitalized society aligns with Churchill's play. Characters in *Love and Information* often struggle to form meaningful emotional bonds. As a result, they fall short in this act as well. The disability, as mentioned above, can be interpreted as a crisis of narration. This condition implies difficulty in creating coherent and meaningful narratives, which can profoundly affect an individual's personal and social life. Han claims that the narratives underpinning the neoliberal system hinder community formation. According to the neoliberal ideology, every individual is expected to be an entrepreneur of their self and to compete with others. This narrative of performance does not foster social cohesion or a sense of belonging. Instead, it undermines solidarity and empathy by dividing people and pitting them against each other. The focus on individual self-optimization, self-realization, and authenticity further destabilizes society by eroding the bonds that hold people together (Han, 2024, p. 62). Undoubtedly, the play serves as a reflection of Han's idea. Angelaki shares the same view and asserts that when individuals isolate themselves, including using social media as both a tool for virtual communication and a means of physical self-exclusion, love becomes an indistinct idea (2017, p. 34). In *Love and Information*, sexual activity is portrayed as a mechanical process devoid of emotional attachment:

What sex evolved to do is get information from two sets of genes so you get offspring that's not identical to you. Otherwise you just keep getting the same thing over and over again like hydra or starfish. So sex essentially

is information. / You don't think that while we're doing it do you? / It doesn't hurt to know it. Information and also love. (Churchill, 2013, p. 49)

Angelaki believes that the play brings attention to the current crisis in self-perception and communication that individuals are experiencing. This is primarily due to the difficulty in balancing their private and public lives. The play's title suggests a dedication to introspection but also exposes the delicate quality of love and other interconnected ideas, such as empathy and compassion. As people become more isolated in their own bubbles with social media serving as a platform for virtual communication and a means of avoiding physical interactions, the definition of love becomes less clear in today's world (2017, p. 34). In line with Angelaki's perspective, the current crisis can be seen as a crisis of storytelling, as Han also argues. For Han, the rapid influx of information and communication causes individuals to relinquish control and become subject to an accelerated data exchange. This phenomenon is both stupefying and disruptive. The surge in information has rendered individuals incapable of managing their communication, which leads to an overwhelming amount of data that escapes their control. As a result, people are left to navigate an environment of unprecedented complexity, where they are forced to contend with information overload and its attendant consequences (2024, p. 7). Han is of the opinion that communities can be created through narratives, but storytelling only creates a temporary and commodified community of consumers. The digital screen has replaced the fire around which humans gathered to share stories, which has isolated people as individual consumers. People are now lonely due to this consumerist culture, and the content shared on social media often lacks the depth and connection that genuine storytelling offers. Capitalism has appropriated storytelling and transformed it into a consumable form that charges products with emotion and promises unique experiences. In this way, storytelling has become a tool for selling products rather than building genuine connections between people (2024, pp. ix-x).

Han frequently stresses the importance of using technology and digital communication to influence modern society, which is a fundamental aspect of infocracy. *Love and Information* exhibits remnants of this concept. The characters in the play use smartphones, laptops, and social media, highlighting the importance of technology in interpersonal relationships. It clearly shows how technology can help and hinder communication and relationships. Moreover, the play explores how human relationships have become fragmented in the digital age and reflects the disjointed nature of modern communication.

Throughout the play, relationships are portrayed as fleeting and superficial, often reduced to a disconnected exchange of information. Han's infocracy also questions the nature of truth and reality in an information-saturated world. *Love and Information* involves scenes that similarly explore the subjectivity of truth and the flexibility of reality. Han thinks that "[i]n an infocracy, information is a weapon" (2022, p. 22). Churchill shares the same view. She exposes the manipulative nature of the overwhelming flow of information in a society that adheres to neoliberal principles within the play. The characters of the play struggle with the overwhelming amount of data and messages they encounter, mirroring the non-stop stream of news, social media updates, and notifications of the information age. This overload can easily manipulate the sense of reality. In this manner, the information regime "seizes the psyche by way of a psychopolitics" (Han, 2022, p. 3).

Love and Information proposes that information can be manipulated and distorted in an infocracy. This is what Han calls truthiness. He suggests that our collective perception of reality and its verifiable truths are eroding amidst the proliferation of false information, deliberate misinformation, and conspiracy theories in the contemporary era. The dissemination of information occurs in a hyperreal domain, removed from objective reality, and the concept of facticity has been discarded (2022, p. 44). Han also believes that "[t]ruthiness reflects the crisis of truth. It means a felt truth that lacks any objectivity or factual solidity. Its subjective wilfulness, which is its essence, eliminates the truth. This wilfulness expresses the nihilistic attitude towards reality. It is a pathological phenomenon of digitalization" (Han, 2022, p. 47). Aligned with this concept of truth and how it is perceived, in the scene called "Spies," Churchill draws parallels to the Iraq invasion and highlights the role of the media in influencing public opinion through manipulation:

So we went to war on a completely / yes but how were they to know / they did know, they knew, he'd already admitted it wasn't true/he said it to Germans / and the CIA knew / but Bush and Blair didn't know / they had to rely / they wanted it to be true / they thought it was true, everyone thought / not everyone no, plenty of people, I didn't, I always knew it wasn't true / you can't have known / I knew it was all made-up stuff / and how did you know? / because of what America's like, what it wanted to do / you didn't know it was made up, you wanted it to be made up, that's what you wanted to be true. (Churchill, 2013, p. 25)

Believing that “[t]ruth is a medium of power” (Han, 2019, p. 90), Han confirms that “[i]nformation is cumulative and additive, whereas truth is exclusive and selective. In contrast to information, it does not accumulate like snow. One does not encounter it in drifts. There is no such thing as a mass of truth” (2017c, p. 40). In accordance with this view, later, in the scene titled “God’s Voice,” Churchill depicts the world of post-truth politics by giving voice to the 43rd President of the United States, George W. Bush, who believed that his presidency and the invasion of Iraq were divine orders from God. As the commander of the coalition forces, President Bush uses religious reasons to justify the invasion of Iraq and frames it as a necessary measure in the global fight against terrorism:

God told you to do it? / He did, yes. / How? / How do you mean, how? / Did you hear words? / It was the word of God. / But something you could hear with your ears, actual words from outside you? / They came into me. / The words. / What God said. / So you didn’t exactly hear...? / In my heart. (Churchill, 2013, p. 29)

The invasion of Iraq, as depicted in the play, is congruous with Han’s notion concerning the predicament of the narration crisis. According to Han’s idea, we live in a post-narrative era. He confirms that religion is a typical narrative with profound truth, which helps explain the uncertainties of life. Christianity, in particular, is a story that permeates every aspect of life and provides a foundation for existence (2024, p. viii). But neoliberalism, today, utilizes religion as a means of manipulation to guarantee its power. The play aims to elucidate this precise point. Similarly, in the “Torture” scene, the statement of an interrogator that “[w]e’re not paid extra for it to be true” (Churchill, 2013, p. 9) serves as another concrete example of truthiness. It is also possible to interpret these phrases as referencing Han’s infodemic idea. Han believes that democracy is a gradual and laborious process that necessitates patience and time. The infodemic, the viral dissemination of information, primarily undermines the democratic process. Justifications and arguments cannot be condensed into a tweet and quickly go viral. Viral media lack the logical consistency that speech is known for. Beyond truth and falsity, information has dignity and follows its own logic and temporal constraints. First, fake news is information. It starts to have an impact even before the verification procedure has begun. The truth is consistently unable to keep up with the information flying over it. Thus, any effort to combat the infodemic with the truth will fail. An infodemic is not susceptible to the truth (Han, 2022, p. 24).

It is essential to keep in mind that in *Love and Information*, Churchill repeatedly emphasizes the impact of technology on human communication and collaboration. The play portrays characters using technological devices and highlights how they shape interactions and how people consume information. In this regard, technology is shown as a barrier to real emotional connection throughout the play. As Luckhurst puts it, *Love and Information* explores the notion of the increasing dissection of human existence and the erosion of empathy and interpersonal bonds resulting from excessive consumption and the acceptance of warfare and horrific acts of brutality as routine (2015, pp. 180–181). The play portrays a society consumed by social media and technology, neglecting genuine human connections. The scene titled “Remote” describes a situation with no internet or mobile phone coverage, and the main character cannot cope due to the dependence on electronic connectivity to feel alive: “You don’t seem to have a tv. / There used to be one but it stopped working. The reception’s no good anyhow. / I brought my laptop. You might have a reception problem there. / It’s not that I need it. There’s no phone signal is there?” (Churchill, 2013, p.13). These words picture a place without internet or cell service as unsettling and unbearable, as the person only feels alive when s/he has technological connectivity (Luckhurst, 2015, p. 181). In this regard, the play lucidly illustrates the logic of infocracy and depicts a world where narration is lost, as Han underlines. For Han, today, touchscreens have replaced telescreens and television screens, with the smartphone taking center stage as the new medium of domination. In this information age, people are no longer passive bystanders who consume entertainment. Instead, they actively transmit and consume information, making communication a form of addiction and compulsion. The constant frenzy of communication can keep people in a perpetual state of immaturity, as the information regime’s formula for domination seems to be: communicating ourselves to death. (2022, p. 17).

Conclusion

In summary, Caryl Churchill demonstrates her remarkable ability to innovatively express significant facts about humanity’s current state of existence in a highly digitalized world. *Love and Information* is an extraordinary postdramatic text that offers a detailed exploration of the contemporary landscape of infocracy and the crisis of narration proposed by Byung-Chul Han. In the play, Churchill uses postdramatic aesthetics to challenge and engage the audience. She breaks from classical dramaturgy by deconstructing time and creating recognizable characters. Furthermore, she challenges

the traditional unities of time, place, action, and cause-and-effect relationships by integrating media visuals on stage, adjusting symbols, advocating for equality, highlighting physicality, and disrupting reality. In the course of the play, she also explores how different facets of human life, including emotions, desires, and cognitive processes, are negotiated in a digital, information-driven social environment.

Churchill has structured her play with the understanding that humanity has shifted its focus from storytelling to gathering and disseminating information, as pointed out by Han in his examination of the post-narrative period. The play illustrates contemporary global issues through episodes and tries to show people their dependence on information that causes them to see reality one-dimensionally. Through various parts, *Love and Information* depicts the isolation and loneliness that can result from the superficiality of contemporary relationships. Despite the constant influx of information, the characters in the play often fail to connect on an emotional level again and again. Moreover, Churchill plays with language and communication throughout the text. Thus, like a tweet or text message, some scenes are fast-paced and filled with fragmented dialogue, while others use silence or non-verbal communication to convey meaning. This experiment reflects the diversity of communication styles in today's society, which Han refers to as infocracy.

Churchill's way of telling the story gives a unique perspective on human life. This viewpoint is different from what the characters think and also different from combining all their views, which Han sees as a crisis of narration. In today's dataist societies, individuals are deeply involved in a wide range of digital connectivity, different modes of communication, news distribution, advertising, and social media platforms. The play's exploration of the effects of technology and the challenges of forming deep connections echo Han's observations on infocracy and the crisis of narration in the digital age. *Love and Information* also examines the transient nature of memory and information in information-driven societies and draws attention to their complexities and challenges. The examination of *Love and Information* as a postdramatic text in the light of Han's thoughts on narration and infocracy also shows that in today's world, the constant influx of new data tends to override existing information, causing memories to lose their importance and become less permanent. Consequently, it can be quite challenging to maintain the significance of meaningful moments and relationships. In the end, *Love and Information* depicts the drawbacks of neoliberalism and presents moments of resilience and hope. Despite the overwhelming amount of information,

the various characters try to form genuine relationships and understand each other, emphasizing the enduring human capacity for love and empathy, which can be seen as a glimmer of hope for the future of humanity.

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