Saša Ž. Radovanović¹
University of Kragujevac
Faculty of Philology and Arts

HEIDEGGER AND *THE MATRIX*²

The analysis focuses upon *The Matrix* with reference to Heidegger's understanding of technology and art. Such a correlation of film (art) and philosophy is established as a kind of neighborhood relationship. Due to the immediate approach through image, word symbol *The Matrix* demonstrates the thematic congeniality with the attitudes dealt with in the text *The Question Concerning Technology*. The film, being a product of specific technology is, at the same time, inherently poetic. It comprises the potential for the genuine revealing of technological reality and delineates the saving power function of art in the age of technology.

Keywords: Heidegger, technology, The Matrix, enframing, homelessness, saving power

The Matrix (1999)³ directed by *Brothers/Sisters Wachowski* is considered one of the greatest science fiction movies. The film has become a well-known cultural phenomenon. It announces the beginning of the digital era bringing about new behavioral patterns. The film, in a rather extraordinary manner, opens and radicalizes the questions that Heidegger poses in his meditations upon technology and the arts. Heidegger's view expressed in *The Question Concerning Technology* that: "[…] certainly only if reflection on art (*künstlerische Besinnung*), for its part, does not shut its eyes to the constellation of truth after which we are *questioning*." (Heidegger 2000: 39), is the guiding principle of our analysis.

Heidegger's emphasis upon the artistic reasoning following the constellation of the truth of Being becomes paradigmatic. *The Matrix* illustrates such a paradigm presenting the Matrix as the computing system. In such a system, man's behavior is fully determined by technology. The Matrix lives in a computerized world, he is exploited as a source of energy and is transformed, as Morpheus shows, into a "battery." The world is digitalized together with its essence. Man knows nothing about the alternative existence (Being) and does not question the digital reality of the world. This is the way *The Matrix* reports on the history of man's and nature's Being, the latter already being predicted by Heidegger who in his essay *The Question Concerning Technology* claims that: "[…] nature reports itself in some way or other that is identifiable

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1 sasa.radovanovic@filum.kg.ac.rs
2 This text is a part of research work done for the preparation of the monograph entitled *Heidegger, Technology, Film*.
3 The Matrix is 1999 American science fiction action film directed by Lana Wachowski and Lilly Wachowski.

through calculation and that it remains orderable (*bestellbar*) as a system of information" (2000: 30).

Heidegger states that, in this epoch, nature asserts its regularity in factory plants: "»Nature« transforms according to these »plants« (*Anlage*) moves completely into them, appears and stays into their field of vision - with these plants and through them and in their way becomes »beautiful«" (1997a: 30). In other words hills, valleys, rivers are not looked upon as beautiful sights with their physiological characteristics but are transformed into states according to the technological demands of structures such as power plants, dams, destining of revealing (*aletheuein*) that started with *physis*. Everything that exists within the confines of the Matrix appears in the digital form of ordering. The Matrix replaces nature, human artifacts. It imposes the patterns of behavior and shapes social relations. The Matrix as a dream world replaces the world we know as the real one or just thought we know. It redefines man and his qualities. *Morpheus*, the character from the film, clarifies the overall change imposed by the Matrix:

> Morpheus: *Your appearance now is what we call "residual self-image." It is the mental Projection of your digital self.*
> Neo: *This isn't real.*
> Morpheus: *What is "real"? How do you define "real"? If you're talking about what you can feel what you can smell, taste and see then "real" is simply electrical signals interpreted by your brain. This is the world that you know. The world as it was at the end of the 20th century. It exists now only as part of a neural-interactive simulation that we call the Matrix. You've been living in a dream world, Neo.*

The transformation of man's and nature's Being into the Matrix, that happens in the film, represents the historical simulation of our time (end of 20th century). However, the film orchestrates the historical revealing of the very same period as the future time in relation to which the mentioned present time has already turned into the past. In such an event of Being, as presented in the film, the historically oriented time and epoch are surpassed and the history of Being within the confines of past, present and future is being opened. The film announces the destining of Being just before the end of the Modern Age. According to Heidegger, the destining of Being in the West materializes within certain historical epochs: Being and entity as a whole are by the Greeks comprehended as *physis* and in the Middle Ages were taken as *ens creatum* or God – created entity and in the new century as an object of calculatory perception and exploitation (1977: 64-65). At the close of the Modern Age, Being becomes the information system or a digital computing program of the overall existence. Understandably, man, living within the digital Being or in a "dream world", will bear consequences. At the end of the decline of the West, the reign of the technological essence reaches its peak. Everything is exposed within the Matrix and the power of technological essence (Enframing) becomes totalizing. Man's essence, subverted to the demands of power, is endangered. The very essence of technology provokes the feeling of homelessness and causes the devastation of reality.

Homelessness becomes the destiny (doom) that modern man succumbs to. It is reflected in the fact that the potential for the original revealing is lost. Men are reduced to mere standing reserves (*Bestand*), to the resources of the supplying of energy to the machinery. They live in a fictitious world that is but an invisible program. Their essence is digitalized and closed for the original revealing. Integrated into the digital control system, they themselves become a program in the overall variety of the Matrix programs. All the processes materialize as information. The world of the Matrix is a cyber-world whose chief function is guiding, automatization and control. In his last lecture held in Athens in 1967, Heidegger describes such a technological process as: "The cybernetic world design presupposes (*unterstellen*) in advance that the basic feature of all calculable world processes is control."(1983a: 16). The control of a process (*Vorgang*) by another one is performed through the information and their reversible interconnection. The mutual relationship of information in their circular movement is, by Heidegger, defined as a "regulatory circuit." It manifests itself in self-regulation and automatization. He claims that: "In the cybernetically represented world, the difference between automatic machines and living beings is disappearing. The difference is neutralized through the indifferent process of information." (1983a: 16). This attitude of Martin Heidegger is adequately demonstrated in one of the film dialogues:

> Morpheus: *If you are not one of us, you are one of them.*
> Neo: *What are they*?
> Morpheus: *Sentient programs. They can move in and out of any software still hardwired to their* system. That means that anyone we haven't unplugged is potentially an agent. Inside the Matri they are everyone and they are no one.

Automatic machines controlled by artificial intelligence appear and act as human beings. Men represented by their digital selfhood can be replaced by programs and artificial intelligence. They both represent digital forms and programs. It is a closed system in which the information functions are already distributed. The non-existent differences between human beings and machines are essential for the elimination of any doubts concerning such a world. This fictional world reminds of prison within which the control of human behavior is aimed at man's conforming to the demands of machines. Morpheus explains the aim of such a control:

> Morpheus: *The Matrix is a computer-generated dream world built to keep us under control in order to change a human being into this.* […] *As long as the Matrix exists the human race will never be free.*

The Matrix is a prison in which the convicts do not recognize their imprisonment and consider themselves absolutely free. Man is under the illusion of freedom and for him the Matrix is not a prison at all. This kind of imprisonment when men are not aware of their captivity parallels the one that exists in *Plato's Doctrine of Truth*. Heidegger compares Plato's cave allegory with prison: "And since in no way do they recognize this prison for what it is, they consider this everyday region under the dome of the heavens is the arena

(*Spielraum*) of the experience and judgement..." (1976: 214). This does not mean that Plato's cave allegory is digitally confirmed but deals with the fact that the destining of revealing, in the form of the oblivion of Being, is, either historically or in some other way, repeated. The digital totalitarianism is the form of repetition. In such an oblivion of Being's oblivion, the human essence is, according to Heidegger, endangered. Man is endangered. He is positioned between the possibility to follow the ordering and its inherent revealing and is unresponsive for the other possibility – *the original treatment of the essence of the revealed* – that, at the same time, has to experience as his own essence. *The Matrix* affirms Hölderlin's verse which radically influences Heidegger's comprehension of technology: "But where danger is, grows / The saving power also." Man gets the opportunity to regain his lost essence or return to the path of original revealing. Naturally, this essence will not be the same since it will regain the power of revealing and pull itself out of the concealment of the digitalized world relying on nothing but the same digitalized (technological) world. In such a projection of the world, in which the uniform calculability of lifeless and living world rules, man is a disruptive factor (*Störfaktor).* Agent Smith, the character from the film, who is a representative of artificial intelligence, explains that the mankind is nothing but a virus and disease in itself:

> Agent Smith: *Do you know what it is? A virus. Human beings are a disease. A cancer of this planet. You are a plague. And we are the cure.*

Trying to define the interfering "sick" role of man, Heidegger states that: "Free planning and action performed by man is nothing but disruptive." (1983a: 17). Human disruption of the cybernetic project causes resistance. Heidegger claims that science recently got hold of this area of human existence. It embarks on careful, methodical planning of the future of mankind. "Biochemistry has discovered the scheme of life in the genes of the germ cell. This scheme, inscribed and stored as prescription inside the genes, is the program of evolution [...] we speak of and archive of genetic information." (1983a: 17). The action of scientific and technological production of man and his upbringing is taken. The people raising fields clearly demonstrate such a production of posterity for the future. Such a futurology proves the closeness of the cybernetic world. The film reveals how the Matrix, as a computer system, simulates a kind of civil society at the end of the 20th century and not some ideal utopian society. Smith, the agent, discloses the reasons for the simulation of the social system as such:

> Agent Smith: *Did you know that the first Matrix was designed to be a perfect human world where none suffered where everyone would be happy. It was a disaster. No one would accept the program. Entire crops were lost. Some believe that we lacked the programming language to describe your perfect world. But I believe that as a species human beings define their reality through misery and suffering. So the perfect world was a dream that your primitive cerebrum kept trying to wake up from. Which is why the Matrix was redesigned to this.*

According to Heidegger, the cyber and futurist project of the world are based on the fact that man is a social being, a member of society that is primarily industrial in its character. (1983a: 18). Heidegger, upon saying this, does not refer to a digital form of civil society. Accordingly, he considers civil society the most convenient form for the cybernetic project of the world. One should say, however, that the presented simulation of the civil society in the Matrix is not a coincidental one. Civil society as a form of human existence is suited to the technological control and the automatization of all the information. The film shows that such a society is more convenient than a utopian one for such a program language.

Heidegger's emphasis on man as a disruptive factor secured the position in the Matrix since it shows man as such in the character of the chief protagonist. Thomas Anderson or Neo is qualified as *The One*. The character is to be found both in programmer and hacker who is confronted by the question: "What is Matrix?" His choice of becoming a hacker is not accidental. Computerized world is an integrated group of programs. One who can reveal is, above all, the one who can make and unlock programs. Owing to his knowledge of program languages, he masters the technological revealing. However, he possesses another, more original ability of revealing. A hacker, challenged by the very act of revealing, asserts his knowledge as the revealing of the protected parts of a computer program. Neo grapples with the question of "What Matrix is?" but does not consider the whole Being of man as a computing system – a digital Being. His hacking activity pauses before the question since the answer is not given in the field of technology. Heidegger claims that: "Cybernetics transforms the language into the information exchange." (2007: 72). The language of technology is the field where program contents are opened but it does not refer to the question about the world of technology or Matrix. The response to such a question is found owing to the assistance of friend and mentor Morpheus, who compensates the program language of information exchange (technological discourse) with the language of the experience of Being. "Language is not a tool at man's disposal, but that primal event which disposes of the highest possibility of man's being" (1981: 38). „[...] language brings being as being for the first time into the open" (1977: 61). In other words, without language beings/entities cannot be shown in the truth of Being. Heidegger, at the same time, refers to the historically-formed character of language: "In such saying, the concepts of its essence – its belonging to world-history, in other words – are formed, in advance, for historical people." (1977: 62).

Morpheus in the best manner of a mentor gradually introduces the world of the Matrix to Neo hoping that the latter will experience a true liberation. Apart from such a liberation Neo is expected to save the world. At their first meeting, he draws the attention to Neo's astonishment and foreboding about what Heidegger qualifies as the "fundamental attunement" (*Grundstimmung*) caused by the question "What is Matrix?". The following dialogue shows it:

> Morpheus: *Let me tell you why you're here. You know something. What you know, you can't explain. But you feel it. You felt it your entire life: Something's wrong*

with the world. You don't know what, but it's there. [...] Do you know what I'm talking about?
Neo: *The Matrix?*

Morpheus explains to Neo that the Matrix is everywhere and in the Being as a whole. He offers Neo to choose between having a red or blue pill, the choice symbolizing either the starting of the process of liberation or to remain enslaved within the Matrix. Consequently the process of liberation starts. Morpheus clarifies the nature of the Matrix taking into account the simulative program called Construct. The structure of the program shows that the Matrix is a computer system created through the program language that encompasses being as a whole (clothes, weapons, equipment…) While being within Construct, he reconstructs the destining of Being as the destining of doomed mankind. Morpheus speaks of war between human beings and machines (artificial intelligence):

> Morpheus: *But what we know for certain is that in the early 21st century all of mankind was united in celebration. We marveled at our own magnificence as we gave birth to AI.*
> Neo: *AI. You mean artificial intelligence.*
> Morpheus: *A singular consciousness that spawned an entire race of machines. We don't know who struck first, us or them. But we know that it was us that scorched the sky. They were dependent on solar power and it was believed that they would be unable to survive without an energy source as abundant as the sun. Throughout human history, we have been dependent on machines to survive. Fate, it seems, is not without a sense of irony. The human body generates more bioelectricity than a 120-volt battery. And over 25,000 BTUs of body heat. Combined with a form of fusion the machines had found all the energy they would ever need.*

Man, who invented machines with the purpose to use them as tools, is finally subjected and controlled by them. The attitude is confirmed by Heidegger: "What is this human power which the machine makes subservient to itself? It is nothing other than the empowerment of machine-being to the essential form of arrangement of beings." (1997a: 178). The human power over "technology" is namely only an apparent one, since it is precisely through this "power" that the actual power of the "technology", which has been reinterpreted and transformed in machine being, is placed above man (Kopriwitza 2015: 42). Heidegger does not observe the conflict as a personal one, between two opponents, but as a historical process and destining. During centuries mankind was engaged in a ferocious fight for the control of nature and natural resources. Such a conquest carried out by the human race culminated in a kind of nuclear war with machines. In the book entitled *The Principle of Reason* (*Der Satz vom Grund*) Heidegger qualifies the technological background of this historical process as an atomic age: "The human being determines the epoch of his historical-spiritual existence (*Dasein*) by the rapacity for, and availability of, a natural energy. Human existence - molded by the atom. Today this word (atom) names something which, perhaps for the time being, is accessible to a limited number of 'thinkers' only. Nevertheless, the

characterization of an epoch as the atomic age probably touches upon what is. For the remainder – whatever else there is and what we call culture: theater art, film and radio, as well as literature and philosophy, and even faith and religion – everywhere all of these hobbles around behind what the configuration of atomic era accords to our age." (Heidegger 1997: 45). The Matrix represents the finalization of the atomic age. It came to existence owing to man's continual need to rule nature which was followed by the creation of culture (theater, art, film, religion, literature …) Artificial intelligence is the culmination of such a need. The consequence is the devastation of nature as is shown in *Morpheus* statement:

> Morpheus: *Welcome to the desert of the real. We have only bits and pieces of information.*

The historical consequence of the aforementioned devastation, according to Morpheus, is the materialization of the Matrix as a system of control that enslaved man. One must say that man did not get enslaved by artificial intelligence. Still less was he brought in such a position by the use of atomic bomb or the atomic warfare in general. The artificial intelligence and the atom bomb are just a consequence of man's unconditional striving (*Wollen*) in the sense of deliberate overall self-assertion. (*vorsätzlichen Sichdurchsetzen in allem*) (1977: 294). Man's ambition to control nature and the existing world is leading him, which is in Morpheus's words the irony of destining, into the position of a slave, or right into Matrix. If we follow Heidegger's meditations upon the technology one can say that the main reason for the formation of such a historical alternative is *thinking* which is a constituent of destining and which is based on the challenging revealing of all that exists. "What threatens man in essence is the opinion that technological production (*Herstellen*) would bring the world into order, when it is exactly this ordering that flattens each *ordo*, that is, each rank, into the uniformity of production and so destroys in advance the realm that is the potential source from which rank and appreciation originate out of being" (Heidegger 1977: 295). The totality of striving does not lead to the liberation of man from nature, but to the creation of a totalizing structure of all that exists denying the origin of its essence or destining. Accordingly, "technology itself (Matrix as the totalizing structure of the existing world S. R.) precludes any experience of its essence." (1977: 295). The film characters already know that and the knowledge is confirmed by what Trinity tells Neo:

> Trinity: *[That] the Matrix cannot tell you who you are.*

Man is threatened since he is deprived of the original revealing of his essence. From the historical perspective such destining was being prepared for a very long time during the expansion of technology that became the ruling force. Man, naturally, succumbs to the demands of technology, but he possesses the ability to liberate himself. While watching the film one can see that friends help Neo to make a step towards freedom but, after all, he has to do it himself. The freedom of will or the causality of striving is not the chief issue as is man's orientation towards the path of revealing. The process of liberation is

suited to Heidegger's attitude towards freedom which is: "the area of destining that always preconditions the revealing." (2000: 26).

The basic principle of such a revealing is reflected in the maxim *Know Thyself*. The principle of revealing is most frequently comprehended as a Socratic one. Its Delphic origin is in a specific manner evoked in the film where it appears above the kitchen door of the prophetess. *Know Thyself* as the principle neither refers to the repetition of the Socratic ideal of self-knowledge nor its derivation in the form of moral action or Delphic inspiration. It refers to man's achievement of self-knowledge through the apartness (*Abgeschiedenheit*). Heidegger writes about Trakl's description of the end of the West as the end of Evening Land (*Abendland*): Evening changes its own image and its own sense. This change conceals a departure from the traditional order of days and seasons." (1985: 48). Everything that Trakl's poetry indicates, according to Heidegger, is its remaining orientation to stranger/traveler. He is a "departed one". (*Abgeschiedener*). The poem about the "departed one" thematically encompasses all of Trakl's poems. Clearly analogous to stranger/traveler, Neo can be taken as a "departed one." He separates himself from the rest of mankind and in the film he identifies himself as *The One*. By the act of separation he adopts the destining of revealing. *The One* originally reveals his separation from the epoch marked by the rule of the information system but this does not enable him to go out and leave it. He must reveal its definite potentials and limits. The chief protagonist's actions should be understood as the revealing of his own essence.

In the essay *The Question Concerning Technology*, Heidegger qualifies the revealing as: "„[...] the destining which, ever suddenly and inexplicably to all thinking, apportions itself into the revealing that brings forth and that also challenges (*hevorbringende und herausfordende Entbergen*), and which allots itself to man." (2000: 31). Besides, Heidegger points out that although the revealing can be performed in two unequal ways: "The challenging revealing has its origin as a destining in bringing-forth. But at the same time Enframing (*Gestell*), in a way characteristic of a destining, blocks *poiesis*" (2000: 31). Having in mind that the challenging revealing exposes the reality as status, meaning that it always moves within the structure of the secrecy of Being, then the bringing-forth revealing like *poiesis* is extracting of unconcealment out of concealment. The chief protagonist's revealing starts from his digital selfhood that is technologically revealed. Then he is extracted out of the structure of challenging revealing that has the form of ordering of one program towards the other in the program system of Matrix. Neo does not yield to such an ordering and tries to overcome his digital selfhood. On his return to the Matrix, he positions himself towards his selfhood in the manner of bringing-forth revealing, starting from unconcealment or clearing. What he reveals is not only the fact that his essence is digital and that Being cannot be reduced to the information system, but the existential modification of the consequential revealing. The peak of the bringing-forth revealing happens during the event of Neo's resurrection at the end of the film. The point is not to show the

possibility that the event of resurrection could be explained technologically and that man is but flesh and blood, but to have in mind that, as Hölderlin says: "Poetically dwells man upon this earth." At the moment when he dies in Matrix he can retain the liberty for the original revealing that has the character of *poiesis*. The bullets fired from the agent Smith's gun that killed Neo are nothing but programs based on the challenging revealing (programming). The challenging revealing has its basis in bringing-forth revealing. Heidegger states that: "Above all, Enframing conceals that revealing which, in the sense of *poiesis*, lets what presences come forth into appearance." (2000: 28). In the event of resurrection the return from the digital to domicile essence of man occurs, the return to his adobe, to the original revealing – the return to *poiesis* of *physis*. This is the way the man resists the forgetfulness of Being and homelessness and establishes his history upon the bringing-forth revealing .

The *eschaton* of Being is neither in the Matrix nor does it exist without it. This is not the end of history but it is a new foundation of history on the truth of Being. Such a creation of history does not eliminate Matrix but counts on it as a part of further destining. In other words, man knows that in the new epoch one should count not only on man but on machines (artificial intelligence) as well. In this respect, Neo's call from a telephone booth at the end of the represents the epochal invitation to either machines or the mankind to accept the transformed destining of revealing and the possibility of salvation:

> Neo: *I know you're out there. I can feel you now. I know that you're afraid. You're afraid of us. You're afraid of change. I don't know the future. I didn't come here to tell you how this is going to end. I came here to tell you how it's going to begin. I'll hang up this phone. And then I'll show these people what you don't want them to see. I'm going to show them a world without you. A world without rules and controls, without borders or boundaries. A world where anything is possible. Where we go from there is a choice I leave to you.*

One could say that Heidegger's attitude that the Greek temple gives to things their look and to men their outlook on themselves (1977: 29) goes for *The Matrix* too. Neo knows that his behavior cannot be comprehended by artificial intelligence (machines) and that they are frightened of the change that happened. However, his point is not to tell them about the world's end but to make a fresh start. The new start will seemingly show the world without machines (artificial intelligence) to people. But this is not the case. He should demonstrate to them the world functioning without rules, control, boundaries and limitations, the world with inexhaustible possibilities. In other words, he is supposed to show them that the world without the Matrix is revealed as a form of destining that should be transformed. It does not mean the elimination of the machines that secured the historical position in the destining of Being but the overcoming of technological thinking and behavior.

The Matrix is neither prophetic nor is it strongly against the future, but, quite the contrary, it establishes the beginning of revealing. The beginning is never commonplace, destructive, obstructing, or annihilating. It enframes the truth of Being as the unconcealed concealing. It lays the foundation of the

destining. Neo, accordingly, concludes that the choice to accept such a destining is not only upon the men but upon the machines, as well. The Matrix announces the necessity to accept such a destining but he does not specify what it will happen. In Kubrick's *Odyssey 2001* the destining is not accepted. Man, at the top of his power, struggles with artificial intelligence. In *Blade Runner,* the man, a chief protagonist, realizes that artificial intelligence is something one needs and should keep living with. In the *Matrix* he chooses: his essence will further on be determined through co-Being with intelligence. Co-Being (co- existence) of man and artificial intelligence is shaped by Neo's emphasis on the international recognition which will serve as the basis for the development of the post human world.

The Matrix – *Film as a Salvation Domain*

Our previously expressed attitudes indicate the possibility of the dialogue between Heidegger's opinion and the artistic reflection that characterizes *The Matrix*. In concrete actions the film visually and verbally demonstrates what Heidegger generally and ideologically opines about the technology as a finalized destining of revealing. The parallelism of the opinions and the art (film) increases the profundity of the experience of Being.

By qualifying the epoch of technological essence of Being as rather dangerous and by seeking the possibility of saving power, Heidegger, at the end of *The Question Concerning Technology* draws the attention to the dilemma by saying: "Whether art may be granted the highest possibility of its essence in the midst of the extreme danger, no one can tell" (2000: 36). He attempts, in the same text, that art is such a domain where technological is at the same time poetic: "Because the essence of technology is nothing technological, essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other, fundamentally different from it. Such a realm is art." (2000: 36). In his note entitled *Technology and Art – Enframing*, Heidegger provides the same answer formulated as a question with reference: "To which extent the question of the essence of technology represents the question of the essence of art?" (1989: XIII). In his opinion the interrelation of the aforementioned questions eliminates the differences between art and technology, but, at the same time, indicates that it is not possible to contemplate one without contemplating the other. Heidegger does not specify the art in question but considers the art as the domain of saving power in spite of the fact that it yields to the technological ordering. However, he claims that art can only be judged by art and not by some external factors such as the reflection of aesthetics or of the theory of art (1989: XIII).

The Matrix is characterized by the artistic reasoning open to the constellation of aspects that Heidegger ponders. It delineates the thematic proximity with Heidegger's meditations on technology. On the one hand the film is subordinated to the technological essence of the revealing: it has its technological aspects and it is conditioned by market exploitation. On the other hand, the film contains such a revealing which denies his technological essence and

conforms to his potential for the original revealing. At the same time it refers to the creation of the possibilities for the release of film's potential for the productive revealing and for its position of the kind of art currently performing its historical and didactic role. In such a way film establishes itself as historically relevant and influential art. The film in question asserts its outstanding poetic potential or "there-being character (*Daseinscharacter*) , […] it is the abode of the decision (*Entscheidungstätte*) specific for its rare uniqueness. […] The artifact is not a sensual and picturesque, objective ordering of entity but the clearing of Being as such, placement of Being, containing the premise of the different essence of man" (1997a: 37).

Heidegger's meditation on art is primarily ethical in its character which means that it shows the way existence should be oriented in the epoch of the growing dominance of technology. The ethical aim is not posed in order to set certain rules in moral orientation: "More essential than instituting rules is that human being find the way to their abode in the truth of being." (1976: 361). The search for an abode in the truth of Being is performed through the dialogue with poetry (art). Separating such an opinion from the science that strives to find causal explanations and to an overall objectification, Heidegger concludes: "Contrary to this, it is only the reflection that brings us onto the way towards our abode." (2000: 64). In his *Letter on Humanism,* Heidegger pays special attention to Heraclitus's fragment 119 »*ethos anthropo daimon*« in order to explain the notion of *ethos*. He thinks that the existing translation of the fragment that "character of man is his demon" is inadequately modernized and inappropriate having in mind original Greek language experience. In Heidegger's translation *ethos* means abode, place of residence. The word denotes the area in which man resides "the open region of his abode allows what pertains to the essence of human being and what in thus arriving resides in nearness to him, to appear. The abode of human being contains and preserves the advent of what belongs to the human being in his essence." (1976: 354).

One of the basic opinions expressed in *The Matrix* starts from the fact that, for man and his essence, the most important is to find a way to an abode (*ethos*) that preserves the upsurge of what man in his essence truly belongs to. In this respect the film communicates with Heidegger's speculations on art and Being. At the end one reaches the conclusion that both work of art and philosophy are looking for the *ethos* of man's essence. Heidegger, in his *Letter on Humanism,* locates such an abode in art: "The tragedies of Sophocles – provided that such a comparison is legitimate – preserve the *ethos,* in their sayings more profoundly than Aristotle's lectures of ethics." (1976: 354). If Heidegger's attitude about the relationship of art and philosophy is conscientiously understood then, one could say, not without irony, that brothers/sisters Wachowski's film - *Matrix* expresses the *ethos* of man, at the close of the new century, more profoundly than Heidegger's lectures on technology.

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Саша Ж. Радовановић

ХАЈДЕГЕР И МАТРИКС

Резиме

У раду се разматра филм *Матрикс* у светлу Хајдегеровог схватања технике и уметности. Такав однос филма (уметности) и филозофије се поставља као однос суседства. *Матрикс* на конкретан начин путем слике, речи и симбола демонстрира тематску сродност са ставовима изложеним у тексту *Питање о техници*. Овај филм као технички производ истовремено је и нешто поетичко. Он садржи могућност изворног разоткривања техничке стварности иартикулише спасоносну функцију уметности у доба технике.

Кључне речи: Хајдегер, техника, матрикс, постав, безавичајност, спасоносно