

Upon the System and Human Comprehension in "The Matrix Trilogy": Trilogy of Knowledge, Change and Reality

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Abstract

"The Matrix Trilogy", which was scripted and directed by Lana Wachowski and Lilly Wachowski, is one of the most important science fiction films. "The problem of reality", which has been present, in various forms, ever since Plato's "allegory of the cave", is once again being evaluated in "The Matrix Trilogy" through the medium of cinema. Moreover, there are various opinions regarding exactly what the main natures of human are in "The Matrix Trilogy". Furthermore, "The Matrix Trilogy" provides a striking view on the relationship between the "basic natures of human" and the "system" in which humans live. The system explored, and the human insights examined in "The Matrix Trilogy" have a distinctly philosophical feel. As such, this article analyses "The Matrix Trilogy", viewing it as a work of art which presents philosophical problems. Therefore, the dialogues in "The Matrix Trilogy" and the context of the dialogues shall be taken as the basic reference resource for the analysis. This article studies the nature of the understanding of system and human in the "The Matrix Trilogy", with particular emphasis on analysing the content of dialogues. The article concludes that the basic human characteristics which distinguish "Neo" from other living beings in "The Matrix Trilogy" are "the ability to know" and "the will of change."

Keywords: *The Matrix Trilogy, science fiction films, the will of change, the ability to know, the problem of reality, knowledge, system.*

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“The Matrix Trilogy”deki Sistem ve İnsan Kavrayışına Dair: Bilgi, Değişim ve Gerçeklik Üçlemesi

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Özet

Senaristliğini ve yönetmenliğini Lana Wachowski ve Lilly Wachowski'nin gerçekleştirdikleri “The Matrix Trilogy”, bilim kurgu sinemasının en önemli eserlerinden biridir. “The Matrix Trilogy”de, Plato'nun “mağara metaforu”ndan beri çeşitli şekillerde ele alınan “gerçeklik problemi”, sinema teknolojisinin sağladığı olanaklarla yeniden değerlendirilir. Ayrıca, “The Matrix Trilogy”de insanın asli niteliklerinin neler olduklarına dair kavrayışlar da mevcuttur. Bunun yanı sıra, “The Matrix Trilogy”, insanın içinde yaşamını sürdürdüğü “sistem” ile “insanın temel nitelikleri” arasında mevcut olan ilişkiye dair dikkat çekici bir kavrayış sunar “The Matrix Trilogy”deki sistem ve insan kavrayışları felsefi niteliklidir. Bu nedenle, makale, “The Matrix Trilogy”yi, felsefi problemler ortaya koyan bir “sanat eser”i olarak kavrayarak, analiz eder. Bunun için, analizde “The Matrix Trilogy”deki diyaloglar ve diyalogların gerçekleştiği kontekst temel referans kaynağı olarak kullanılır. Makale, diyalogların içerik analizlerini gerçekleştirerek, “The Matrix Trilogy”deki sistem ve insan kavrayışlarının neler olduğu inceler. Bu makale, “The Matrix Trilogy”de “insan”ı diğer canlılardan ayırt eden temel niteliklerinin “bilme becerisi” ve “değişim arzusu” olduğu sonucuna ulaşır.

Anahtar Kelimeler: The Matrix Trilogy, bilim kurgu filmleri, değişim arzusu, bilme becerisi, gerçeklik problemi, bilgi, sistem.

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Introduction

Recent research and analyses regarding “*works of art*” provide important data regarding the social structure, culture and political developments of the time. There is a great deal of variation when it comes to the conditions and factors which lead to the creation of a work of art. As such, a work of art gives us information not only about the feature of social structure, but also about the culture, economy and political structure of the time. In this sense, one particularly striking development is that interest in “*science fiction films*” increased in the second half of the 20th century. Indeed, it is clear that, over recent years, social scientists have begun to show more of an interest in, and conduct more research on science fiction works. The data derived from the analysis of science fiction films are very important when it comes to understanding the main features of the new society; indeed, this understanding is led by “*radicalised modernity*” and the impact of “*radicalised modernity*” on the work of art.¹

In recent years, Fisch (2000) and Hunter (2001) have conducted various analyses, with a particular focus on the relationship between science fiction films and current political developments.² Nonetheless, Abbott (2006) has focused on the structure of explanation in science fiction films. In a similar vein, Telotte (1999) analysed how developments in film production technology have impacted on explanation.³ Moreover, Kuhn (1990) and Booker (2006) conducted studies to analyse the relationship between science fiction films and culture. Indeed, it is clear that science fiction films can be analysed from various perspectives. This is because science fiction is related to various sides of the new life, led by “*radicalised modernity*”. Furthermore, the increase in individuals’ interest in science fiction films can be assessed as a natural consequence of the fact that modern communities have built a future-focused “*life-world*”. Indeed, the fact that modernity has made “*change*” an indispensable part of life has led to a dominant comprehension that the future will be completely different from the time of being. This has, in turn, led to a culture where it is common for individuals to constantly make “*predictions*”. By this means, science fiction films function as sources of inspiration for individuals who wish to make predictions in “*radicalised modernity*” conditions.

Grewell (2001: 26) emphasised that elements such as science, technology, human and change have made “*fiction*” “*science fiction*”. Individuals’ interest in these elements has

¹ Proposing to use the concept of “*radicalised modernity*” instead of “*post-modernity*”, Giddens (1991: 149-150) asserted that we move forward to another era in which results of modernity have become more radicalised and universalised than before. In this sense, Giddens defined post-modernism as an era where certain characteristics of modernity become more decisive.

² Grady (2003: 44), focused on the political content of science-fiction films, and also drew attention to the fact that “*dystopian science-fiction parable*” works resembling “*Total Recall*” (1990) and “*Robocop*” (1987) contain conservative messages.

³ Cheyne’s (2008: 398) study, in which he examined “*science-fictional created languages*”, showed that research on science-fiction films has, to a certain extent, been detailed.

increased substantially. In the second half of the 20th century, developments in space technology, as well as rapid developments in computer technology and cinema technology, have meant that science fiction now has a greater impact and is more highly rated.⁴ Interest in science fiction cinema intensified markedly following films such as *“Destination Moon”* (1950), *“Rocketship X-M”* (1950), *“The Man in The White Suit”* (1951), *“Unknown World”* (1951), *“Red Planet Mars”* (1952), *“April 1. 2000”* (1952) and *“Alraune”* (1952); indeed, all of these films were created in the early 1950s. Therefore, in the late 1950s, annual science fiction production in the cinema sector increased considerably. In the late 1970s, various science fiction films series were produced following the successes of *“Star Wars”* (1977) and *“Star Trek: The Motion Picture”* (1979). Thus, science fiction films provide moviegoers with many *“dystopian worlds”* which make it possible for them to make *“predictions”* about future.⁵ In more recent years, the success achieved by the *“Alien Film Series”* (1979; 1986; 1992; 1997) and the *“Terminator Film Series”* (1984; 1991; 2003; 2009; 2015) is an important indication that science fiction films have become an integral part of radicalised modern culture.

Although claims on that we entered a postmodern age in the last quarter of the 20th century have gained wide currency, Giddens (1991) insistently asserts that principal characteristics of modernity are the determinant directors on society and culture. In such a way supporting this claim of Giddens, it is an interesting fact that, after having reunited with readers first with novels, the science fiction rapidly developed with the modernity has also deeply influenced the movies. That both the modernity and all modern ideologies have focused on the future has caused that modern culture products have also taken how the future would be shaped as a principal theme. Similarly, *“The Matrix Trilogy”*, by approaching the risks and dangers hosted by the future as the main theme, maintains the future focused characteristic of the modern culture. Modernity has numerous characteristics, sometimes conflicting with each other. The problem of how the future will be or should be is one of the important characteristics forming the modernity. Indeed, the principal characteristic of the modern politics, culture and economy is that they are focused on *“tomorrow”*. In this sense, Giddens's concept of *“radicalised modernity”*, expressing a situation in which some characteristics of the modernity have become determinant, refers also to the conditions in which the future problem is the determinant. In this sense, in this study, *“The Matrix Trilogy”* is considered to be an art emerging in the *“radicalised modernity”* conditions in which the future problem of the modernity has become the principal determinant.

There are striking links between science fiction works and radicalised modernisation processes. Data derived from analyses of science fiction films provide considerable information about *“radicalised modernity”*. It has become possible to transfer the most qualitative *“dystopian worlds”* in science fiction novels into cinema; this is thanks to the fact

⁴ In this sense, Landon's (1992) work, which involved reviewing the aesthetics of uncertainty, pointed out that true science-fiction is inside a computer chip; indeed, he argued that new technologies are the main factor which distinguishes science-fiction cinema from science-fiction literature.

⁵ In this sense, the *“Back to the Future Film Series”* (1985; 1989; 1990) has attracted a great deal of attention as a science-fiction-comedy based on predictions regarding how the future would be.

that cinema technology has developed considerably.⁶ In today's modern world, science fiction works have rapidly become widespread. As such, analyses of science fiction novels and films are very functional when it comes to identifying the structural features of "*radicalised modernity*". In this sense, the analysis of "*The Matrix Trilogy*" (1999; 2003a; 2003b)⁷ is important in terms of understanding "*radicalised modernity*", not only because of philosophical problems, but also because of the "*infrastructure*" of its expression and story. Indeed, this is because "*The Matrix Trilogy*" not only perfectly represents the structural qualities of science fiction, but also provides a comprehensive discourse and narrative about "what is the problem of reality" and "what is the structural nature of human". As such, the present article aims to analyse the insights of (1) "*the philosophical problems*", (2) the "*structural qualities of human*" and (3) the "*system*" in the dialogues in "*The Matrix Trilogy*". This article also aims to obtain a qualified comprehension concerning the content of the dialogues of "*The Matrix Trilogy*"; this achieved by implementing the content analysis method.⁸ Finally, this article aims to explore the cultural and social "*infrastructure*" created by "*The Matrix Trilogy*", and to construct a qualified insight of the essential qualities of "*radicalised modernity*".

Nowadays, the "*corpus analysis method*" has widely come into use for quantitative analysis of media messages. On the other hand, the "*qualitative content analysis*" is frequently used in social sciences. Researchers using the "*qualitative content analysis*" are explicitly aware of that texts should be linked to discourses (Krippendorff, 2004, 64). Therefore, from this point of view that quantitative method is insufficient, Holsti (1969, 11) asserts that "quantitative and qualitative methods" should be used together. The "*qualitative content analysis*" is, therefore, the most useful method to be used in analysing the works of art such as "*The Matrix Trilogy*" containing various philosophical problems and arguments. This situation roots in that in media messages exist symbols, words and themes whose influences are strong though they are few in number. In this framework, in this paper, determining the major philosophical problems mentioned in the dialogues in "*The Matrix Trilogy*", "*insights*" taking part in the trilogy about these problems are analysed.

1. "The Problem of Reality" in Art and Philosophy and the Matrix Trilogy

The work of Bergson ([1889]1960) named "*Time and Free Will*" is the main work influenced the philosophical arguments on reality throughout the 20th century. In his work, Bergson essentially claims that "time" does not have an existence independent of human. Arguing that the reality of the time is not an entity independent of human, rather the "time" is constructed by the human perception ability, has deeply influenced both social sciences and

⁶ The last "decade" has witnessed a rapid increase in the number of "*dystopian films*" being produced. Films such as "*2081*" (2009), "*Atlas Shrugged: Part I*" (2011), "*Babylon A.D.*" (2008), "*Daybreakers*" (2010) and "*Elysium*" (2013) have been very successful in portraying the "*dystopian worlds*" they designed.

⁷ It is highly functional to take three films as a single film in order to analyse "*The Matrix Trilogy*" in the most qualified manner.

⁸ This article benefited from the method used by Balot (2006) while analysing "*classical Greek texts*" to develop a comprehensive understanding of "*Greek political thought*".

philosophical arguments. In addition, by asserting that the factors considered to be external for human existence are shaped by the creative effects of the human action, since the causation argument of Hume, the most comprehensive challenge against modern social sciences takes place. This challenge of Bergson has also influenced the modern culture and art. A concept on that the human does not exist in a reality existing independent of himself, but exists in an "artificial" universe designed by himself has been the source of inspiration for science fiction films. Likewise, in his another work titled "*Creative Evolution*", Bergson's ([1907] 1944, 287) claim that human consciousness allows human to become free by making inventions by providing human with the power of choice provides a strong philosophical infrastructure for the development of the science fiction whose main characteristic is to design different worlds.

A human cannot really sustain his/her existence "*as human being*" without developing a qualified consciousness of "*time*" and "*space*". The endless involvement of human beings in geography and astronomy throughout history is a spontaneous consequence of an effort to develop a consciousness of time and space. The fact that human beings are continuously trying to develop knowledge and awareness to develop maps and calendars stems from the fact that they try to reach a qualified perception of their position in time and space. Indeed, this is because humans, unlike other living things, have knowledge and consciousness that their life will end. For this reason, human beings have a desire to learn their spatial and temporal positions. Harboursing an intense curiosity about the future, human wants to acquire knowledge of the past and understand the flow of time and the transformation of space, using "*the ability to know*". In this regard, man tries to organise his existence in time and space as the only being who knows that death is inevitable. It is impossible for a human to be absolutely certain of observation, experiment and experience as well as the knowledge and perceptions that he/she has obtained about time and space. Indeed, humans, who have knowledge of the history of thought, are aware that most of the information previously thought to be absolute has been proven wrong in time. For this reason, man doubts the authenticity of the "*belief*", and makes an effort to discover true knowledge. This "*knowledge*" and "*belief*" are often caused by relocation. As such, humans' research into and curiosity about the reality of time and space are endless.

The continued examination of what a human being really is and what will happen in the end does not result from being a being that sustains human existence socially and politically. Indeed, the person observing time and space continues to examine both, influenced by the traditions, prejudices, beliefs and knowledge of the community they belong to. As such, people's observation of and research into time and space are influenced by illusions that are caused by their sociality. Human beings have very different knowledge and comprehensions about time and space based on the fact that they live in different communities, the same way that animals sense the external world because they have different "*vision systems*".⁹ From time to time, it may be that a piece of this knowledge and comprehension has the opportunity to

⁹ In this sense, the "*mutual knowledge*" which humans have gathered during the process of socialisation can be understood as a kind of vision system.

become dominant and dominate the others. However, none of this knowledge and comprehension can continue its dominance over others on a permanent basis.

Rea (2010: 272) stressed that Plato's "*The Republic*" ([308 BC.] 2003) is fairly influential on modern science fiction works, as seen in the case of Dick's novel "*Do Androids Dream of Electric Sheep?*" (1968); indeed, Plato is the philosopher who questions the "reality problem" in the most qualified way. Throughout history of science and philosophy, the philosophers who handled the "reality problem" paid attention to "*Allegory of the Cave*" (514a-520a) in "*The Republic*". With an uncommon brilliance and comprehension, Plato drew attention to the fact that most of our knowledge about things and external factors may be "illusions" resulting from the conditions in which we live. According to the comprehension asserted by Plato in the "*Allegory of the Cave*", human cannot have knowledge about what the truth and reality actually are before he gets rid of the illusion led by the conditions and community by which he is captivated. On the one hand, Volume VII of "*The Republic*", which has a very effective and persuasive explanation, increased philosophers' suspicion about what the truth and reality are, while on the other hand it caused them to focus more on their studies. By this means, "*the problem of reality*" became one of the main problems of philosophy. Moreover, modern times have also seen "*the problem of reality*" become one of the main problems in novels and cinema. Indeed, reality has been questioned by science fiction, whether this be in the form of novels or cinematic productions.

Godwin's work "*The Man in the Moone*" (1638) can be accepted as the first modern science fiction work. This work, which was written in the early 17th century when the modernisation process started to gather pace, led to many science fiction novels. Following this, the popularity of science fiction novels increased substantially, with a fitting example being Bergerac's "*Other Worlds; the Comical History of the States and Empires of the Moon and the Sun*" ([1657] 1965). Science fiction productions were ranked among the main works of pop-culture after the publication of Swift's "*Gulliver's Travels*" ([1726] 1992). In the late 19th century, Griffith's "*The Angel of the Revolution: A Tale of the Coming Terror*" (1893), which is still popular today, not only gave rise to many other novels, but also encouraged science fiction films to focus on the impacts of technological developments on "*warfare*".¹⁰ Science fiction novels such as "*The Chase of the Golden Meteor*" ([1901] 1998), "*The Food of the Gods and How It Came to Earth*" (1904) and "*In the Days of the Comet*" (1906) were all published in the early 20th century, and inspired many science fiction works which subsequently influenced modern culture from the 1950s onwards.¹¹ Indeed, it is clear to see that interest in science fiction works increased during the modernisation period.

The outstanding themes in science fictions are striking. As is seen in Verne's novel "*Twenty Thousand Leagues Under the Sea*" ([1870] 1995), and the film "*20,000 Leagues Under the*

¹⁰ Science-fiction cinema often makes use of science-fiction novels. As seen in the command of "*Follow the White rabbit*" (1999) which is also conveyed by "Morpheus" to "Neo" in "*The Matrix Trilogy*", there exist many references to the work of Carroll (1865) entitled "*Alice's Adventures in Wonderland*".

¹¹ Modern mythology characters similar to Doctor Mabuse in the "*Dr. Mabuse, the Gambler*" (1922) film, have had a significant influence on popular culture (Kalat, 2005).

Sea" (1907; 1916; 1954; 1997a; 1997b) which was inspired by this novel, the possible terror and destruction which could result from technology are the main issues addressed by science fiction works. The possible catastrophes which could stem from technological developments are among the outstanding issues feared by humans, who feel less safe in the face of rapidly developing technology. The main subject of science fiction works is the "anxiety" that technological developments, which are made possible by the acts of humans, will get out of control and pose a danger to the existence of humans. However, these films also reflect people's anxiety about nuclear weapons. Moreover, as seen in the case of the "Planet of the Apes Film Series" (1968; 1970; 1971; 1972; 1973), science fiction films address the possibility that the world will grow into a place where human beings can no longer maintain their lives because various factors are also inspired by similar "anxieties".

Telotte (2003: 220) asserted that, in the case of "The Mummy" (1932), the work which is shaped by the effects of elements such as science, archaeology, horror and the age of machine, is completely modern. It means that these elements constitute the main features of modern science fiction works. Indeed, "the anxiety for live will not continue in future" and "the possibility of distinction of human kind" have become factors which orient modern culture with science fiction films. As seen in the "Terminator Film Series" (1984; 1991; 2003; 2009; 2015), the notion that human acts which lead to rapid technological developments may pave the way for mankind's self destruction is often handled in films. Moreover, the possibility that an alien could destroy human kind is also handled in science fiction films such as the "Alien Film Series" (1979; 1986; 1992; 1997). In both cases, "the wonder about how the future will be", particularly given the fact that human kind is mortal, is the main factor. Aware that not only "space" but also "subjects" and "all other factors that affect the life" change consistently, humans have "anxiety" and "fear" which stem from "ambivalence" of the future; indeed, this is the main source of motivation for science fiction films.

"The Matrix Trilogy" (1999, 2003a; 2003b) handles the main themes of science fiction cinema together. In this sense, "The Matrix Trilogy" is one of the most important science fiction films, and must be examined in order to obtain a qualified understanding of those science fiction works which have been extremely influential in the shaping cultures, symbols and perceptions since the end of the 19th century. Over the course of the last one and half centuries, which have seen science fiction works - both novel and cinema - become determinants of culture, humans have also witnessed the most important breakthroughs in history in terms of reconstructing the world, humankind itself, and the social structure. Moreover, during this period, humanity has often experienced feelings of happiness, anxiety and insecurity resulting from constant change; however, at the same time, humankind has been developing an ability to change the external world significantly. For this reason, science fiction has become widespread, with human beings starting to produce works of art that develop predictions about the possible ways in which their breakthroughs could change the external world and allow them to establish their own security and prosperity.

In addition to happiness and welfare, "anxiety" and "fears" caused by change have also had a significant effect on the world of thought in the last one and half centuries. This effect often arises when science fiction cinema handles "possible destruction and destruction caused by

technological development". Moreover, the rapid spread of "environmentalist movements and thoughts" during this period also originates from anxieties and fears caused by the effects of change. A consequence of human actions, *"The Matrix"* explores the possibility of destruction on a huge scale, with human beings becoming nothing but an ordinary "battery". In this sense, Whissel (2006: 32) argued that *"The Matrix"* (1999) is based on the thought that history processes are associated with "ironic inversions" and "horrifying cycles". Indeed, in *"The Matrix Trilogy"*, in addition to demoting humans to a basic apparatus which supplies the "system", technological progress also causes *"The Matrix"*, a being which exists solely because of human actions, to turn into an alien. As a product of machine and software, *"The Matrix"* makes it impossible for humans to maintain their existence on Earth independent from themselves; they do this by rearranging the earth according to their own needs and by rebuilding the reality. During a thrilling dialogue "Morpheus" (Laurence Fishburne) explains this situation to "Neo" (Keanu Reeves), and relates it to "the problem of reality" (Text I).

I. "MORPHEUS: What is 'real'? How do you define 'real'? If you're talking about what you can feel, what you can smell, what you can taste and see, then real is simply electrical signals interpreted by your brain. This is the world that you know (Morpheus picks up a remote and turns the television set on. It shows the world Neo remembers). The world as it was at the end of the twentieth century. It exists now only as part of a neural-interactive simulation... that we call the matrix (He switches the television off and reclines in his chair). You've been living in a dream world, Neo. This is the world as it exists today (He switches the television on, and it shows a nightmarish, barren dystopia. The camera zooms all the way into the screen, then zooms back out again, and we see that Morpheus and Neo are now in the same dystopia). Welcome to the desert of the real" (The Matrix, 1999).

"The Matrix", as a system fictionalising the reality according to its own needs, attains the opportunity to use human as its energy source. Building power stations on which humans depend, *"The Matrix"* constructs a "dream world" by using software it has developed; indeed, this allows humans to maintain their existence. Besides this, encouraging a city called "Zion" to fight with itself ensures that *"The Matrix"* system constantly reloads. To routinely maintain this condition, "the reality" must be designed by *"The Matrix"* and presented to humans whose lives depend on power stations.

The main objective of *"The Matrix"* is to control. As is the case with all other powerful entities, *"The Matrix"* must also make humans believe in the "reality" it has fictionalised to control them. When all means of humans to acquire knowledge are taken under control by fictionalising a holistic consistent reality in itself, the given situation automatically starts to be considered as "inevitable", "good" and "ideal". Thus, *"The Matrix"* seizes "the reality" in such a way that it maintains it forever. *"The Matrix"* materialises this by rebuilding all spaces and times. In designing the reality, rebuilding the time is particularly important. Heidegger ([1927] 1996: 16) pointed out that "being" does not exist in time; on the contrary, it is the time itself, as "being itself" becomes "visible" in its "temporal" (zeitlich) character. Therefore, subjecting the existence of humans to a built time essentially means the annihilation of their existence, because human existence has a fundamentally temporal character. Rendering human existence dependent on a "centralised" and artificial time leads to its disappearance. The most important

social, cultural and political enterprise of modernity is to cause human existence to disappear by making everyone dependent on the “*Newtonian time concept*”.¹² In a very similar vein, “*The Matrix*” also controls humans by subjecting them to the artificial time it has designed and transforming their existence to that of a basic “*apparatus*”. As long as humans live in a time and space designed by “*The Matrix*”, they “*vassal*” and become “*captive*”.¹³ By this means, “*control*” is ensured by gaining the opportunity to fictionalise by building both space and time. Indeed, many humans live dependent on power stations without being conscious about the existence of “*The Matrix*”, whereas those living in “*Zion*” think that they are fighting to become free. In reality, however, the latter are slaves, and are unaware of the fact that they have been turned to an apparatus which enables the upgrading of “*The Matrix*”.

2. System in “*The Matrix Trilogy*”

The question of whether the universe (cosmos) “*consists of various pieces having separate/independent existences and sometimes competing with each other*”, or “*it corresponds to a system in which all pieces move in harmony*” and maintain their existence, is an extremely difficult one to answer. The universe can be conceived as an arena of conflict between “*good*” and “*bad*” which will eventually end with “*Armageddon*”. However, the universe can also be understood as a system in which opposite powers complete with each in a “*yin and yang*” dynamic. Change in either case is understood to result from interactions between opposing powers. However, the main problem is whether the universe has the integrity to maintain its existence. If pieces of the universe have the potential to move independently from others, would chaos not become unavoidable? Is the unsustainability of the universe, which results from this chaos, not an inevitable result of “*causality*”? Indeed, human thinks that there exists a harmony between subjects while observing the external world. However, “*humans*”, when taking into consideration their own subjective desires, also distinguish that they become opponents of both the nature and other humans. This case creates formidable “*dichotomies*” for humankind.

Above all, “*The Matrix Trilogy*” focuses on the issue of whether the system in the universe is fragmented or holistic. The dialogue between “*Neo*” and “*The Architect*” (Helmut Bakaitis) in “*The Matrix Reloaded*” (2003a), the second film of the trilogy, pertains to the quality of the system. Of particular interest during this dialogue is a sentence uttered by the “*The Architect*”, who states that “*The first matrix I designed was quite naturally perfect, it was a work of art, flawless, sublime*”. Although at first “*The Matrix*” is perfectly designed, it ends in failure because it does not include the shortcomings of human existence. As such, “*The Architect*” redesigns “*The*

¹² The main apparatus, used by the modernity to ensure hegemony and decisiveness in the society by subjecting everyone to the “*Newtonian time concept*”, is “*mass communication*”. Indeed, this is because all “*mass media*”, notably newspaper and television, ensure that humans continue their lives at the same rhythm, depending on a single time comprehension.

¹³ In “*The Matrix Trilogy*”, there are various signs concerning the vassalisation and captivity of humans. The most important of these is the figure “*101*”, the number of the apartment room of “*Neo*”. In using this number, Orwell (1949) referred to the “*torture chamber*” numbered 101 in his novel entitled “*Nineteen Eighty-Four*”. In this sense, “*the room numbered 101*” represents captivity and fear.

Matrix" in order to more truly reflect the varying oddnesses of human creation based on human history. However, this second "*The Matrix*" is also met with failure. Thus, "*The Architect*" concludes that "*The Matrix*" should be redesigned with a balance between "reason" and "intuition". Nearly 99% of experimental subjects in the new "*The Matrix*" therefore accept the program when they are given the option, even though they are aware of the fact that the preference is only at a level of subconscious. In this case, though the program is in essence faulty, it starts to work perfectly since it has achieved set a balance between "reason" and "intuition". At this point, the anomaly in the new "*The Matrix*" has been systematised. This is achieved thanks to "*The Oracle*" (Gloria Foster & Mary Alice), which is an "*intuitive program*" (Text II).

II. "THE ARCHITECT: *I have since come to understand that the answer eluded me because it required a lesser mind, or perhaps a mind less bound by the parameters of perfection. Thus the answer was stumbled upon by another - an intuitive program, initially created to investigate certain aspects of the human psyche. If I am the father of the Matrix, she would undoubtedly be its mother.*

NEO: *The Oracle*" (The Matrix Reloaded, 2003a).

The method used by "*The Architect*" to solve the software problem he faces in "*The Matrix Trilogy*" shows that it is not possible to make change impossible by constructing the "*system*" in the most perfect way. Indeed, this is because humans tend to refuse a "*system*" which is designed solely based on reason. However, in a "*system*" based on reason balanced with intuition, few people reject the program. Indeed, an equilibrium condition has been established in the "*system*" thanks to "*The Oracle*" - a program designed for understanding certain characteristics of the human soul. Despite this, however, those refusing the program, though they constitute the minority, have the chance, when they gain a certain level of autonomy, to create an increased probability of disaster. On the contrary, though faulty, "*The Architect*" has secured the continuity of "*The Matrix*" by incorporating certain nonmental human characteristics into the system. However, "*The Architect*" must therefore accept the emergence of a "*system*" in which he uses "*Zion*" as an "*apparatus*" to reload the program. Thus, a "*symbiotic relationship*" has emerged between "*The Matrix*" and "*humanity*". As such, "*The Matrix*" and "*humanity*" exist in a system which enables them to maintain each other's existence in a coordinated manner. In this system, however, "*The Matrix*" maintains its control over humans. This control is explained by "*Morpheus*" to "*Neo*" as follows (Text III).

III. "MORPHEUS: *The Matrix is a system, Neo. That system is our enemy. But when you're inside, you look around, what do you see? Businessmen, teachers, lawyers, carpenters. The very minds of the people we are trying to save. But until we do, these people are still a part of that system and that makes them our enemy. You have to understand, most of these people are not ready to be unplugged. And many of them are so inured, so hopelessly dependent on the system, that they will fight to protect it*" (The Matrix, 1999).

As humans become addicted to the "*system*" through the "*reality*" built by "*The Matrix*", they are also benumbed. To draw attention to the fact that humans are sentenced to sleep by the "*system*", in every film in "*The Matrix Trilogy*", the leading actor, "*Neo*", is shown sleeping

in all scenes when he first appears. In this sense, the film refers to the “*awakening of humans from sleeping*” and “*résurrection*”. Moreover, the work of Baudrillard, entitled “*Simulacra and Simulation*” (1994) in the flat of “*Neo*” symbolises the annihilation of the space and the conviction of humanity to live in a “*dream world*”. As a symbol, this book refers to the annihilation of the space, drawing the attention of humans to maps rather than nature. The Wachowski Brothers describe the conditions of humans cut off from their spaces after being sentenced to live in a dystopian world in “*The Matrix Trilogy*”.

The “*system*” means the coordinated works of various opinions, apparatuses, organs and tools for realising a single function. In this sense, all subjects in “*The Matrix Trilogy*” have been positioned to function to maintain the controlling power of “*The Matrix*”. These subjects, considering their positions, cannot acquire correct information regarding the system, as the space and time in which they exist make it impossible for them to fully comprehend the reality. As such, and in order to completely understand the reality, subjects need speculation, philosophy and art, as well as observation data. “*The Matrix Trilogy*” presents a narrative which enables the subjects to understand the reality by going out of the space and time which limits them. Besides being a science-fiction film, “*The Matrix Trilogy*” is also an “*allegory*”. By means of “*allegorical*” narration, it aims to give viewers a critical comprehension of their life-worlds, which have been brought under control by the power, while concurrently thinking about “*The Matrix Trilogy*”. In this sense, “*The Matrix Trilogy*” is a text which enables the viewer to partake in “*reflexive*” thinking about him/herself and his/her society. Since humans are living beings who are aware that the continuation of their existence and life-world is dependent on an economical, political, social and cultural system, they constantly develop reflexive thoughts on the nature of the outer world, how it works, and the power of their own activities. Therefore, they frequently question the knowledge, thoughts and data on the system in which they exist.

Another problem discussed in regard to the system in “*The Matrix Trilogy*” is whether “*there is a central subject running and directing the system*”. Whether or not the pieces constituting the universe are controlled by an external decisive subject has become the main question for both philosophers and religious authorities. Aristotle ([350 B.C.] 1857: 347-389) called this external decisiveness “*unmoved mover*” in the XII-th book of “*Metaphysics*”. If there exists such a subject, it must be accepted that all pieces and subjects in the universe are subject to its will. In other words, it is necessary to believe that things and humans have been captured by fate or “*necessities led by history, language and scientific laws*” under the conditions where such a subject exists. On the contrary, and in a similar vein, having a determinist comprehension and the meaning, as in both Spinoza ([1632-1677] 2002) and Rumi ([1258-1273] 2004; 2007), “*pantheism*” depends on the belief that all pieces in the universe automatically function in harmony so as to create a single god. According to this belief, all subjects and pieces in the universe, moving in a coordinated manner, can be considered to have established a single network. Accordingly, it should be accepted that a harmony occurring by itself among all subjects and factors is the main characteristic of the universe.

Besides “*the problem of whether things and humans subject to a single external decisive*” in “*The Matrix Trilogy*”, the problem of “*whether these function towards reaching a*

single purpose, even though they are opposite powers" is purposely left unanswered in order to allow for "reflexive" thinking. Despite the fact that "The Matrix" seems to have an absolute control over humans, at the end of "The Matrix Revolutions" (2003b), "Neo" must represent humanity in order to preserve its existence in the face of the danger posed by "Agent Smith" (Hugo Weaving).¹⁴ Though "The Matrix" shouts at "Neo" saying "We need nothing" (2003b), acting with humanity in mind, it sustains both "its existence" and "its controlling power". In this case, it is possible to conclude that "The Matrix" is not a decisive body which can control everything. In addition, the question of whether, in terms of its "fate", "The Matrix" itself is destined to be an external decisive body, is one which must be examined.

3. The problem of what the essential characteristic of human is in "The Matrix Trilogy"

According to Khaldun ([1377] 1958: 414), thinking enables us to comprehend the system which exists between things. Humans develop their existence by comprehending the system between things. Thus, "It should be known that God distinguished man from all the other animals by an ability to think which He made the beginning of human perfection and the end of man's noble superiority over existing things" (Khaldun, [1377] 1958: 411). Here, the principal object of "the ability to think" is the human himself. As stated by Aristotle ([350 B.C.] 1857: 1), "all men by nature desire to know". The main thing which humans want to learn by "knowing desire" and having an "ability to think" is the exact nature of their own essential characteristic. There are only two ways in which a human can satisfy "his desire to learn himself": (1) philosophical thinking and (2) producing works of art. Through these two acts, humans find the opportunity of thinking themselves and learn about themselves. Science provides humans with data which allow them to achieve these two acts. However, as emphasised by Heidegger ([1927-64] 1993: 373), "science does not think". This arises from the fact that "the mathematical", which is the fundamental characteristic of modern science, means to own a basic "presupposition" related to things (Heidegger, [1927-64] 1993: 278); indeed, this is because "Scientific conceptual thought especially was guided by those fundamental representations, concepts, and principles" (Heidegger ([1927-64] 1993: 281). Therefore, in order to learn what their essential characteristic is, humans need to either philosophically think about data provided by science or produce works of art using these data. Humans discover and know themselves by reflecting on thoughts, texts and works of art which emerge while they are performing these two acts.

In the first film of "The Matrix Trilogy" (The Matrix, 1999), a particularly interesting scene is the first meeting between "Neo" and "The Oracle"; indeed, the subject of this scene is humans' acquisition of "knowledge" about themselves. The archaic sentence "temet nosce" (know thyself/ γνῶθι σεαυτὸν) which is written in the kitchen of "The Oracle", emphasises that "having consciousness and knowledge about self" is a fundamental characteristic distinguishing humans from other living beings. Humans observe themselves in (1) "the nature", (2) "relations with

¹⁴ There are different claims related to what or who "Neo" represents. The most common of them is that "Neo" is "the Christ-figure". Asserting that "Neo" is "the Christ-figure", Kozlovic (2004: 27) drew attention to the similarity between "Cypher" (Joe Pantoliano) and "Judas Iscariot", who betrayed "Jesus Christ".

humans" and (3) "his own acts". Thus, humans acquire knowledge about their own feelings, emotions and abilities. Furthermore, they also observe that these factors change at different times and in different spaces. As such, humans also realise that they have the will and ability to change said factors. Thus, they gain a consciousness related to the fact that they have the potential to actualise "change". The main basis of the argument that humans have a completely different existence from other living beings in the nature is related to the state of this consciousness. By referring to the concept of "potentiality-of-being/ability-to-be" (seinkönnen), Heidegger ([1927] 1996: 81, 134, 135) stated that humans understand themselves completely through their activity in relation to the outer world in order to exist and maintain their existence. Recognition of themselves by their actions in nature transforms them into their own "knowledge" object. This also enables them to acquire a completely different characteristic from other living beings. While other living beings are the objects of the knowing action of humans, which is considered to be external for them, humans constantly examine their own history, thinking activity, desires and relations with other humans. In this sense, what "The Oracle" tells "Neo" about the sentence "temet nosce" becomes even more interesting (**Text IV**).

IV. "THE ORACLE: You know what that means? It's Latin. Means 'Know thyself'. I'm going to let you in on a little secret. Being the one is just like being in love. No one can tell you you're in love, you just know it. Through and through. Balls to bones" (The Matrix, 1999).

As clearly seen, "The Oracle" tells "Neo" that, in representing humanity, he would use only his own "ability to know" to acquire "knowledge" about himself. Because of his predicting ability, "The Oracle" knows that "Neo" is "The One". However, since "The Oracle" wants "Neo" to learn that he is "The One" during his own process of "change" and "development", she does not release this knowledge to him. In the second films of the series, it is clear that the most important reason why "The Oracle" tells "Neo" "Because you're The One" (The Matrix Reloaded, 2003a) is that he now thinks he has completed his "change" and knows himself in his actions; indeed, this is because humans can learn what their "abilities" would change by only performing actions. Through their actions, humans continuously question and experience the limits of their ability to change themselves and other objects. In both his competition with other programs in "The Matrix" and his relations with other people in his real life, "Neo" sees, knows and develops the commutative power of his actions. Thus, he quickly moves forward in becoming "The One"; indeed, this is the ultimate point of the development process of his abilities. Indeed, the words of "The Oracle" when seeing "Neo" after a long time, show this change (**Text V**).

V. "THE ORACLE: Come around here, and let me have a look at ya. My goodness, look at you! You turned out all right, didn't you?" (The Matrix Reloaded, 2003a).

In this sense, another structural characteristic of humans which is addressed in "The Matrix Trilogy" is that "he has consciousness about his own change". Humans also change themselves as they change their objectives due to reason and abilities; indeed, this is because the main incentive of humans is to shape these objectives so as to "change" their existence rather than creating an existence in harmony with other beings. Hence, humans want to

“process” all things, notably “time” and “space”. They carry out this activity in order to “maintain his existence” and “enable to change” because humans feel that their existence is under threat when they have not arranged to make other objects in “time” and “space” safe for their existence. As such, “the will of change” is the main motivating power which ensures the protection of humans’ existence. The conditions of “directionlessness” and “disorder”, both of which cause increased levels of “anxiety” in humans, are overcome by “the will of change” and “designing ability”.

In contrast with the view presented by “The Oracle” on the structural characteristics of humans, “Agent Smith” proposes a different comprehension. In the first film of the series, agents seize “Morpheus”. During the interrogation of “Morpheus”, “Agent Smith” puts forth various thoughts about the structural characteristics of humans. Just as stated by “The Architect” in the second film of the series, “Agent Smith” also remarks that the first perfectly designed “The Matrix” is an excellent design of the world in which nobody suffers and everyone is happy. However, the first “The Matrix”, which seeks to provide an absolute happiness, actually ends in disaster due to the fact that none of the humans have accepted “Neo”. Nearly all “crops” supplying energy to “The Matrix” are lost. The result, as concluded by “Agent Smith”, is that human beings describe their own reality in terms of misery and pain (The Matrix, 1999).

From Machiavelli ([1517] 2008; [1532] 2005) and Shakespeare ([1589-1614] 2008) to Nietzsche ([1878] 1994; [1886] 2003) and Dostoyevsky ([1871-72] 2008), many philosophers and artists have closely studied the “malicious” characteristics of humankind. Moreover, from the story of “Habil and Qabil” to the epic narratives on “Romulus and Remus”, literature has frequently addressed the bad actions committed by humans. Indeed, when humans start to feel “anxiety” related to maintaining their existence, they may commit acts which could lead to extremely bad consequences.

The malicious characteristics of humans have the potential to destroy both the human species itself, other living beings, and beings of the earth. As such, the belief that humans need to be brought under control by the state, law and ethics, has often been expressed by philosophers, starting with Plato. Since they maintain their lives in harmony with the nature, other living beings are under control. However, using the opportunities provided by time and space, humans can ruin the order of nature. Drawing attention to this situation, “Agent Smith”, in trying to classify the human species, expresses the opinion that the human species has completely different structural characteristics from those of mammals (**Text VI**).

VI. “AGENT SMITH: Every mammal on this planet instinctively develops a natural equilibrium with the surrounding environment but you humans do not. You move to an area and you multiply and multiply until every natural resource is consumed. The only way you can survive is to spread to another area. There is another organism on this planet that follows the same pattern. 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” (The Matrix, 1999).

In this text, “Agent Smith” presents the “system” which he is part of, acting as a kind of “cure” for the uncontrolled malicious characteristics of the human species. The tendency of

humans to ruin the “order” originates from their tendency to move discordant with the nature. Even though humans have developed state, law and ethics systems to keep themselves under control, “the will of change” means that the order is ruined frequently. Unlike other living beings, humans tend to use the sources they obtained when a certain order and stability were established in order to pass to another space. This fact indicates that humans are the principal motivator of change dynamics. Changes arising from the actions of humans make continuous change inevitable, as humans provide each other with “resources”. Their endless competition with the nature and other living beings means that their social life is constantly changing and being reorganised; this is because humans compete not only with the nature, but also with each other. Aware that further development and strengthening of other humans would pose a danger to his existence, man strives to benefit more from the opportunities of the Earth. On the one hand, the “competition” among humans, which has become inevitable, motivates technological and social developments, while on the other hand it leads to many man-made “factors” which destroy the nature. “Agent Smith” thus feels that the human species is constantly weakening the order and that the rules must be absolutely brought under control.

This human tendency to ruin the order and rules can also lead to changes in the behaviour of the programs in “The Matrix”. At the end of the first film, “Neo” destroys “Agent Smith” (The Matrix, 1999). However, at the same time, a link is established between “Neo” and “Agent Smith”. Though “Agent Smith”, as a program, needs to carry out the mandatory “deletion” operation, it prefers to obey the rules, because certain pieces and characteristics of “Neo” have passed to “Agent Smith”. “Agent Smith”, after acquiring various human characteristics, starts to rebel against the order and rules. In the second film, the “earphone” in the “package” sent by “Agent Smith” to “Neo” now becomes independent, and falls outside the command of “The Matrix” (The Matrix Reloaded, 2003a). As is clearly evident, the story tells of how humanitarian characteristics in “The Matrix Trilogy” are disturbing and noncompliant. Just as in “The Matrix”, there is a restructuring of various beliefs, philosophies, political systems and cultures, the aim of which is to prevent the destruction that the characteristics of humans may cause; indeed, this restructuring helps to maintain control. While the thought that humans have malicious characteristics legitimatises control mechanisms, it also leads to the strengthening of the “systems” which limit the diversity of humanitarian actions. In this sense, and as seen in the example of “Neo”, human existence can also be understood as a struggle against the systems trying to limit it.

Concluding Thoughts

It is impossible to separately analyse the artists based on the works of art that they conduce to create by means of the culture that societies constantly reproduce. Societies present an “infrastructure” which enables artists to reflect their ability and genius by shaping certain objects. Thanks to this infrastructure, by both perfectly performing their “given art forms” as in “traditional art” and making pioneering “avantgarde enterprises” against tradition, artists produce unique works of art. Audio-visually and intellectually addressing the viewers in this sense means that “The Matrix Trilogy” can, on the one hand, narrate its own story and, on the other hand, question the given life; in this regard, “The Matrix Trilogy” maintains the

fundamental features of the science-fiction film. However, *“The Matrix Trilogy”* also presents a *“dystopian world”* which enables humans to develop a qualified comprehension by making use of the savings of the science-fiction works and thinking deeply about themselves.

The *“dystopian world”* presented by *“The Wachowski Brothers”* in *“The Matrix Trilogy”* enables the viewers to comprehensively think about (1) *“what the essential characteristic of human is”*, (2) *“system”* and (3) *“problem of reality”*; indeed, this is because, unlike the novel medium, *“cinema”* enables humans to comprehend messages by using many sense organs. Benefiting from the means of cinema technology, *“The Matrix Trilogy”* also motivates viewers to question and analyse both their lives and the *“dystopian world”* presented in the film and *“system”*.¹⁵ Accordingly, on the one hand viewers try to analyse *“visual messages”*, and on the other hand they encounter archaic philosophical problems. As concluded by Travis (2011: 242), by presenting a *“space”* for *“conditions”* and *“variables”*, science-fiction, as well as alternative social and legal systems provide *“alternate situations”*, even for *“law”*. As seen in the example of *“The Matrix Trilogy”*, science-fiction films, thanks to the designing of times and spaces, provide the viewers with narratives and knowledge sources which enable them to develop comprehensive understandings about their life worlds and the future.

One of the main phenomena encountered during the history of civilisation is that humans try to transform the *“phenomenal world”* into an *“artificial normative world”*; they do this by building their own reality while trying to learn the reality of the *“phenomenal world”* as it is. This situation causes a *“dichotomy”* between the *“phenomenal world”* and the *“artificial normative world”* of humans. This dichotomy is the main reason why *“the problem of reality”* is the subject of many human activities, from philosophy to arts. In addition, humans’ *“will of change”* causes them to make intense efforts to transform *“the phenomenal world”* into an *“artificial normative world”*. By this means, *“the problem of reality”* becomes one of the main problems of philosophy and arts. On the one hand, *“The Matrix Trilogy”* enables viewers to question the reality of their life worlds and, on the other hand, puts forth the problem of reality in the most qualified manner.

The notion that humans are conscious about both their individualism and collectivism is, in addition to constituting a political problem, also the subject of philosophy and arts. These two characteristics of humans, even though they can be operated cooperatively, are mostly in conflict. The cooperatively management of these two characteristics depends on the perfect establishment of the *“system”*. As such, the problem regarding the exact nature of the *“system”* and how it should be to enable cooperative operation among humans, becomes an important one. As a result of necessities caused by causality and fate, while all subjects seem to be opposite, by acting cooperatively, the *“system”* in *“The Matrix Trilogy”* constantly reproduces itself. Even the actions of *“Neo”* are directed by a factor whose causes and effects are not mathematically calculated; indeed, his love of *“Trinity”* (Carrie-Anne Moss) in *“The Matrix*

¹⁵ Progress in movie technology materialised in film music as well as *“visual effects”*. Barham (2008: 252) reviewed the music used in science-fiction films, and emphasised that he largely made use of the link effectively established between the rock music and a scenario based on the post-apocalyptic world portrayed in *“The Matrix Trilogy”*.

Trilogy” is presented as being influenced by the obligations of causality. In this sense, the system comprehension in “*The Matrix Trilogy*” reflects “*the holistic and systematic nature of Spinoza's metaphysics*”.

Humankind can analytically analyse itself and the outer world. By this means, it gains knowledge about and becomes aware of both itself and the outer world. However, by developing various designs, humans constantly rebuild themselves and their outer world. Both “*the will of change*” and “*the ability to know*” are influential when it comes to this. “*Neo*”, who represents humanity in “*The Matrix Trilogy*”, emerges as a “*protagonist*” struggling to know himself and to transform the system in which he lives. In this sense, the narration in “*The Matrix Trilogy*” is based on the thought that the main characteristics of human are “*the will of change*” and “*the ability to know*”. In order to both escape from their anxieties and to make the order they designed sovereign, humans think by using “*the ability to know*”. These human activities are the main factors which make it possible to encourage avantgarde enterprises to change the outer world. Against these avantgarde change enterprises, “*causal determinism*” is situated, forcing everything to become a result of necessity. The “*causal determinism*” represented by “*Merovingian*” (Lambert Wilson) in “*The Matrix Trilogy*” renders all types of human activities meaningless by reducing them to an ordinary “*apparatus*” of the system. On the contrary, and as seen with the example of “*Neo*”, human existence strives to acquire the means of “*résurrection*” against the decisivenesses of the control and the power over itself. Thanks to this effort, and exactly like the “*prisoner*” in the “*Allegory of the Cave*” of Plato, a “*human*” tends to learn reality by experiencing a “*conversion*”.

“*Radicalised modernity*” is an era which has witnessed the emergence of a dichotomy between the “*phenomenal world*” and the “*artificial normative world*” like never before. In this era, humans have acquired “*apparatuses*” enabling them to obtain numerous mathematical data about the characteristics of the outer world. Under the conditions of “*radicalised modernity*”, thanks to new data acquisition apparatuses offered by science and technology, in many internal and external fields, including their own genetic traits, using “*the ability to know*”, humans have leapt forward to satisfy “*the will of change*”. However, all actions executed by humans to satisfy “*the will of change*” have also caused their “*anxiety*” to increase. By this means, while the number of conditions in which “*ambivalence*” dominates the earth more day by day has been rapidly growing, a “*risk society*” has also emerged. In such a society, expectations of potential crises and conflict have become decisive. All of this has paved the way for science fiction films to become one of the principal works of art of societies and to start to reshape the “*radicalised modernity*” conditions.

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- 20,000 Leagues Under the Sea (Georges Méliès, France, 1907)
- 20,000 Leagues Under the Sea (Michael Anderson, US,1997a)
- 20,000 Leagues Under the Sea (Richard Fleischer, US, 1954)
- 20,000 Leagues Under the Sea (Rod Hardy, US & Australia, 1997b)
- 20,000 Leagues Under the Sea (Stuart Paton, US, 1916)
- 2081 (Chandler Tuttle, 2009)
- Alien (Ridley Scott, UK & US, 1979)
- Alien 3 (David Fincher, US, 1992)

Alien: Resurrection (Jean-Pierre Jeunet, US, 1997)
Aliens (James Cameron, US,1986)
Alraune (Arthur Maria Rabenalt, West Germany, 1952)
April 1. 2000 (Wolfgang Liebeneiner, Austria, 1952)
Atlas Shrugged: Part I (Paul Johansson, 2011)
Babylon A.D. (Mathieu Kassovitz, 2008)
Back to the Future (Robert Zemeckis, US, 1985)
Back to the Future Part II (Robert Zemeckis, US, 1989)
Back to the Future Part III (Robert Zemeckis, US, 1990)
Battle for the Planet of the Apes (J. Lee Thompson, US, 1973)
Beneath the Planet of the Apes (Ted Post, US,1970)
Conquest of the Planet of the Apes (J. Lee Thompson, US, 1972)
Daybreakers (Michael Spierig & Peter Spierig, 2010)
Destination Moon (Irving Pichel, US, 1950)
Dr. Mabuse, the Gambler (Fritz Lang, 1922)
Elysium (Neill Blomkamp, 2013)
Escape from the Planet of the Apes (Don Taylor, US, 1971)
Man In The White Suit, The (Alexander Mackendrick, UK, 1951)
Matrix Reloaded, The (Andy and Larry Wachowski, US, 2003a)
Matrix Revolutions, The (Andy and Larry Wachowski, US, 2003b)
Matrix, The (Andy and Larry Wachowski, US, 1999)
Mummy, The (Karl Freund, 1932)
Planet of the Apes (Franklin J. Schaffner, US, 1968)
Red Planet Mars (Harry Horner, US, 1952)
Robocop (Paul Verhoeven, 1987)
Rocketship X-M (Kurt Neumann, US, 1950)
Star Trek: The Motion Picture (Robert Wise, US, 1979)
Star Trek: The Wrath of Khan (Nicholas Meyer, US, 1982)
Star Wars (George, Lucas, US, 1977)
Star Wars: Episode II - Attack of the Clones (George Lucas, US, 2002)
Starship Troopers (Paul Verhoeven, US, 1997)

Terminator 2: Judgement Day (James Cameron, US, 1991)

Terminator 3: Rise of the Machines (Jonathan Mostow, US, 2003)

Terminator Genisys (Alan Taylor, US, 2015)

Terminator Salvation (Joseph McGinty Nichol, US, 2009)

Terminator, The (James Cameron, US, 1984)

Total Recall (Paul Verhoeven, 1990)

Unknown World (Terry O. Morse, US, 1951)