

THE SIGNIFICANCE OF THE PHILOSOPHY OF TECHNOLOGY IN MARTIN HEIDEGGER'S THOUGHT

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Annotation: This article delves into the profound philosophical perspectives of the featured thinker. It particularly demonstrates that the genesis of the philosopher's seminal work, "Being and Time," fundamentally shaped his critical stance and conceptualization of modern technology. Furthermore, the analysis reveals how humanity's pervasive integration and mastery of technology within societal structures concurrently contribute to a discernible ideological decline.

Key words: existence, time, aesthetics, creativity, nature, existence, culture, civilization, development, sustainability.

Annotatsiya: Ushbu maqola faylasuf ijodkorining boy falsafiy mushohadalari va g'oyaviy qarashlar olamiga chuqur nazar tashlaydi. Xususan, unda faylasufning fundamental asari "Borliq va vaqt"ning yaratilishi uning zamonaviy texnologiyalar dunyosiga bo'lgan munosabatini tubdan shakllantirishda muhim rol o'ynagani ilmiy asosda dalillangan. Shuningdek, insoniyat jamiyatida texnologik taraqqiyotning shiddatli rivoji, o'z navbatida, mafkuraviy tanazzul va g'oyaviy bo'shliqning yuzaga kelishi mumkin bo'lgan xavflar bilan ham bog'liqligi atroflicha yoritib berilgan.

Kalit so'zlar: *borliq, vaqt, estetika, ijodkolik, tabiat, mavjudlik, madaniyat, tsvilizatsiya, taraqqiyot, barqarorlik.*

Martin Heidegger (1889–1976), a German thinker who entered the landscape of 20th-century world philosophy with a distinctive style, stands as one of its most profound and influential figures, renowned for introducing novel approaches. In his extensive body of work, he masterfully articulated the crucial interplay of art and technology within the broad contexts of societal stability and the boundless potential of human creativity. Indeed, his philosophical output reveals distinct chronological phases, underscoring a remarkable evolution and significant shifts in his core research interests and intellectual pursuits.

Martin Heidegger's life and extensive body of work have been the subject of numerous scholarly investigations worldwide, yielding a vast collection of dedicated academic publications. Notably, among the CIS countries, Russian scholars such as

V.S. Malakhov, P.P. Gaidenko, S. Frank, G.G. Shpet, M. Bakhtin, and R. Jakobson have distinguished themselves through their diligent efforts in translating his scientific and philosophical works, alongside publishing a substantial number of monographs. Their profound engagement is also evident in the scientific activities of many other regional academics. For instance, N. Motroshilova conducted a rigorous analysis of Heidegger's scientific-philosophical ideas in her own research, contributing significantly to the understanding of his complex concepts. These critical studies by Russian philosophers have thoroughly explored essential facets of Heidegger's thought and ideation. This sustained scholarly interest has also manifested in the emergence of dedicated chapters within various textbooks on the philosophy of science and technology, as well as in distinct monographic studies. However, despite this extensive global and regional scholarship, a notable lacuna persists: to this day, Heidegger's philosophical works have not been translated into Uzbek within the intellectual endeavors of Uzbek philosophers. Our present research is specifically drawn to the profound social significance embedded within his ontology and philosophy of technology.

Indeed, Martin Heidegger's philosophical reflections on Being, by their very nature, arguably fostered a system of alienation from global culture. These principles are intrinsically linked to Heidegger's aesthetics, as his doctrine commences by transcending any mere objectivity of what is depicted, instead positing the non-objective, 'worldly appearance' as the fundamental constitutive moment of artistic creation [6.90]. In stark contrast to many proponents of modern abstract painting, Heidegger does not dismiss an ambiguous objectivity within the content of art; rather, he endeavors to legitimate it through the lens of transcendental existence. Indeed, according to Martin Heidegger's perspective, to philosophize about Being itself fundamentally shaped a system of alienation from global culture. These principles are directly linked to Heidegger's aesthetics, as his doctrine commences by moving beyond any simple objectivity of what is depicted, instead declaring the non-objective, 'worldly appearance' as the primary constitutive moment of artistic creation [6.90]. In contrast to many proponents of modern abstract art, Heidegger does not preclude an ambiguous objectivity within the content of art; rather, he endeavors to justify it through the concept of transcendental existence. By the 1940s and 1950s, the culmination of Martin Heidegger's core philosophical views manifested in the creation and publication of works such as "The Philosopher Poet" and "The Philosopher of His Homeland." The titles of these collections, notably, have been translated into various world languages. Despite the acknowledged challenges in fully grounding his ontological conception, Martin Heidegger's work, particularly "The Question Concerning Technology," offers

profound and distinctive insights into the 'technological civilization' and the crisis of modern Western culture, significantly impacting contemporary understandings of knowledge.

Martin Heidegger's profound interest in technology and his distinctive approach to the essence of both technology and art emerged precisely after 1936, following the publication of "Being and Time." Indeed, a thorough examination of the aspects concerning *technē* (technology) would be impossible without a prior understanding of the question of Being as articulated in "Being and Time" and its foundational ontological conception. The scholar's worldview and philosophical perspectives were thus intrinsically aligned with his ontology, incapable of existing independently [3.45]. Concurrently, within the thinker's broader philosophical outlook, his reflections on the precise role of art and technology underwent a discernible evolution across various stages of his work, mirroring shifts in his fundamental relationship to the concept of Being.

In his scholarly endeavors, M. Heidegger set forth exceptionally clear objectives, chief among them being the rigorous examination of the question of Being. Specifically, he aimed to identify the historical juncture at which philosophy, in its human trajectory, ceased to engage explicitly with the discourse of Being. According to Heidegger, the contemporary state of philosophy is characterized by a critical obliteration of the distinction between Being (*Sein*) and beings (*Seiendes*), rendering this fundamental difference effectively inconsequential. Consequently, a form of conceptual substitution occurs: when one speaks of Being, what is implicitly meant and understood is merely existence, or 'beings' [4.50]. Metaphysics, in this context, contemplates beings but mistakenly designates them as Being. The concept of Being itself thus devolves into an empty notion, failing to ignite genuine philosophical inquiry. He put forth the poignant contention that the fundamental problem is not that the concept of Being remains unresolved, but rather that Being has ceased to even be recognized as a problem at all. Heidegger's central argument posited that technology cannot be understood merely as an instrumental tool; rather, he sought to explain it in a more profound sense. He recalled that the ancient Greeks effectively employed the singular concept of "*technē*" to denote both craftsmanship and the fine arts [2.100]. For Heidegger, "*technē*" is one of the fundamental modes of revealing, opening up the domain in which the hidden truth of Being comes to presence. However, he cautioned that the very technology being created, if unchecked, threatens the essence of humanity, contributing to its depersonalization, the primitivization of its spiritual world, the pervasive dominance of mass culture, and, concurrently, the erosion or even demise of language itself. Consequently, to avert these outcomes, humanity must

critically examine the inherent essence of the possibilities concealed within modern technology, cultivate a thoughtful freedom in its engagement, and grasp the profound dangers inherent in narrowly pragmatic perspectives.

Ultimately, Martin Heidegger's profound reflections within the framework of his philosophy of art most notably exemplified by "The Origin of the Work of Art" introduced a highly pertinent and deeply influential theme for the development of both the philosophy of art and the philosophy of technology in the 20th century. In his writings, Heidegger advanced a remarkably original and comprehensive exposition of his views. He asserted that, within the context of art, "art is the self-assertion of truth, and beauty is the hidden path of Being's emergence." Truth in art, therefore, is fundamentally an act of disclosure and manifestation. Thus, as Heidegger meticulously elucidated, Van Gogh's painting enables us to discern the intrinsic reality of the old shoes depicted therein; their worn condition, precisely, underscores their authenticity and reliability, revealing their embeddedness in a lived world. These are not merely arbitrary household objects, but rather trustworthy mediators between the world of humans and the earth that does not belong to them. The artwork reveals the primordial rift between Earth and World, yet simultaneously unites them within itself. World and Earth are inextricably bound, though asymmetrical. The Earth is "that which is not confined by anything, boundless, and inexhaustible." In this regard, creativity, broadly understood as human 'work' (or 'dwelling') upon the earth, according to Heidegger, "unveils a stronghold founded upon all accumulated human experiences." The Earth is the ground of the World, not vice versa. Humans may strive for scientific and technological development of nature, yet all human calculations and the audacity of will are ultimately undermined by the Earth's self-seclusion [5.60]. Artistic creation thus expresses truth in this profound manner. In Heidegger's ontological theory, art serves to protect humanity from the leveling of existence, while aesthetics affirms the existentiality of the artwork. Heidegger's aesthetic doctrine is not merely a regression to the past; rather, it represents a renewal of the idea of Being and beauty, grounded in the philosophical experience of the present era. The primary task here is to comprehend and articulate the human body and every material object in connection with the openness of the world. More broadly, this shift in understanding the purpose and meaning of visual art in society is precisely linked to the artist's continuous departure from the rigid laws of geometry as a predetermining factor in their work.

Despite these insights, we must also acknowledge that Heidegger himself expressed highly critical views regarding aesthetic ideas in the classical sense. His strict rejection of any proximity to aesthetics, in its conventional meaning, effectively insulates the aesthetic component of the 20th century's greatest ontological project

from certain interpretive approaches. Furthermore, we conclude that while it may be challenging to pinpoint a clear, universal, and substantiated methodology for the analysis of art within Heidegger's philosophy, it is, nonetheless, identifiable and applicable. Martin Heidegger, in his foundational works, proposes a profoundly different approach to creativity, especially artistic creation, advocating for a unique methodology in its exploration. This stands in distinct contrast to conventional European traditions of the 'philosophy of art,' which typically undertake the analysis of artworks by focusing on their immediate experience. Yet, as Heidegger contends, the ultimate significance lies in a deep, transformative immersion into this alternative trajectory. Consequently, he regards this critical task as fundamentally intractable when confined within the established parameters of traditional aesthetics.

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