

MATRIX RELOADED: AN IMAGINATIVE INTERPRETATION

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David Johnston

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What follows is an imaginative interpretation of the movie, *Matrix Reloaded*. I doubt whether the authors of the movie are fully conscious of the meaning of their creation, at least according to my analysis. I have been told that they enjoy comic books and that may be the source of, at least, some of their material. In fact, many comics today either draw on mythological sources and/or become a kind of mythology in their own right. From the point of view of this analysis, however, what really matters is that intuitively and creatively, they seem to have tapped an archetypal pattern that is presently constellated, that is to say 'in the air.' This is my impression, although I realize that, at times, I make intuitive leaps that may seem to be quite arbitrary to the reader.

To begin with the movie takes place with an emphasis on a certain aspect of the inner world of which the normal world we live in, [the Matrix] seems to be a projection. Hence Neo et al. enter the external 'real world' from the inner Zion, somehow being projected there. Morpheus is the major figure of this inner world for, as the Greek myth says, he is the master of Dreams. In fact there is, according to the myth, the sense that even the dreams he creates are illusory. Hence the discovery this time that what Morpheus presents as truth turns out not to be the case.

The Matrix itself is an illusory world and, presumably, closely interconnected with the inner Zion. The architect of the Matrix is also in control of Zion as it turns out, to the point of programming its potential destruction. From a religious or mythological point of view, Zion is the city of David and the Kingdom of God for both Christians and Jews. It

was also during Nebuchadnezzar's rule that the Jews consolidated the idea of a monotheistic God. Nebuchadnezzar, incidentally, was the King of Babylon who conquered Jerusalem, and the Jewish people and destroyed the temple. According to mainline Judeo-Christian tradition, Yahweh is that God and, one could say the chief architect of this world. According to Jewish-Christian Gnostic tradition, there is a God beyond Yahweh, who is the true God, and Yahweh, the Demiurge, is an imposter and basically an evil being. Then there is in the Christian tradition the concept of Lucifer, the Angel of Light, who, through pride, fell from grace and is now the Prince [Chief Architect] of this world. In other words, being separated from the primal source of being, the true God, Falsehood rules the world. That is the illusion.

The fact that some of the players in the movie including the hero, Neo and Morpheus, travel on the spaceship, Nebuchadnezzar, means they are being conducted around by a vehicle that represents a pagan viewpoint, with its many gods, rather than that of the repressive Yahweh. In other words, when the Nebuchadnezzar spirit conducts people through life, there is a potentially intimate relationship to a more multidimensional, less repressive and mechanical world than the one overseen by Yahweh. By saying this I am, of course, reversing the Judeo-Christian judgement on history. But this is essential in order to undo the causal chain of events that were imposed upon the Western and, even, world culture with the advent of Judaism, Christianity and then Islam. As Nebuchadnezzar was a powerful conqueror and ruler, there is also a relationship to the

*mana* of power, the kind of self-generated power and warrior spirit that is required to combat falsehood.

The inner Zion is part of the illusory world although there is some hope of escape, thanks especially to the existence of Neo. As a hero, he has to tread a difficult labyrinthine path in order to find the truth. But what is this Zion, this city of God, which has been overtaken by illusion and is ultimately destroyed by the machines? The city of God is, in fact, a symbol for the Self that can potentially be realized in actual reality. The movie Zion, however, doesn't look like any city of God, that is to say any ideal aspect of the Self, which I can imagine! In actual fact Zion was built on a hill and became the center of Jewish life and worship. This city is somewhere deep in the earth, although not at the center of the earth.

It is a dismal looking place even though the inhabitants seem to enjoy living and being there. In terms of soul-scape it is probably at the level of the belly and the manipura chakra. What gives me that feeling is the fact that most of the inhabitants are racially African and, of all the people I know of they, without doubt, live closest to the manipura chakra or life-power center. Hence, in the movie, there is the incredible scene of a multitude of sensuously writhing figures and the beat of the African drum. That is the Belly. Moreover, at the bottom of Zion are the machines that are fuelled by some central energy source. At the center of the belly, that is to say there is fire. Is this the fire of hell that feeds illusion or is it the inner fire of truth? Presumably it is Agni, and the mystic fire at the source of life that, according to the movie, is ultimately destroyed by

the machines. In other words, a mechanical cause and effect universe destroys truth of being and becoming in time at its source.

The question is why is Zion associated with this subtle center of the primordial life-power? In fact, the Hebrew world was in its ascendance during the age of Aries, to be supplanted by Christianity during the next age of Pisces. The astrological age prior to Aries was Taurus, the Bull, which was no doubt the time most directly under the influence of the Belly, life power and strength of being. Still, Aries represents the life energy *per se* in its pristine purity and is ruled by Mars the God of War. To discover truth and defeat falsehood, the warrior spirit and heroic energy is required. As indicated in the movie it seems to be an interminable repetitive struggle against the collective robotic cause and effect mind, where everybody is or becomes an exact copy of everybody else. There is the danger that this mentality, with its inherent lack of intrinsic freedom, takes over Neo and Morpheus as well, as they are each subjected to this regressive influence.

The military and military operations are predominant in Zion, and Morpheus exhibits much of this military spirit. Yet, it was with Judaism that the split with the pagan Bull-spirit began. Zion presumably is mixed; it is the city of God in the power center that has been split off from consciousness and considered inferior, and yet related to the beginning of the split from the Bull spirit and the Belly. There is, that is to say, there is confusion and illusion even there. The warlike spirit is required here in the heroic battle for truth.

Neo is the hero. Although he is not only the hero in the movie, he is referred to as *the one* on several occasions by Morpheus. 'You are *the one*' he repeats several times to Neo. The name Neo means new. Presumably he is the hero who is meant to bring in the New World; this time where the becoming and expression of life power is not severed from the source and truth of being. In alchemy there is a famous formula known as the axiom of Maria Prophetessa, which goes like this: *From the one comes the two, from the two comes the three; out of the three comes the one as the four.* Translated this means that from the original unity comes duality, from duality comes process and destiny, and out of that comes *the one*, this time as the fourth, which is integrity of being, totally in harmony with the Self, in other words, truth of being in the becoming. So Neo is *the one* and he lives in the place of life power. He is *the one* that is the four, that is to say, the individual that can potentially bring integral truth into life.

I'll go into this question of time later on but now let us now focus on Niobe. According to Greek mythology, she is, like the Jewish Eve for the Hebrew people, the primordial woman and mother of the Greek people. Sometimes she is considered to be a goddess. Her sons were killed by the arrows of Apollo and her daughters by Artemis, Apollo's sister. Since then she suffers constant pain and the tears of sorrow. She is in sorrow for her human offsprings, that is to say humanity. All the gods of the Olympians, with the exception of the late comer Dionysus, displaced or killed the chthonian gods and goddesses--- none more than the clear seeing Apollo and, his sister, Artemis, who would just as soon turn a man into a stag than have him gaze at her naked. There is no ecstatic belly dance there. The primordial woman lives in Zion, in the Belly, and it is she

who plays a positive role in saving Morpheus and the whole enterprise. She obviously has a vested interest in redeeming the place of the primordial psyche, which has been lost to sight because of too much intellectual clarity, science, proactive planning and so on. This is definitely part of the reason for such an illusory world we live in, a world without Eros and Niobe [Eve], the Mother of all living.

Now, what can one make of Persephone and the Merovingian, Pierre? There is an occult tradition that the Merovingian dynasty consists of male descendents of the Fisher King of Grail fame as well as representing a lineage from the house of David. King Meroveus and his priestly-King successors were accorded special veneration and were widely respected for their esoteric knowledge. They were Kings of the Franks before France existed as such and were chosen according to a tradition involving the messianic right of succession. As such they were a threat to the Roman Catholic Church. Yet, the name, Pierre means stone or rock and Peter in English. According to Christian tradition, Peter was Christ's disciple who was given the keys to heaven and selected by Christ to be the solid rock and foundation of the Christian church, the seed-source of the Papal lineage. Thus the Merovingian, Pierre, seems to embody a lineage from both the esoteric and mainline tradition. In the movie, Pierre is instrumental, in fact, to ultimately linking Neo to the Key Maker, then to the Chief Architect of this illusory world [Yahweh, Lucifer] and finally to the Self, the White light and the Star, which would symbolize the individual soul and acausal truth of being.

Like the Biblical Peter, infamous for his fickle attitude towards Jesus, Pierre is, nonetheless, something of a dubious character; indeed, he is depicted as a charming con artist. He is obviously a minion of the Chief Architect and himself something of a Lucifer-Hades figure. Lucifer is considered to be a liar since the beginning and cunning. Married to Persephone, he is Hades; as someone closely connected to the cunning manipulations of the illusory world cut off from the Truth, he is Lucifer. Yet, Lucifer is originally the Bearer of Light, and he knows how to unravel the truth for the earnest seeker and hero. Presumably the Oracle is directly connected to Pierre and, as an enlightened aspect of the cause and effect world, is able help guide Neo on his way. As she is racially of African origins, she presumably has a direct connection to the power center of life and Zion, Neo's home and concern, as well.

The Key maker would be something of a Fisher King. He is depicted as oriental in the movie, presumably because the Orient is where people are traditionally more open to spiritual truth. He could be Japanese or Tibetan, the home of a living Buddhism. Buddhism ultimately sees the world as illusory and based on a causal chain of events that ends in *Pralaya* [destruction], for the whole process to begin again. As such, he can lead Neo to knowledge of the illusory world but not to a New World. Neo does, however, connect to the white light and star, the source of life and creative renewal, but the movie ends before there was any resolution of whether or not a New World can be brought into time.

That will presumably be the theme of the next movie. Indeed, given the Fisher King/Key Maker's association to the house of David, a passage in Revelation 3:7 may eventually prove to be relevant. The apocalyptic Christ says of himself: *"Here is the message of the holy and true one who has the key of David, so that when he opens, no one will close, no one will open."* Neo eventually needs to go through this door in order to connect to a new acausal, non-illusory world.

Now let's get back to Persephone as well as Trinity and Niobe. The first thing to note is that there are three women here who have in common a connection to the earth-Belly. Three is a number symbolizing process, unfolding destiny and insight. Niobe is the mother of all life in sorrow for the loss of her children, that is to say suppression of the chthonic psyche. Persephone represents the daughter principal of a mother-daughter pair, Demeter-Persephone, and, as such, the number three and unfolding life. She is married to Hades, the god of the underworld, an obligation since she ate seven seeds from the pomegranate fruit. Seven is a number that esoterically links all planes of being from the highest to the lowest. The dark red pomegranate fruit, in the hands of Persephone, symbolizes fertility and a union of the male seeds and feminine womb, and is ultimately a symbol of Divine Love. Persephone, the daughter of Demeter, is linked to the upper worlds as well as the lower worlds through love. Thus, in some renditions of the myth, she stays six months of the year with Hades and spends the other six months with her mother in the upper worlds.

Finally there is Trinity, the most human of the three women and Neo's girlfriend, in other words, his intimate anima and soul image. The name Trinity relates to the fact that the number three is important and that there are three principle women involved in the quest for freedom. Three is related to unfolding life over time. The redemption of time and its connection to the infinite Self is essential to establishing a new and non-illusory world; a phenomenon alluded to early on in the movie by Morpheus. Persephone, who is a goddess or archetypal expression of intelligent energy, wants to connect intimately to the human Neo, the hero. This is essential for the individuation of this power, which is otherwise disconnected from human consciousness and a mere idea, image or unredeemed pattern of life. The transformation of the gods or archetypes, which are the blueprints for life, requires passionate human conscious involvement. This interaction between humans and the gods results in a transformation of both the gods and the human ego, in practical terms, the ego and one's nature. Neo needs a passionate engagement with Persephone to proceed on his quest for freedom. Persephone needs a passionate encounter with Neo to fulfill her need for the redemption of time. She has not only the strength of the underworld due to her marriage to the Merovingian-Hades, Pierre, but she is directly linked to the upper worlds as well, hence her connection to the Key maker.

There is an intimate connection between Neo's soul image, Trinity, and Persephone, both relating to the number three and unfolding life. It is as if to say Trinity is Persephone's human counterpart and Neo's soul image. In order to induce passionate intimacy with Neo, Persephone therefore asks him to pretend she is Trinity. This, in

other words, brings Persephone closer to the human realm and human realization.

Trinity's initial jealousy relates to the fact that the soul image itself is being asked to make a sacrifice for the sake of transformation. As a matter of fact, in the movie there is a later sequence involving Trinity's death, although she is ultimately saved through Neo's love for her and heroic action. Redemption of one's soul image or anima through love is essential for finding a non-illusory and true world.

There is a need now to explore more intensely the significance of the name Trinity. In Christianity, the Trinity is the Father, the Son and the Holy Ghost, originally considered to be Sophia, at least by the early Gnostics. What we have in the movie is not the upper trinity of Christianity, including the Gnostic tradition, but the lower trinity of alchemy. Alchemy was compensation for the overly spiritual nature of Christianity, a religion divorced from the chthonic psyche. The lower trinity of alchemy includes a compensatory chthonic Mary, her son, the *filius philosophorum* and the dark sun [*sol nigredo*], Pluto or Hades. In the myth of Persephone it would be Persephone, Hades and Persephone's offspring Brimos, meaning strength. In *Matrix Reloaded* this would be Persephone, the Merovingian-Hades, Pierre and Neo. Neo is then Persephone's son-lover, potentially destined to bring in a New World and to redeem time. It is the task of the hero today to bring consciousness and the strength of the power center into life in order to realize a higher Will on earth, something that, until now, has only been promised but never realized.

The main theme of *Matrix Reloaded* seems to be whether or not there is any real freedom or whether the world is based on a complicated chain of cause and effect determinism. By the end of the movie the answer to this philosophic dilemma hangs in the balance and one needs to see the sequel to find out the answer. There seems to be some hope that there is more than cause and effect and that there is ultimate freedom of being that can have a direct effect on the space-time world we live in, with the redemption of time. This hope is represented by Neo, who experiences the white light and star of his being, the individual Self, near the end of the movie. This would represent the acausal source of life and potential freedom for new creation in time.

In order to resolve the question of whether or not there is free will, there is a need to differentiate collective beliefs, attitudes and values, including moral and ethical values, from the potential to access a superior center of freedom, beyond the dualistic play of life. In psychological terms this refers to the ability of the ego to have enough freedom of will and ethical integrity to hold the tension of opposites and to appeal to a transcendent phenomenon for an answer to its dilemma. This transcendent factor is the Self that exists beyond the dualities and the causal play of life and that brings in an acausal solution to which the ego must submit, a new creative factor in time. This does not mean that there is no more determinism but that that a new impulse from the transcendent Self that transforms its nature.

The interesting fact that, in the movie, Zion is probably situated in the manipura chakra or power center implies that the redemption of time can potentially involve realization of

the Self in life. It points to the potential re-organization of life, communities and cities according to a higher Will. As *the one* who is the four, Neo should have the power and integrity of being to initiate a fulfillment of this mandate. The emphasis on technique and Neo's "heroic" acrobatic skill, the poverty of feeling values and Eros depicted throughout the movie, however, suggest the hero may be too embedded in the spirit of the unredeemed Zion to succeed.