



Druk (2020) Movie as an Example of Authentic Way of Being: A Heideggerian Approach

*Otantik Varoluş Biçiminin Bir Örneği Olarak Körkütük (2020)
Filmi: Heideggerci Yaklaşım*

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Abstract

Heidegger's philosophical project is generally seen as atheoretical and anti-logical because he remarked on the subjective conditions of knowledge and the everydayness of human behaviors. To him, Dasein's everyday reasoning is coercively and inevitably framed by the present-at-hand modes of understanding. Heidegger alerts us about the possible origins of present-at-hand modes of everyday experience. One of them is Das Man that, is associated with a categorical otherness for Heidegger. It can be regarded as an origin of the primordial scheme of experiences for Dasein that takes those experiences for granted as an axiological ground for their lives in the World. Heidegger sees that process as an inauthentic condition for Dasein's fundamental character. Everyday reasoning generates a variety of present-at-hand instruments to understand and interpret the World and Dasein itself; thus, Dasein moves between Das Man and authentic modes. With a Heideggerian approach, this article observes how the characters in the film Druk take themselves out of Das Man and go into the authentic mode and how they do this through alcohol. The primary data source is Druk and the four teacher characters in the film. In the movie, alcohol is not a ready-to-hand object but a tool motivating its users and pushing them to perform. It is an example equivalent to the Heideggerian analogy of the hammer. The movie is a well-fitting example of the Heideggerian position with the story of four teachers who experiment with having a certain amount of alcohol in their blood to achieve a better version of themselves.

Keywords: Heidegger, Das Man, Dasein, Authenticity, Druk

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Öz

Heidegger'in felsefi projesi genellikle, insan davranışlarının gündelik karakteri ve bilginin öznel koşullarına dair açıklamalarından ötürü, teorik ve anti-mantıksal olarak görülür. Ona göre, Dasein'in günlük akıl yürütmesi, elde-mevcut anlayış biçimleri üzerinden kaçınılmaz bir biçimde çerçeveselir. Heidegger gündelik deneyimin el-altında-bulunma biçimlerinin olası kökenleri konusunda bizi uyarır. Bunlardan biri Das Man'dır (Onlar). Das Man, Heidegger için kategorik bir ötekilikle ilişkilidir. Dasein için deneyimlerin ilksel şemasının bir kökeni olarak görülebilir. Dasein bu deneyimleri Dünya'daki yaşamları için aksiyolojik bir zemin olarak kabul eder. Heidegger bu süreci Dasein'in temel karakteri için otantik olmayan bir koşul olarak görür. Gündelik akıl yürütme, Dünya'yı ve Dasein'in kendisini anlamak ve yorumlamak için el altında bulunan çeşitli araçlar üretir; böylece Dasein, Das Man ve otantik modlar arasında hareket eder. Bu makale Heideggerci bir yaklaşımla Druk (2020) filmindeki karakterlerin kendilerini Das Man içerisinden çıkararak otantik moda geçmelerini ve bunu alkol üzerinden gerçekleştirmelerini gözlemlemiştir. Betimsel analiz yönteminin kullanıldığı bu çalışmada temel veri kaynağı olarak Thomas Vinterberg'in yönetmenliğini yaptığı Druk filmi ve filmin içerisinde yer alan dört öğretmen karakter ele alınmıştır. Filmde alkol el-altında-olan obje olarak değil kullanıcılarını motive eden ve onları performans göstermeye iten bir araç olarak yer alır ve Heideggerci "çekiç" benzetmesine eşdeğer bir örnektir. Film, kendilerinin daha iyi bir versiyonunu elde etmek için kanlarında belirli bir miktarda alkol bulundurmaya deneyen dört öğretmenin hikâyesi ile Heideggerci pozisyonun çok iyi uyum sağlayan bir örneğidir.

Anahtar Kelimeler: Heidegger, Das Man, Dasein, Otantiklik, Körkütük

Introduction

Heidegger's critiques of ontological principles are originated from the concept of Dasein. Dasein is centered on the epistemological ground of human beings. According to Heidegger, the essence of asking the question of being is to make the being that asks this question transparent. He adds, "We call this being, who also has the possibility of asking this essential question and who is always ourselves, Dasein in terminological terms" (Heidegger, 2018, 27). Here it is implied that Dasein, its freedom to question and

problematize its existence, can be thought concerning human existence. As M. Inwood emphasized, Dasein can be examined as “Heidegger’s way of referring both to the human being and to the type of Being that humans have.” (Inwood, 2019, 23).

For Heidegger, Dasein’s fundamental position is threatened by metaphysical tradition and its presuppositions regarding ontology and ethics. Heidegger tries to grasp philosophical concepts from that heritage from a different perspective. He uses the implication of “present-at-hand” modes of metaphysics. This concept is associated with the historical frames of entities in philosophy.

Heidegger also takes a different path instead of treating time as an a priori component of Dasein as a present-at-hand and historical category. The treatment of time as an a priori concept here does not imply a Kantian conception of time as necessary to represent external beings. On the contrary, time is the space in which Dasein realizes itself. Dasein’s ability to reveal its possible states comes from being open to time. In this respect, Dasein moves towards death as the limit of all modalities that will manifest in its temporality. During this journey, it will preserve its authenticity to the extent that it is able to make its own interpretation of the meanings and interpretations defined, pre-understood and completed by others. Death itself can be recognized before it happens to us. Therefore, the only authentic way of it could not be experienced. However, it may be experienced by the death of others. Knowing that the end of its temporality is a possibility gives way to falling into anxiety for Dasein (Wheeler, 2020).

In this context, for example, Kantian schematism may be labeled as a present-at-hand category of epistemology because it attempts to operate empirical input under the alienated concepts from the “touched entity” itself. Heidegger additionally alerts us about the possible origins of present-at-hand modes of everyday experience. One of them is Das Man (The They). Das Man is associated with an absolute otherness for Heidegger. It can be regarded as the origin of the primordial scheme of experiences for Dasein. Dasein takes those experiences for granted as an axiological ground for their lives in the World. Heidegger sees that process as an inauthentic condition for Dasein’s fundamental character. Everyday reasoning generates a variety of present-at-hand instruments to understand and interpret the World and Dasein itself; thus, Dasein moves between Das Man and authentic modes. Time is also a horizon that can be recaptured to provide an authentic interpretation of the states of Dasein that Das Man has already defined.

With a Heideggerian approach, this article observes how the characters in the film *Druk* take themselves out of Das Man and go into the authentic mode and how they do this through alcohol. Using the descriptive analysis method, the primary data source of this study is the 2020 film *Druk*, directed by Thomas Vinterberg, and the four teacher characters in the film. In the movie, alcohol is not a ready-to-hand object but a tool that motivates its users and pushes them to perform and is an example equivalent to the hammer concept. The movie is a well-fitting example of the Heideggerian position with the story of four teachers who experiment with having a certain amount of alcohol in their blood to achieve a better version of themselves.

1. Heidegger’s Present-at-Hand Mode of Practice and its Implicit Commitments

Heidegger uses the concept of “present-at-hand” as a ground for everyday practice. It refers to the holistic formation of beliefs that shape epistemic grounds of thinking activity. Due to present-at-hand knowledge’s objective and manipulative character, Dasein possibly loses her way of “dwelling on” and misses to think and behave authentically.

Heidegger grasps the concept of present-at-hand as an ontological commitment due to some categorical disposition of entities.

Inwood states, "Heidegger fights against the substance ontology appropriate to the present-at-hand, in favor of movement and relationships (Inwood, 1999, 4)". Therefore, Dasein's role here is to be pre-determinate because Dasein is only permitted to figure out the relation of things causally and is barely obliged to understand the change in the categories through a ready-made structure.

Heidegger's turn is significant in replacing Dasein in the center of Being itself, instead of its former place, which only permits arranging entities in the frames of present-at-hand categories. His radical move means metaphysics itself is different from either its immanent prime causes or its teleological background. Contrarily, substantive ontology is not centered in the heart of "brute facts or meaningless objects assumed to be basic by the metaphysical tradition (Audi, 2015, 449)".

For Heidegger, if philosophy problematizes a concept that refers to the World, the spatial presence of human beings remains "certain structures of Dasein which are equiprimordial with Being-in-the-world (Heidegger, 2001, 114)". Thus, it can be claimed that being-equiprimordial is for every Dasein; however, only can be active in the cases which we use particularly for everybody in the World, e.g., time, space, set of properties, change, and the rest of metaphysical and ontological concepts of Continental Philosophy.

Heidegger offers a phenomenological process that may only be possible by equiprimordial background; however, for a fundamental constitution of human beings, it must go further in terms of their "practical dealings with equipment define the being of entities that show up in the world (Audi, 2015, 449)". By Heidegger's portrait of spatial metaphysics, understanding those entities through an anthropological schematism is not crucial. Being a piece of equipment for thinking to Heidegger surpasses the metaphysical traditions' framing that only allows abstractions from a present-at-hand interpretation of objects and turns into something more subjective and valuable for Dasein.

"Equipment can genuinely show itself only in dealings cut to its own measure (hammering with a hammer, for example); but in such dealings, an entity of this kind is not grasped thematically as an occurring Thing, nor is the equipment-structure known as such even in the using. The hammering does not simply have knowledge about [urn] the hammer's character as equipment; however, it has appropriated this equipment in a way which could not possibly be more suitable (Heidegger, 2001, 98)".

Heidegger's complaint about metaphysical present-at-hand descriptions of previous philosophical traditions. In the light of the passage above from Being and Time, Heidegger stated his expectation for fundamental ontology by an example with the facticity of hammering, and he distinguishes the privileged structure of knowledge of categories and the knowledge of "how to use". We can indirectly claim that Heidegger, by denying the value of the unfactual knowledge of the hammer and the essential abstraction of it via categories, also alternatively path a way to a utilitarianist interpretation of the gadgets.

Heidegger constitutes the prerogative nature of touching and generating a teleologically personal account for hammering to "build a bookshelf" or to "repair something" far from the pragmatism or categorical understanding. Also, Heidegger offers to avoid the present-at-hand interpretation of the hammer and turn it into a "ready-at-hand" (Heidegger, 2001, 98) object for Dasein's understanding. Thus, "Logos is not a present-at-hand system, but

the human. capacity to enter a relationship with beings as such, in opposition to the benumbed behavior of animals (Dastur, 1987, 55-74)".

What Heidegger explores here is an unusual approach to original thinking and phenomenology. Making a hammer ready for our hands is not to discover or to understand it by subordinating them under the concepts, but it is to predicate its meaning and its telos in the now and the World. For Käufer, this approach makes peoples' judgments more satisfying through the account of ontology. Because "these judgments are not directly about hammers or similarly handy tools" from the correspondence theories' gaze. Instead, "they are explicit articulations within the sense structure that characterizes human awareness in its origin (Käufer, 2003, 71-93)".

Likely to Heidegger, implicit commitment to tradition or present-at-hand approaches to attempt to describe what Being is not untrue but also opens the possibility of getting Being lost. Because "while the worldly assertions point out something present-at-hand, phenomenological, categorial assertions refer to Dasein not as something present-at-hand, but as something the understanding of which requires a reversal or transposition on the part of the thinker (Dahlstrom, 1994, 775-95)". Therefore, Being-in-the-world, for Heidegger, imperatively causes lay assertions. As long as it comes from the World, it must be an implicit commitment for thinking and conceptualizing Being.

According to Heidegger's analysis of the ready-to-hand conception of the World, their authentic origin must be unconcealed by thinking and behaving fundamentally. However, when using those concepts, Dasein is open to realizing truth and falsity. As Dastur emphasized, "truth and falsity as characters belonging to the proposition are grounded in a comportment of Dasein which enables it to reveal or conceal beings (Dastur, 1987, 55-74)".

2. Das Man and Authenticity: Differences in Practice

Definitions, knowledge, and research in line with Das Man are inevitable, even if they seem to be more inauthentic definitions. This inevitability stems from a topological field that belongs to Dasein's mode of everyday life. As Heidegger noted, "To the everydayness of Being-in-the-world, there belong certain modes of concern (Heidegger, 2001, 102)".

Das Man's interpretation of things is generally associated with everyday life, the general epistemic and axiological convictions created without a proper inquiry into the existence and any ideal modification that does not make it necessary to conduct a fundamental investigation. For Heidegger, Dasein's conception of the World separates from the knowledge resourced by Das Man. Also, he implies that Dasein's conception and sensation towards the World, or to holistic conceptions of humanity, is more genuine and authentic. Therefore, Das Man's understanding is grounded by humans' everyday state of mind and is also relevant to its "co-happenings of political identities" (Audi, 2015, 449).

In short, Das Man can be encountered human existence with a position of a historically handicapped entity. However, that historically handicapped position can be questioned by the effort of "the hermeneutic of the facticity of Dasein" (Heidegger, 2001, 490). Thus Heidegger takes "the established contemporary conception of the autonomous as an individual whose worldly relationship, defined through epistemic conditions (knowing, believing, perceiving) broadly in terms of a normative subject (Seguna, 2014, 31-56)".

H. Marcuse alternatively points out that such daily lexicon or low understanding heritage is also associated with Das Man. For him, the "link with destiny', of the 'heritage' that each

individual has to adopt, and of the community of the 'generation', while the other dimensions of facticity were treated under such categories as 'they' (das Man), or 'idle talk' (das Gerede), and relegated in this way to 'inauthentic' existence (Marcuse, 2003, 22)". Therefore, the concept refers to the everyday reasoning of Dasein. Because Dasein's hermeneutic nature against Das Man because it is a limitation of authentic reasoning against Being itself and also a variety of everyday concepts.

According to H. Dreyfus, "Heidegger would deny that a hammer in a drawer has readiness-to-hand as its way of being. Rather, he sees that, *for the user*, equipment is a solicitation to act, not an entity with a function feature (Dreyfus, 2007, 247-268)". In the realm of Das Man, Dasein's conception can be regarded as a pragmatically known being because Heidegger frames that kind of intentionality as a feature and an ability to make things *for the user* in a sense-perceptual activity.

The Heideggerian analogy of the hammer that Dreyfus draws attention to here implies a piece of equipment for Dasein. Nevertheless, this equipment is for Dasein, independent of the categories previously defined by Das Man. Therefore, inanimate beings have various modalities to be able to reveal the modes of fundamental human existence. Moreover, these modalities are our own and subjective, independent of everyday definitions.

In the movie *Druk*, we will consider an object that does not have to be interpreted as a ready-to-hand tool. Instead, they are open to considering it as a piece of equipment that becomes a tool with Dasein's facticity, just like above. In the film, alcohol is not treated as a ready-to-hand object but as a tool that motivates its users to perform. The film is an excellent example of the Heideggerian position, with the story of four teachers experimenting with having a certain amount of alcohol in their blood to get a better version of themselves.

Because the movie *Druk* is taken as "an example" of the authentic way of being, alcohol can be accepted to unlock the authentic mode to a certain extent. However, for Heidegger, the authentic mode of existence is difficult to achieve and takes time. It cannot happen overnight; instead, it is a process or ongoing engagement with life and others in a unique way. Dasein can attain this mode by constantly striving in its lifelong journey of experiences and projections. As a being, stretched between birth and death, Dasein is in constant construction.

3. The Analysis of Four Characters in the Druk (2020) Movie

Directed by Thomas Vinterberg, the Danish film *Druk* is about four high school teachers who break out of their routine lives and seek something different. Four middle-aged teachers, drowned in routine at home and work, with a diminished passion for life, come across a study showing that increased blood alcohol levels open people's minds. Deciding to conduct an experiment, they drink a certain amount of alcohol every day and get involved in their daily lives. This helps them break out of the monotony they are used to, think differently, relate to people on a different level, and cope more easily with the events they encounter. Thus, they start to have different experiences by dividing their lives into two separate times. Alcohol thus becomes a means for people who are in a manipulative field, guided by Das Man, to abandon this condition and discover a more authentic mode of their Dasein. This situation Dreyfus mentions above does not reveal Dasein's function of making the means in the world its own. On the contrary, it can be interpreted as a tool that mobilizes Dasein to act. In this way, Dasein is able to interpret its world in new

meanings by rejecting the version of the objects in the world defined by Das Man in a present-at-hand way.

The four characters in the film are people who have been shaped according to specific societal patterns, live a life that society approves of, and do not think of deviating from these lines. Their Dasein remains in the Das Man mode; they do not intend to go to the authentic side and do not know the benefits of the authentic side. The film deals with this search for awareness, and in parallel to this search, it also touches upon the young generation's search for freedom from Das Man through a side story because there are differences in the approach to Das Man between generations. In the film's opening scenes, young people go beyond the social order and overdose on entertainment due to a traditional drinking contest. Their school, disturbed by the situation of these young people, summons their parents, and an assessment of the situation is made. After all, school is of great importance in the social order, and their school will pull these young people back into the existing order and force them to act in a certain mold. The headmaster, in particular, has a strict profile and proposes to introduce zero alcohol in the following semester; however, Peter, one of the four teacher characters in the movie, says that this would be slavery and that it would not be possible to implement. So Das Man is dominant and has repressed Dasein. Breaking away from this and moving to the "authentic" side is hard for the elders to imagine. Nevertheless, in the later part of the movie, a search is done, and it will be alcohol that will give them the courage to do so.

The film is a narrative about the ebb and flow of the Dasein of the four characters between the modes of Das Man and authentic. The alcohol experiment of the four teachers is dealt with in three chapters, and the balance between the ebb and flow between these modes is different in each chapter. The first part proceeds through the alcohol theory of a Norwegian psychiatrist and philosopher named Finn Skarderud. This theory, which predicts that people have 0.05% less alcohol in their blood than they should and that at this level, people will be more relaxed, confident, cheerful, brave, and open, is tested by four teachers. After this part, which is generally successful and proves the hypothesis, the teachers ask for more. This time comes the second part, in which they test each character's personal blood alcohol level. In this part, where they drink twice as much alcohol as in the first part, the effects of alcohol on the characters are different. Some characters get stuck between modes and lose their way during this experience, but generally, the desired success is achieved again. The third part is where the maximum promulgation is taken, and the characters try to reach a level referred to as "firing" in the movie. This level almost completely detaches the characters from Das Man and keeps them in the authentic mode for a long time, but in return, the balance in their home and work lives collapses. Three of the four can find balance again, but one character dies at the movie's end because he cannot find it again.

3.1. Martin

Martin, a history lecturer, is a stagnant lecturer, lacking energy and unable to connect with his students. In fact, he has a very successful background and was awarded a research grant for his Ph.D., but he gave up this dream for his marriage and children. He is stuck in Das Man, and this has dulled him as he has been a person who gives more than himself for years. He has distanced himself from his work; he wants to communicate with his wife but

can no longer find strength in himself. He has become a man who is invisible even to his children. Although his question to his wife, "Have I become a boring person?" shows his awareness of this situation, he cannot unlock Dasein and falls into depression. He is also in trouble at school because of this situation. Since his class is unhappy with his situation, they organize a meeting and question his communication with the students; however, this question is about his relationship with Das Man on a large scale. After all, a teacher is supposed to communicate and build bridges between people, but his students say that he does not care about their future. Martin tries to get away with blaming the students, but this is impossible. The fuse for Martin to break out of the yoke of Das Man is lit at a dinner party for Nikolaj's birthday. At dinner, Martin is still absent-minded and unable to make connections between events. After a few drinks, he breaks down and cries about his lack of communication with his surroundings and his relationship with his wife. This is a turning point for him. He is also intrigued by the hypothesis of the missing blood alcohol content mentioned at the dinner and brings alcohol to school the next day. Being involved in daily life by drinking a certain amount of alcohol is his attempt to become authentic, and he was very successful that day. He confides this to his friends, and they all get together and decide to carry it out as an experiment.

During Martin's experiment, both good communications with the students in the classroom and good conversation with his wife help him find himself. Although the transition from Das Man to authentic is initially triggered by alcohol, he begins to have a similar awareness and vitality even without alcohol. He sees this as a "recovery", and dreaming of prolonging his stay in authentic mode and reaching more, he proposes to increase the dose of alcohol in the group of friends, and the second chapter is reached. Moving to a personal alcohol level and increasing the dose makes him more excited and eager to start the day because he now has a purpose in his life. Even though he drinks to the point where his mobility is impaired, it is good for him to be authentic and to move away from Das Man and make space for Dasein, and this is reflected in the class. As Dasein comes into balance, he can organize his life with a certain awareness without drinking alcohol. On a canoe and camping trip with his family, even though he no longer drinks alcohol, he has gained the ability to become authentic. He hopes to be able to continue his life in this way, but when the rest of the group offers him to drink the highest level of alcohol, even though he does not comply at first, he cannot help himself. Drinking to the maximum leads Dasein astray, and the balance is upset. Martin falls out of favor with his children and wife when he gets so drunk that he cannot even get home and return to Das Man, but this overload opens up some realizations in him. When he becomes more courageous and confident in his arguments with his wife, some hidden situations emerge, and when the relationship later resumes, everything is more open. Thus, there is a chance for healthier communication in the future. The dance scene at the end of the movie is also a reference to the old Martin, recalled in memory and practice due to being able to go authentic.

3.2. Tommy

Tommy, a sports instructor, is a man who is disinterested in his classes and burdens his students with tasks he should be doing himself, preferring to do extracurricular activities. Stuck in memories of his ex-wife, living with an old dog that cannot walk, he is the oldest member of the quartet of friends who have adopted more old-school education methods.

Like the rest of his friends, he has forgotten what authentic even means and is lost in Das Man. Being a careless and sloppy man, more susceptible to alcohol than the rest of his friends, he becomes a problem during the experiment and puts all the group members in danger of being caught drinking at school. Going up to a personal level of alcohol has a similar positive effect on him as on Martin, especially during his soccer coaching with young children; Dasein finds itself and is liberated. With them, he goes into the authentic mode, where he is very successful and well-liked by his students, but after a while, the risk of alcoholism that comes with the experiment appears. His Mitsein is not as strong as the others', and it becomes an important escape from Das Man and into authentic mode. His friends, especially Martin, are aware of Tommy's withdrawal and try to stop him, but Tommy pushes him away by saying, "you do not have to keep checking up on me". The maximum level of alcohol becomes Tommy's peak in authenticity, and he takes great pleasure in staying there. In the boating scene, perhaps he consciously chooses to stay in the authentic and ends his life, or perhaps the reason for his drowning, which is unclear in the movie, was the carelessness that came with his happiness in the authentic.

3.3. Peter

Peter, a music teacher, is one of those characters stuck in the Das Man mode, lacking courage and, like his colleagues, has difficulty communicating. His life is characterized by loneliness, affecting not only his communication with students but also with the opposite sex. His transition to authentic especially fuels his courage, and his increased alcohol level turns him into a man who can guide the students, synergize them, tell jokes, and communicate with a woman. For this reason, he is perhaps the character most affected by the Das Man mode and the most difficult to break out of it. The ebb and flow of Dasein between modes are high, and Peter is the character who passes out the most when the maximum amount of alcohol is consumed; however, the experience of authentic brings about a significant change in him as well, and he becomes someone who can make decisions not only for himself but also for others and help them. He tries to put his own student in the authentic mode in line with his own experience and succeeds in this transfer of experience. Likewise, the fact that he mentions that he has started a relationship with a woman at the end of the movie is a positive result of the stabilization of Dasein.

3.4. Nikolaj

Nikolaj, a psychology lecturer, is the youngest member of the group, but with his psychology experience, he is also the guiding member of the group. He works in the same high school as the others and complains about the students' lack of interest, but he is not precisely stuck in Das Man like the others. He has a better and more organized family life and better interpersonal skills than the others. Therefore, he is a more balanced character between the authentic mode and Das Man even before the experiment. He knows Martin's situation and can question his insecurity and lack of enthusiasm among his friends. He is the one who voices his opinion about the blood alcohol level, and he is the one who initiates the experiment and takes notes on it. He accepts the idea of increasing the alcohol level in the second part by saying, "we can be more like ourselves". In other words, he thinks of it as a return to the self and approves of the idea of a personal level of alcohol since everyone's reaction to how much alcohol is variable. Then he returns with the idea of a maximum alcohol level and leads his friends. He suggests reaching a so-called "firing" point and going into a state of total indifference. He says that this is the liberating point of the experiment, the full authentic point, but as he will later realize, this feeling of freedom

weakens their bond with society and makes them a danger to Mitsein. Thus, his wife leaves him because of his maximum alcohol level, but later a balanced and conscious Dasein returns him to his wife and his old life.

Conclusion

The primary data source for this study, which uses the descriptive analysis method, is the 2020 film *Druk*, directed by Thomas Vinterberg, and the four teacher characters in the film. The movie, handled with a Heideggerian approach, tells the story of how the characters transform themselves from Das Man into authentic mode and how they do this through alcohol. In the film, alcohol can be characterized as an example of Heidegger's concept of the hammer, a tool that motivates and pushes those who use it to perform. Thus, the characters in the movie try to have a certain amount of alcohol in their blood to achieve a better version of themselves; in this way, the movie is an excellent example of the Heideggerian position.

In the film, there is a narrative about the ebb and flow of the Dasein of the four characters between Das Man and authentic modes. In the alcohol experiment, which is dealt with in three chapters, the ebb and flow between these modes is described, and the balance is different in each chapter. The first part is based on the alcohol theory of a Norwegian psychiatrist and philosopher who argues that there is less alcohol in human blood than there should be. He predicts that if this level becomes what it should be, people will become more relaxed, confident, cheerful, brave, and open, and this theory is put to the test by four teachers. Then comes the part where they test each character's personal alcohol tolerance level. Drinking more alcohol than in the first experiment affects the characters differently. Some characters get stuck between modes and lose their way during this experiment. The third part is the maximum alcohol level, and the characters try to reach a level referred to as "firing" in the movie. This level almost completely disconnects the characters from Das Man and causes them to stay in the authentic mode for a long time, but in return, the balance in their home and work lives collapses. Three of the characters can regain their footing and recover, but the fourth character dies at the movie's end, unable to find balance again.

Alcohol actually becomes a means for people who are manipulated by Das Man and who stand in a manipulative space to leave this state and discover a more authentic mode of their Dasein. In other words, alcohol in the film can be interpreted as a tool that mobilizes Dasein to take action. In this way, Dasein rejects the present-at-hand version of the objects in the world as defined by Das Man and is able to interpret its world in new meanings. Thus, Dasein's movement between Das Man and authentic modes becomes observable in this film through alcohol, which can be described as a hammer.

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