# Interrogating the Interplay between Media Teletechnology, AI and (Post)-truth through Derrida

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**Abstract**

In 2016, the Oxford Dictionaries selected "post-truth" as the "Word of the Year" and defined it as "a term relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief." The 21$^{st}$ century has witnessed a radical transformation in the way information is disseminated and consumed by using technology-based media power. The concept of truth, once considered a stable and objective foundation, has become malleable, elusive, and subject to manipulation. My paper tries to show how the media or teletechnology plays a pivotal role in shaping public perceptions and realities, post-truth. To navigate this complex landscape, we have to turn to the philosophy of Jacques Derrida and his portmanteau terms like artifactuality, actuvirtuality and teletechnology, which provide a compelling framework for understanding the interplay between truth, post-truth, and the media. Now the question arises whether Jacques Derrida is a catalyst of designing the idea of post-truth, although there are different registers of truths among which Derrida's focus is on the truth in philosophy.Using the thoughts of Derrida in his filmed interviews Echographies of Television (with Bernard Stiegler) (Derrida and Stiegler 2002) and Bernard Stiegler in his two volumes of Technics and Time (Stiegler 1994, 2009), it can be shown how this information/power nexus

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is carved through a model of visual communication, gradually displacing and supplementing writing (while the ghost of writing surely continues to haunt, the way ghost of speech continued to haunt writing). I also intend to explain how the use of visual elements in information networks creates a new form of power and connection distinct from traditional print and analog forms of communication.

**Keywords:** Post-truth, truth, artifactuality, actuvirtuality and teletechnology.

## Introduction

We belong to a post-truth era where the boundaries between truth and falsehood are blurred, largely due to advancements in digital technology and AI. These developments redefine our perception of truth, revealing how easily it can be altered or fabricated through editing, data collection, and dissemination. This shift challenges traditional notions of truth and reason. "Post-truth" was chosen as the 2016 Oxford Dictionaries Word of the Year, with its definition being "a term relating to or denoting circumstances in which appeals to emotion and personal belief have a greater influence on public opinion than do objective facts."(Brahms, 2016, p. 1) With the use of technology-based media power, the way information is distributed and consumed has drastically changed in the twenty-first century. As a result, the idea of truth—once thought to be a solid and impartial basis—has evolved into something elusive, manipulable, and changeable. Both linguistically and discursively, post-truth seems to imply that truth politics was once prevalent.

## Objectives of the study

Through the philosophical lens of Jacques Derrida, this study aims to investigate and critically critique the complex interactions among media teletechnology, artificial intelligence (AI), and the concept of post-truth. Examining Derrida's notions of "teletechnology," "artifactuality," and "actuvirtuality," the research seeks to reveal the ways in which media and artificial intelligence impact the creation and propagation of knowledge, thereby changing the essence of truth

(Derrida, 1971). Additionally, by drawing on Yuval Noah Harari's lecture on "AI and the future of humanity," this study attempts to provide a critical framework for understanding the nature of (post)-truth in this AI age. The inquiry also looks into how AI, as a teletechnological extension, works and complicates the relationship between truth, media, and power and, whether Derrida's theory may be understood as a forerunner to the post-truth phenomenon.

## Methodology:

The study makes use of a theoretical framework based on the deconstructive philosophy of Jacques Derrida, namely his concepts of logocentrism, différance, teletechnology, actuvirtuality, and artifactuality (Wortham, 2010). These ideas will be applied to examine how the media and AI help create post-truth worlds. The methodologies include:

a.  Literature Review: There will be a thorough analysis of the body of work on media studies, post-truth, and Derrida's philosophy. Important literature like "Of Grammatology" by Derrida, *Echographies of Television* (written in collaboration with Bernard Stiegler), and *Technics and Time* by Stiegler will be examined. Other critical theorists' writings will also be examined in the literature study, such as Yuval Noah Harari's lecture on "AI and the future of humanity"(2018), Michel Foucault's theories on power and knowledge (2014), Jean Baudrillard's notion of hyper-reality (2011), and Hannah Arendt's observations on politics and truth (2005).

b.  Critical Analysis: Using Derrida's ideas, the study evaluates modern media practices to determine how artificial intelligence (AI) and digital technology affect people's views of the reality and truth. It also involves a critical study of other post-structuralist and postmodern theories that address the concept of truth, such as those of Foucault, Baudrillard and Yuval Noah Harari.

c.  Interpretive Approach: The methodology will employ an interpretive approach to investigate Derrida's ideas and their applicability to post-truth media.

The final section of the study will synthesize the results of the critical analysis in order to offer fresh perspectives on how media teletechnology and artificial intelligence (AI) shape truth in the post-truth era.

## Genealogy of (post) truth in post structuralism and post modernism:

Many people quote George Orwell, who stated that politicians of all stripes lie and present their lies as factual, even in the early 1900s (Orwell, 2013). In her 1967 paper "Truth and Politics," philosopher Hannah Arendt claimed that in politics, lying has always been seen as an acceptable and necessary weapon for statesmen and politicians, and that honesty and truthfulness have never been considered political virtues (Brahms, 2020, p. 2). According to Prof. Yuval Noah Harari, the post-truth phenomena is typical of humans, and our strength stems from our capacity to fabricate tales and stories and then come to believe them. Examples of these inventions include myths, religions, and ideologies, which foster cooperation and bonds between total strangers (Harari, 2018). Postmodernism rejects the notion of one absolute truth, instead embracing various subjective truths. It argues against the existence of a singular true scientific theory or overarching narrative, advocating for multiple perspectives and narratives without hierarchy (Smith, 1996).

From Baudrillard's perspective, simulation is the norm of postmodernity. The concept of "hyper-reality" and Baudrillard's "simulacra" are connected (Baudrillard, 1994). Today's world is overflowing with models, signs, maps, and images that have lost any originality and are now ends in and of themselves. Consequently, all we have are copies rather than originals, and signs devoid of an outside world. We are no longer able to discern between the real and the artificial since we are only familiar with its representation. Because of the media's overwhelming influence—particularly in television and film cultures—Baudrillard blames this simulation culture. Our assessment and understanding of reality are shaped by films, media portrayals, and pictures of this kind because we only perceive the world via these mediums (Nayar, 2014).

The relationship between knowledge and power and how it functions inside discourse and thereby produces truth is one of Foucault's main areas of interest. His understanding of power differs from the traditional "juridico-discursive" paradigm, which is inherently restrictive and repressive (Brenner, 1994). Rather, authority is perceived as ubiquitous and functions with some degree of concealment. Its source is a plurality of discursive constructions rather than a single person or entity. Foucault proposed the words discursive formation and discursive practices to describe how institutions and rules shape truth and reality in a particular historical moment. "Not by rights but by technique, not by law but by normalization, not by punishment but by control," he claims, is how power functions (Narayan, 2014, p. 8). It is seen in everyday practice and interactions between persons (Narayan, 2014, p. 8). Foucault argues that discourse and power are mutually reflective elements that form the basis of culture and social institutions. Knowledge and power complement one another and grow stronger together. When combined, they give rise to discursive forms and discourse. According to Foucault, knowledge is not just the fundamental facts but also hypotheses, concepts, opinions, conclusions, etc. that are accepted as true by the established power structures (Willcocks, 2004).

Among the first people to write in-depth pieces on the topic of post-truth politics in a particular Brexit and Trump context are Katherine Viner of the Guardian (2016) and William Davies of the New York Times (2016). It is very clear from Viner and Davies that the times we belong to are post-truth. From their perspectives, the four concepts they provide serve as a definition of post-truth politics. They are as follows: a) the commoditization of information and communication; b) the shift from old gatekeepers to dubious new media gatekeepers like Facebook, Google, and Twitter; c) the tendency towards veracity; and d) the emergence of populism, propaganda, and polarization. (Davies & Viner, 2016). As can be seen from the aforementioned points, post-truth is a widely accepted, technologically monitored, and propagandistic phenomenon. Since "truth" is at the centre of the post-truth political discourse, it is important to note that there are several interpretations of what constitutes truth. Some believe that truth is a fixed, unchanging entity, whereas others believe that truth is built, allowing multiple truths to coexist. The first truth claim is

said to be a positivist perspective, and the second is referred to as a relativistic perspective (Larrain, 1979).

Raymond Williams, a novelist, critic, and scholar known for his work in cultural studies, gives us a relativistic explanation of "social constructivism" (Cole, 2018). Williams contends that social construction shapes everything around us, including our reality and truth, in opposition to positivism. Building on Viner's assertion that technology is distorting "the truth," Williams critically examines the notion of technological determinism, which posits that technology is the primary force driving cultural and societal change. Instead, Williams argues that social, political, and economic factors play a more significant role in shaping reality than technology itself (Silverstone & Williams, 2004). This perspective challenges the idea that technology alone dictates the direction of societal development, emphasizing the importance of broader contextual influences. As such, the way that one constructs their understanding of reality and truth is subjective and may be influenced by various factors such as their cultural background, social milieu, preferred news outlet, and political structure (Koekkoek, 2017).

Derrida coined the neologism 'différance' which is a combination of 'to differ' and 'to defer,' to explain this phenomenon. Derrida plays on the idea that meaning/truth not only lies in the difference but is also deferred endlessly. Thus, the process of meaning making goes on endlessly. The more serious implication of this observation is that meaning of utterances is no longer fully under our control or originates in us, as language is a pre-existing system that perpetuates itself. Meaning, Derrida says, is only a temporary halt in the endless play of signifier to signifier (Sullivan, 1985). Derrida's concept of différance subverts the basic assumption of western philosophy which Derrida terms as logocentricism. It refers to the desire for centre or presence or truth in western thought which acts as a causal principle from which everything else emanate (Bradley, 2008). In Western philosophy, various terms such as essence, being, truth, form, consciousness, God, man, white, etc., represent what the author calls "transcendental signifieds" (Narayan, 2014, p. 6). – concept endowed with unquestionable authority that transcend scrutiny or analysis. Structuralism also presupposes a centre, that acts as a structuring

principle of a given language system by stabilizing the meaning yet somehow itself escapes the structurality. The centre thus governs the structure, yet itself escapes structuration (Narayan, 2014). This could be clarified with a simple instance. When Derrida speaks about the slippery nature of language, he is conscious of the fact that his own utterance (about that language) and therefore its meaning is subject to instability and (mis)interpretations (Sullivan, 1985).

## Teletechnology, and artifactuality in relation to (post)-truth:

Under the theoretical purview of Derrida's philosophy of deconstruction including différance, logocentrism, teletechnology, artifactuality, actuvirtuality, now my paper tries to explore and comment on the relationship/interplay between teletechnology along with its relative terminologies and (post)-truth. The concepts put forth by Derrida and Bernard Stiegler in their video interviews *Echographies of Television* (2002) and their works *Technics and Time* (1998) are employed to depict how the connection between information and power is reshaped by visual communication, gradually supplanting and enhancing writing. Despite this transition, the lingering presence of writing and speech remains, akin to haunting "ghosts." Furthermore, as information networks progress, I intend to illustrate how this visual aspect accrues a fresh dimension of influence (Sengupta, 2016, p. 144). As AI has already come to this scene, I also propose to show how AI becomes a powerful teletechnological tool of mediating information and truth later.

Derrida's later work, starting from the 1960s, shifts focus towards truth and its correlation with writing in a distinct manner. He contends that our understanding of writing is heavily influenced by the primacy of speech, where the speaker's presence validates the truth of the spoken word. However, Derrida interrogates this by introducing the concept of arche-writing, suggesting that both speech and writing are fundamentally centered around the potential to generate difference rather than mere repetition (Sengupta, 2016). In his seminal work 'Of Grammatology' (1976), Derrida explores how the authenticity associated with speech, or phonocentrism, is transferred to writing, resulting in logocentrism, wherein the written word is perceived as possessing a superior capacity for retention and repetition (Sengupta, 2016, p. 145). The emergence of photography and videography further

evolves the technicity of repetition inherent in writing, manifesting themselves in teletechnological media. Consequently, contemporary modes of representation are haunted by a spectral presence of earlier power structures ingrained in writing's technicity. What does Derrida mean by "teletechnology"? Derrida uses the term "teletechnology" to refer to the entire system of technologies, industries, and practices involved in mass media, including the press, television, cinema, radio, the Internet, and other digital communication channels (Briggs, 2015, p. 58). Thus, Derrida's exploration of media using teletechnology serves two purposes: initially, it links contemplation on media technologies to a broader concept and historical trajectory of technology; secondly, it directs deconstruction towards the technical and industrial shaping of contemporary presence, depicted as mediatized "actuality" or "liveness," instead of the philosophical or logocentric creation of presence through ideal objects (Derrida & Stiegler, 2002).

To understand Derrida's exploration of teletechnology, it's useful to contextualize it within his earlier examination of writing and critique of presence. In this context, the term "presence" encompasses a range of philosophical concepts aimed at understanding existence, seeking to pinpoint its essence using terms like essence, nature, identity, and consciousness (Allison, 1973). These ideas often prioritize autonomy, immediacy, and consistency while minimizing diversity and unpredictability. Derrida's focus on writing, evident in works such as 'Of Grammatology,' arises from its comparison with speech, which has traditionally been considered the pristine vehicle for conveying thought and truth. Writing, considered secondary and external to thought, is seen as prone to misinterpretation due to its detachment from immediacy and its reliance on technological mediation (Derrida, 1974). Thus, it is relegated to the role of merely representing and transmitting truth and meaning originally conveyed through speech. Derrida contends that communication and experience fundamentally involve acts of writing, challenging the conventional idea of presence upheld by metaphysics, which emphasizes self-sufficiency, originality, and ideality (Derrida, 1974). He views writing as a prosthetic rather than an inherent aspect of the body, as outlined in his work "Of Grammatology" (Derrida, 1974). This perspective establishes writing's classical status as a technology compared to speech, which is perceived as external and artificial. Additionally, writing is

considered technological due to its ability to be replicated infinitely, enabling the reading of written words or fragments independently of their author's presence. Writing, as a form of technology, is seen as external and artificial, unlike speech, and its reproducibility allows it to exist independently of its author. This view positions technology as intrinsic to human experience rather than opposed to it. Derrida's concept of teletechnology emphasizes that technology has always been present, even in handwritten texts or face-to-face conversations. Unlike conventional media, which are seen as separate from the events they convey, teletechnology doesn't compromise the fullness or presence of events because events themselves are inherently mediated by processes like filtration, selection, and interpretation (Derrida & Stiegler, 2002). Thus, the truth or eventuality emerges through the construction inherent in the mediation process itself. Consequently, according to Derrida, although teletechnologies surely filter, choose, reorganise, paraphrase, and so on, they do not, therefore, undermine the entirety or presence of "the event itself" (Derrida & Stiegler, 2002). Because the experience is already fractured by space, absence, iterability, relationality, and other factors—that is, by the need for filtration, selection, reorganisation, and paraphrasing—they do not merely "distort" the event. The filtration, selection, organisation, and interpretation that define the activity of teletechnology in general as well as "the media" specifically are what give an event its eventness and its position as a (media) event (Briggs, 2015).

So, events and truth are never only "present" or independent; rather, they are always filtered, modulated, and created by technological processes. Rather, the mediation and interpretation processes that Derrida outlines are what modify our perception of reality. When Derrida talks about teletechnology, his attention is usually drawn to how constructed the events are. Derrida's reflection on the artificial, or more accurately, artifactual, nature of "one's time" of the present is focused on this produced-ness, which includes its structure, boundaries, and possibilities (Briggs, 2015). The phrase "artifactuality" is introduced by Derrida to emphasise the ways in which "actuality" is "not given but actively produced, sifted, invested, and performatively interpreted by numerous apparatuses which are factitious or artificial, hierarchizing and selective, always serving the interests and forces to which 'subjects' and agents... are never sensitive

enough" (Derrida & Stiegler, 2002, p. 3). Two portmanteau concepts, artifactuality and actuvirtuality, are introduced by Jacques Derrida in an interview titled "The Deconstruction of Actuality" (Derrida, 1994).

Derrida  uses the term "artifactuality" to emphasise the idea that "actuality is made: it is important to know what it is made of, but it is even more necessary to recognise that it is made" (Derrida, 1994, p. 28) It is actively produced rather than given; it is sorted, invested in, and performatively interpreted by a variety of hierarchizing and selective procedures – factitious or artificial procedures that are always subject to different powers and interests that their "subjects" and agents (producers and consumers of actuality, interpreters, and sometimes even "philosophers" too) are never fully aware of (Derrida, 1994). Through fictional methods, we are only able to access the "reality" of "actuality," regardless of how unique, irreducible, tenacious, terrible, or sad it may be. Derrida also introduces a new concept, the actuvirtuality, which merges the actual and the virtual in a unique manner. This concept is closely linked to artifactuality, which acknowledges the artificial nature of 'actuality' while rejecting the reduction of events to mere simulations or media-driven representations (Wortham, 2010, p. 10). In one of his later texts, 'A Certain Impossible Possibility of Saying the Event', Derrida acknowledges the influence of contemporary information technologies in virtualizing events but emphasizes the singular nature of each event, such as the deaths during the Gulf War, which resist being assimilated into media narratives (Derrida, 2007). Derrida argues that the traditional opposition between virtuality and actuality lacks philosophical rigor and suggests that the virtual is an essential aspect of events, which still need to be thought of in terms of their concrete manifestations like names, dates, and physical bodies. This blending of the actual and the virtual constitutes the actuvirtual, which Derrida views as a manifestation of différance, a concept fundamental to his philosophy that not only shapes literary and philosophical discourse but also underpins the very structure of the present moment (Wortham, p.10).

Therefore, the idea of artifactuality challenges or blurs the seemingly ontological line that separates "reality" from "media," especially as "representation" is a concept that is repeated in the

former and the latter. In media and cultural studies, the concepts of teletechnology and artifactuality thus refer not just to a "politics of representation," but also—or even more—to an examination of how the very domain of perception and experience is constructed and transformed (Briggs, 2015). Derrida's concept of actuvirtuality challenges traditional distinctions between actuality and virtuality, highlighting how media and technology reshape our perception of events. Thus, the constructed nature of reality and truth comes to the fore. Teletechnologies encompass the creation of both time and space. The concepts of "making time" and "making space" suggest multiple interpretations regarding teletechnology's relationship with time and space (Briggs, 2015). Firstly, teletechnologies shape the temporal and spatial aspects of events through news media. They control the timing, duration, and order of events, altering their temporal dimension through editing, prolonging them via repetition and slow-motion techniques, and manipulating their timing through pre-recording and delayed broadcasting. Similarly, teletechnologies define the spatial dimension of events by not only reporting their apparent dimensions and locations but also by disseminating them across space, thereby constructing the communicative space of the public sphere and delineating national borders, which imbue current events with political significance. Additionally, "making time" and "making space" imply the notion of accommodating or making room for events. However, the media predominantly accommodate events on their own terms, driven by commercial interests, operational needs, and technical limitations. Therefore, the critical issue lies not solely in the media's failure to adequately represent the world but rather in understanding the diverse temporalities inherent within media practices.

The emergence of new media and communication technologies has reshaped geopolitics, expanding the scope of political influence beyond national borders. Instead of being limited to traditional nation-state dynamics, these technologies facilitate international political alliances. This shift challenges the dominance of traditional actors like nation-states, intergovernmental bodies, and multinational corporations, giving rise to what Derrida termed the "New International" back in 1994 (Derrida, 1994). Teletechnologies contribute to a practical deconstruction of conventional concepts of state, citizen, and politics,

extending political possibilities globally. While acknowledging the democratic potential of media, Derrida emphasizes the importance of introducing diversity within media structures to prevent hegemony, as the misuse of teletechnologies can lead to the manipulation of truth and the reinforcement of autocratic regimes (Derrida, 1994, 2001).

## Can AI be Taken an Extension and Continuation of Teletechnology?

How far AI is an extension of teletechnology is to be critically discussed now. Derrida defines teletechnology as those technologies that allow for action and communication across distances, especially when they subvert conventional ideas of presence and immediacy. Teletechnology is explored by Derrida, who shows how mediated processes such as filtering, selection, and interpretation are a part of every communication and experience. This mediation, rather than being a distortion, is an essential component of the creation of meaning and events. According to Derrida, teletechnology encompasses any technological advancement that enhances human abilities or promotes communication. This perspective is consistent with his larger criticism of the metaphysical concept of presence, which holds that meaning and truth can exist without human intervention or technological support.

AI systems, which generate, process, and interpret data, are acting as mediators in this same way. They can be considered as extensions of the processes Derrida describes because they filter and choose data, rearrange information, and even create new content. Artificial Intelligence facilitates the extension of human intellect and decision-making over time and distance, in the same way that writing permits the transmission of ideas without the author's direct presence. AI can be seen as embodying différance in its operation. Artificial intelligence systems function by continuously deferring meaning, particularly those that use machine learning or natural language processing. They do massive data analyses, finding patterns and producing results based more on probabilistic judgments than fixed meanings. Derrida compared this deferral of meaning to how language itself functions. (Derrida, 2001). This indicates that AI doesn't produce meaning in a traditional sense but rather generates responses based on the

differential play of data. AI challenges the speech/writing dichotomy in new way, especially in the context of natural language processing. AI regards text and speech as data to be generated and examined while processing them. Speech and writing are treated equally by AI in a digital environment, obfuscating their distinctions. This speaks to Derrida's contention that writing is a different kind of signifying that subverts the metaphysical idea of presence rather than being a subordinate form to speech (Derrida, 2016).

Derrida was fascinated by the concept of the archive, especially as it related to the technological mediation of memory and history (Ernst, 2012). AI might be thought of as a more sophisticated version of the archive because of its enormous data store, retrieval, and analysis capacities. It not only stores information but also actively processes and interprets it, influencing how we understand and interact with the past. Furthermore, the concept that AI may in some way alter an original, unmediated truth is solidified by Derrida's theory that events and meanings are always already mediated. Instead, AI enhances the event's eventness by aiding in the meaning-building process, much like teletechnology. Because of this, artificial intelligence (AI), like other kinds of technology, is fundamental to the production and comprehension of reality and (post)-truth itself, rather than merely representing or distorting it. Therefore, it is possible to view artificial intelligence (AI) as a continuation and growth of conventional forms of teletechnology rather than as a break from them. AI complicates and deconstructs classic metaphysical binaries such as presence/absence, speech/writing, and human/non-human.

## AI and (Post)-Truth:

Depending on the above deductions and for having the qualities like technology, re-creation, reiteration, speed in photography and videography, dissemination of algorithms, data to make authentic and presence if AI is taken as a continuation and extension of teletechnology, my paper also investigates how far AI helps to construct post-truth and how AI deconstructs the traditional binary between human intelligence and artificial intelligence, human and non-human/machine, self and other, presence and absence. Professionals utilise Alan Turing's Turing Test, developed after he published

his book *Computer Machinery and Intelligence*, to evaluate computer intelligence (Gunkel, 2012). It was decided to coin and popularise the phrase "artificial intelligence." The creation of computer systems capable of tasks like speech recognition, visual perception, decision-making, and language translation—all of which normally need human intelligence—is referred to as artificial intelligence (AI). By mimicking cognitive skills, artificial intelligence (AI) challenges the idea that certain talents are exclusive to humans, thereby dismantling the traditional dichotomy between humans and non-humans.

So, the AI era introduces a surge of misinformation, deepfakes, and fabricated realities, posing challenges for psychologists. Emerging technologies like ChatGPT and DALL-E will impact work dynamics and information dissemination. This AI-dominated landscape raises concerns about its influence on people's perceptions of reality and truth. With AI facilitating the production of disinformation, including fake images and news, trust on social media platforms may erode. Deepfakes also threaten individual identities by portraying individuals engaging in actions they never did. Larry Rosen, a psychology professor, fears increased dependence on technology, foreseeing automation of various life aspects (Benson, 2023). Michael Graziano, a psychology and neuroscience professor, anticipates an AI-driven "post-truth world," where false narratives are easily propagated, disrupting established truths. Graziano emphasizes the malleability of reality in the digital age, where pixels can be manipulated to shape any desired narrative (Benson, 2023). The rise of inorganic agents, according to Yuval Noah Harari in his speech on "AI and the future of humanity," will likely drive AI to redefine the ecological system itself (Harari, 2023). Does AI pose a threat to modern human society? But the bad news is that AI doesn't actually need consciousness or the ability to navigate the physical world in order to pose a danger to human civilization. A highly unexpected threat to the future of human civilization could arise from the new AI technologies that have been released into the public domain in recent years. Furthermore, given how quickly these new AI tools are developing, it is difficult for us to even begin to comprehend their potential. AI possesses the capacity for autonomous learning and self-enhancement, along with the capability to manipulate and create language using various mediums such as words, images, or sounds.

The most significant development in the continuing AI revolution is that AI is becoming more proficient in language than the typical human being. AI is also taking control of language and using it as a master key to open doors to all of our institutions, including temples and banks. AI has the ability to rewrite reality and truth by encoding or comprehending language. Now, imagine a world in which the majority of songs, stories, images, laws, policies, and tools are created by a non-human, extraterrestrial intelligence that is able to form deep and even relationships with humans while also having superhuman efficiency in taking advantage of human weaknesses, biases, and addictions. AI also knows how to form deep and even intimate relationships with human beings. Harari suggests that AI, by mastering language, could forge intimate connections with individuals, manipulating our beliefs and perspectives without needing emotions of its own (Harari, 2023). As social media transforms into a battleground for attention, fostering intimacy becomes paramount, raising concerns about AI-driven relationships influencing consumer choices and political decisions, potentially ushering in a post-truth era. Google and industries like news and advertising fear this shift could lead to their collapse, as AI, or its controllers, gain unprecedented power. This transition marks the end of an era dominated solely by humans, as history, driven by the interplay of biology and culture, faces a new phase where AI may usurp cultural dominance. The prospect of AI absorbing and regurgitating millennia of human culture raises questions about the nature of reality, as humans always perceive it through a cultural prism, shaping everything from political views to sexual preferences.

Previously, the cultural environment was always shaped by human intervention through tools like printing presses, radios, or televisions. While these technologies facilitated the dissemination of cultural ideas, they lacked the capacity to generate new content autonomously. For instance, a printing press cannot independently create a new book; human input is always necessary. In stark contrast, AI possesses the ability to generate entirely novel concepts, thus ushering in a new cultural landscape. AI's potential extends beyond mere cultural production; it holds promise in various domains, such as medical research for discovering new cancer treatments and tackling ecological challenges. The emergence of AI in language manipulation poses a grave threat to meaningful public discourse

and, consequently, democratic processes. Proactive regulation is imperative to prevent the chaos that could ensue if left unchecked. Delaying regulatory measures may render democratic control unattainable, potentially necessitating authoritarian intervention. Essentially, we are confronted with an enigmatic intelligence akin to encountering an alien presence on Earth, with the unsettling prospect of its destructive capabilities looming over our civilization. With AI's integration into language manipulation, traditional dichotomies such as self and other, presence and absence, and human and non-human become increasingly blurred, challenging our conventional understanding of linguistic dynamics (Harari, 2023).

## AI in View of Derrida's Concept of "Pharmakon":

Teletechnology, encompassing advanced computer systems like AI, embodies a complex duality that blurs distinctions between truth and falsehood, fact and artificiality, reality and virtuality, natural and synthetic, human and machine memory, as well as between art and artifact. Its role is aporatic, serving either as a tool for liberation, empowering our freedoms, or as a mechanism for exerting control over individuals, often assuming both roles simultaneously. In this context, AI technology can be viewed through Derrida's concept of a "pharmakon." Derrida, in 'Plato's Pharmacy,' examines King Thamus's rejection of Thoth's gift of writing, which Thoth presents as a remedy for memory and wisdom. While Thoth sees writing as a cure, Thamus regards it as harmful (O'Brien, 2012). Derrida highlights the ambiguity of "pharmakon," which can mean both cure and poison, illustrating that technologies like AI embody both positive and negative aspects. Thus, alongside technical progress, every technology inherently brings its own drawbacks (O'Brien, 2012). So, the interplay between teletechnology, AI and (post)-truth is not simply straightforward declarative but a matter of interrogation and replication.

## Conclusion

From the above critical discussion, the conclusions and findings are as follows: First, the genealogy of post-truth shows how important philosophical viewpoints have affected the transition from conventional ideas of objective truth to a more fractal and subjective

understanding of (post)-truth. The manipulation of truth has long been a tactic, according to George Orwell and Hannah Arendt's findings on the use of deceit in politics. This suggests that human nature is predisposed to producing and accepting artificial narratives. Postmodernism's rejection of a single, absolute truth and acceptance of various subjective truths are consistent with Baudrillard's concept of hyper-reality, in which the boundaries between reality and its representation are blurred by media representations and simulations. The way that knowledge and truth are shaped by dominant power structures rather than by the intrinsic characteristics of facts themselves is further clarified by Foucault's theory of power and discourse. A further layer is added by Derrida's concept of différance, which challenges the notion of fixed meanings or truths and suggests that meaning is constantly contextually contingent and perpetually deferred. This idea highlights the continual process of interpretation and meaning-making while undermining the quest for an ultimate truth.

Secondly, the relationship between teletechnology and (post)-truth is explored using Derrida's concepts of actuvirtuality, différance, and artifactuality. This shows that truth is a construct that is mediated by technological processes rather than a fixed entity. The notions of actuvirtuality and artifactuality highlight how these technologies actively create reality, undermining the conventional distinction between the actual and the virtual.

Thirdly, Derrida's theories on teletechnology—which include tools that mediate communication and subvert conventional ideas of presence and immediacy—complement artificial intelligence in many ways. Like earlier teletechnology, artificial intelligence (AI) uses filters and interpretation to mediate and create meaning. It challenges conventional dichotomies like presence/absence and speech/writing and expands human capabilities by automating cognition and communication. AI generates meaning by deferring data rather than using fixed references, which embodies Derrida's concept of différance. Therefore, AI is a continuation and advancement of teletechnology.

Fourthly, the boundaries between artificial intelligence and human intellect, as well as between the self and the other, are becoming increasingly blurring due to AI's proficiency in language processing, data manipulation, and autonomous decision-making. The conventional ideas about reality and truth are being upended by the spread of deepfakes and false information brought about by technological advancements. AI is challenging conventional metaphysical and epistemological ideas as it grows more adept at creating and modifying content. This could lead to the emergence of a "post-truth" era in which artificial systems govern and shape reality and truth in either sense.

Lastly, drawing from Derrida's concept of "pharmakon," teletechnology serves both as a tool for liberation and a mechanism for control, reflecting its ambiguous nature as both cure and poison. Thus, the relationship between teletechnology, AI, and post-truth is intricate and multifaceted, requiring ongoing scrutiny and understanding of its dual roles in shaping and mediating our perception of reality.

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