DIGITAL REALITIES: THE PHILOSOPHICAL IMPLICATIONS OF ALGORITHMIC HYPERREALITY.

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In the digital age, the concept of information bubbles goes beyond a technological phenomenon, becoming a philosophical challenge for understanding the nature of truth and knowledge. With the development of social networks, search engines, and recommendation algorithms, we increasingly encounter information bubbles where our perceptions, knowledge, and understanding of the world are limited. In the context of digital media reality, we live in a world where information is not simply provided, but actively filtered and artificially constructed through algorithms, creating a space where users only see ideas that align with their pre-existing views.

This phenomenon exemplifies how power and control over information shift to technological agents. In traditional society, knowledge and truth were perceived as objective and independent of perception. However, in the digital age, truth becomes plastic - perceived through filters created by algorithms and platforms. Postmodern philosophy, particularly the philosophy of Jean Baudrillard, predicted that symbols and signs would cease to reflect reality and begin to replace it, creating hyperreality. Baudrillard raised the question: if symbols replace reality, what remains of reality itself? This issue becomes even more relevant in the context of algorithmic media, where reality is transformed into an endless network of simulacra that we accept as real.

Philosophical question: Can we truly speak of truth if the reality we perceive is determined not by objective facts but by algorithmically constructed symbols that we

take as truth? The ability to challenge information, to question its authenticity, becomes limited. People start perceiving not the real world, but a constructed reality that is presented through personalized news feeds and advertisements. This generates a state of cognitive isolation, where we do not encounter diverse perspectives but only those that confirm our own beliefs.

In his concept of the society of the spectacle, Guy Debord demonstrated how, in modern society, social relationships become relationships not between people, but between images created by technology. This concept fully applies to the modern digital age, where social interactions and the perception of reality are mediated by digital images, created by algorithms. With the increasing role of social networks and recommendation systems, we encounter the fact that even social connections are no longer based on real interactions but on algorithmic images that are created by platforms.

Modern algorithmic power is starting to replace traditional forms of power and control. In this context, we can recall the works of philosophers like Michel Foucault, who analyzed forms of power in modern society. Foucault argued that power is no longer limited to governmental or institutional structures, but is dispersed through norms and values that are instilled in individuals through cultural and technological mechanisms. Today, this power is realized through algorithms, which control not only what we see but also how we perceive and interpret events. Algorithms are becoming the new architects of reality, controlling not only the flow of information but also the processes of perception, which influence social practices and relationships.

This process has profound philosophical consequences. Whereas social structures used to be based on real, material interactions, today they increasingly depend on the images and symbols that are shaped by algorithmically controlled digital platforms. We are confronted with a new form of power that operates not on human actions but on their perceptions and interpretations of the world.

Philosophical question: How can we understand the nature of power in the digital age when power ceases to be obvious and manifests itself through hidden algorithmic structures that shape our perception of reality? In the digital media environment, identity becomes less of an internal, stable aspect of the self and more of a plastic construction, created in response to external digital stimuli. Unlike traditional forms of identity, where personality is built based on social interaction and cultural norms, in the digital age, it is increasingly constructed and modified through technology. Social networks and algorithmically managed platforms have become mechanisms for forming identity, where personality is no longer a final or fixed entity but rather an ever-changing image that exists depending on the requests and interests of the external digital world.

This leads to the appearance of hybrid identities, formed through interaction with digital and technological agents. For example, through algorithms, users can manipulate their digital profiles and self-presentation, creating images that match their current needs or desires. However, this raises deep philosophical questions about the essence of identity: if I can change my identity on a platform, based on algorithmic models, how can I consider it "mine"? Is a person merely the creator of digital images, losing their essential foundation and internal identity?

This process of digital self-expression calls into question the traditional ideas of constancy of personality and the independence of the subject. While traditional philosophers like Jean-Paul Sartre spoke of the human being as a free subject, whose self-consciousness is formed through interaction with the world, in the age of algorithmic hyperreality, this process becomes limited and managed by external forces. Philosophical question: What is identity in the digital age, when it becomes hybrid and mutable, depending on what we see in social networks and how those images are shaped by algorithms?

The advent of new communication technologies and the internet has significantly changed the perception of time and space in social reality. This change, discussed by Paul Virilio in his concept of dromology (the science of speed), questions traditional understandings of the perception of time. In the digital communication era, information is transmitted instantly, and real-time events are perceived through immediate reactions and responses. This leads to an intensification of acceleration, where processes and actions of individuals are increasingly determined by the speed at which information is exchanged.

This also creates cultural overload, where the volume of information is so large that there is no time left to process it. Virilio argued that such acceleration leads to changes in the perception of space and time. We no longer live in "real" time, but in digital time, where every moment holds immense significance but does not allow for deep reflection and analysis. Philosophical question: How does the acceleration of information processes influence our perception of the world and events, and how does this shift change our understanding of time and space?

Digital technologies and algorithmic hyperreality create a new type of social reality, where the boundaries between the real and the artificially constructed are erased. This leads to fundamental philosophical questions about knowledge, power, and identity in the digital age. Technologies are becoming not only tools but also active agents in the transformation of our perception of the world, social structures, and cultural norms. It is important to recognize that, despite technological advancements, algorithmic power reshapes not only our social relationships but also the way we experience reality, ultimately redefining what it means to be human in the digital era.

Literature:

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