Truth be Told

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Truth be Told

towards an enhanced consideration and application of truth

For over 2000 years our culture has believed in the possibility of a single true account of the world. Now this age is coming to a close. As a result there is a deep unease. We are lost both as individuals, and as a culture. In the new relativistic, postmodern era, we have no history, no right or moral action, and no body of knowledge.

- Hilary Lawson. Closure, A Story of Everything

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introduction

Truth. Had I chosen another research topic for this dissertation I might have concerned myself with an investigation into the truth of the subject in question, undertaking an endeavour to understand through rigorous research and uncover via personal critique that subjects very essence. Whether that subject had been a social phenomenon, an event in history, an individual's or organisation's creative legacy, a technological implication and application, or a worldview in need of greater clarification. However, rather than investigate a very specific truth, here we will look at the nature of truth itself. We will attempt to find what is the 'truthfulness of truth', and what is the underlying idea and essence of the idea behind truth. The personal reasoning for such an investigation and specific interest in the contemporary nature of truth will reveal itself in the paper's final coda.

The central thesis of this paper is that truth is not stable, but rather it is subject to consensually accepted depictions of stability. This essay is an investigation into the contemporary status and stability of truth. The initial investigation will be methodically conducted through two distinct research strategies: initially exploring truths' direct encounters with the organising ideas of a broad selection of the most defined and defining social technologies of our age; including philosophy, politics, media, theatre, and art. Then we will identify and critique a series of highly charismatic anomalies observed in the condition of truth within these encounters, in order that truths peculiar anomalies, rather than truths more commonly observed familiarities, might highlight the blurred outlines of truth. Hence, better define truths contemporary status and stability. Additionally, through such research, we will seek to find the modern use value of truth. The question we will endeavour to unpack: what is the contemporary status and stability of truth, and where might it be heading? Essentially, what is the current essence of truth?

The task will be partly geographical, for we will look to uncover the changing landscape of truth, and understand the equivalent of tectonic social pressures creating this landscape in order to enable us to explain anew our current circumstance and bearings. We will survey the current landscape of truth and its conditions through the cultural geography of the contemporary. Having argued and identified why we cannot remain in our current location, we will then go onto to propose a starting point for a journey into a new landscape of truth and map a new framework,

a new geography, which helps us to best to proceed upon that journey. Within in his 2001 book '*Closure, A Story of Everything*', philosopher Hilary Lawson describes how we are currently lost in the chaos and confusion that surrounds us. 'Lost in a world that has no map, not because it has been mislaid or forgotten, but because we can no longer imagine how such a map could be constructed. In our post-modern relativistic age we find ourselves adrift in a sea of stories that cannot be fathomed nor anchor found' [1].

Loss of fixed reality and certainty has historically caused anxiety and in extreme cases derealization [2], resulting in our collective need for 'stability narratives' [3]. It is here that we find ourselves again, in search of yet another certain narrative to order the chaos and confusion that surrounds us. While not claiming to conclude with such a new narrative, this paper describes the potential conditions and attributes such a narratives might exhibit. Finally, we will focus on design and the designers role in pragmatically objectifying and calcifying such a new organising narrative for truth under a notion I will later term and outline as 'applied truth'.

1 Lawson, Hilary. *Closure, A Story of Everything* (London: Routledge 2001), p.ix

2 In cases of severe anxiety, a person may feel as though something is off in reality and the world around them is essentially crashing. In some cases, this may cause the world to feel "unreal," as though something is off in the world around them. This is known as derealization.

3 Gergen, Kenneth J. Narrative, *Moral Identity and Historical Consciousness: a Social Constructionist Account* (USA: Swarthmore College, 1998) p. 5

truth and its encounters with philosophy: a brief history of truth

In searching for the contemporary status and stability of truth we should first define what exactly it is we mean by 'truth', an entirely logical starting point for this would be the practice of philosophy. Philosophy has always concerned itself with the search for truth, perhaps that is arguably all that it concerns itself with. The substance of truth in philosophy is essentially *Aletheia* (ἀ–λήθεια), an Ancient Greek notion of truth or disclosure. *Aletheia* can be commonly translated as unveiling, unconcealedness, disclosure or indeed truth [4]. The literal meaning of *Aletheia* is 'the state of not being hidden; the state of being evident' [5]. It is a state we can divide into two, *Doxa* and *Episteme*, opinion and knowledge. That which is subjective and can be influenced by persuasion, and that which is objective and closed from interpretation. *Aletheia*, the act of unveiling the truth, is a central theme of our current age and human endeavours. Hence, it requires a far greater degree of consideration before we move further into our analysis of truth.

We might first look to the Ancient Greek philosopher Plato (c. 428 BCE–c. 348 BCE) and his allegory of the cave as a way to understand the essence of unhiddenness. Not only is Plato's Cave still widely taught and cited as the foundation of a framework in which we might philosophically question the truth, but Plato's life work has been famously labeled by British philosopher Alfred North Whitehead (1861-1947) to have resulted in all other subsequent philosophical output merely consisting 'of a series of footnotes to Plato' [6]. At this point, it is necessary to venture into Plato's cave. Plato's Cave, also titled The Allegory of the Cave or Parable of the Cave, was originally presented by the Ancient Greek philosopher in his work The Republic. The allegory is written as a dialogue between Plato's brother Glaucon and his mentor Socrates and sees Socrates begin by asking Glaucon to imagine a cave where people have been imprisoned from childhood.

4 https://en.wikipedia.org/wiki/Aletheia (accessed 07/05/2015)

5 German A. Duarte, *Fractal Narrative: About the Relationship Between Geometries and Technology and its Impact on Narrative Spaces* (Germany: RUHR-University Bochum, 2014), p. XII.

6 Jackson, Roy. *Discover Plato* (UK: Hachette, 2011), p.1 .

1: The situation of man in the cave. Socrates describes to Glaucon the plight of men enchained and imprisoned within the cave and forced to watch a wall in the cave upon which shadows are projected by the light of a wood fire and puppets 'of men and other living things' whose movements are animated by puppet masters. Knowing nothing else of reality, the prisoners believe the shadows to be true, and the only truth.

2: Liberation of man in the cave. Socrates then supposes that a single prisoner is freed from their chains so that they might observe the nature of the illusion of shadow puppetry they had been exposed to. Unused to the intensity of the light, the raging fire would render his eyesight as painfully blurred. Socrates describes how the fire "would hurt his eyes, and he would escape by turning away to the things which he was able to look at, and these he would believe to be clearer than what was being shown to him" [7].

3: Genuine liberation of man outside the cave. Socrates continues "suppose...that someone should drag him...by force, up the rough ascent, the steep way up, and never stop until he could drag him out into the light of the sun". Here the brightness of the sun would all but blind the prisoner on its first experience. Gradually however their eyes become accustomed to the outside world, and only after he is able to look at the sun with his own eyes "is he able to reason about it" [8].

4: The freed prisoner returns to the cave. Having experienced true reality the prisoner would feel the outside world far superior to the cave, and be compelled to free his imprisoned comrades. In returning to the cave, however his now well-adjusted eyesight would render him blind within the darkness of the cave. The prisoners would conclude from his blindness that any attempt to leave the cave would harm them, and as such would punish any attempting to free them from their plight with death.

Plato's parable has endured as the founding principle of the philosophical quest for truth for centuries. The appeal of its longevity may be in the parables ability to allow us to understand the quest for truth as a series of interconnected events, rather than a single event of enlightenment or awakening as often proposed as the origin of truth by religion or ideology.

7 Plato. Rouse, W.H.D., ed. *The Republic Book VII.* (New York: Penguin Group Inc, 2008) p. 365.
8 Plato. Rouse, W.H.D., ed. *The Republic Book VII.* (New York: Penguin Group Inc, 2008) p. 401.

Following on from Plato's wisdom the Greek philosopher Aristotle (384 – 322 BC) viewed truth as merely a property that beliefs and assertions can have [9]. Truth to Aristotle brings collective consensus to a way of believing in things. In this way, all things can be true and all things can be false. This has helped us little with certainties however. Nowadays we have facts to validate our truths and to give certainty. The age of Enlightenment is to thank for the development of the concept and understanding of 'facts' as a form of truth.

The Enlightenment, or the Age of Reason, first emerged in Europe in the seventeenth and eighteenth centuries and subsequently shaped the contemporary world of science, technology and civil liberties [10]. Two leading figures of this period were German philosophers Immanuel Kant (1724-1804) and Gotthold Ephraim Lessing (1729-81). The Enlightenment promoted the Universal Standard of Pure Reason above all else. Kant, however, took issue with the concept of 'universal' only translating as meaning 'European' and 'pure' as meaning 'never having met or studied anything else' [11]. Lessing, also a great figure of the Enlightenment who at the time would have known nothing of our postmodern relative predicaments, found in truth a degree of social bearings still relevant for our times. Lessing offered us advice on managing our expectations of truth. He stated that if God held truth in his right hand and the search for truth in his left hand, then asked Lessing to choose, he would select the left hand, on the grounds that the absolute truth belonged God alone, while our business was the search for truth [12].

What Lessing intended was that when it comes to truth, our task is to cultivate the art of interpretation within the framework of truth. Thus in the long run, when it comes to truth, Lessing believes it is the seeking that matters, the earnestness of the search, the effort we put into it, the way we go about it, rather than the conclusion of the search [13]. The journey, as ever, is more important than the destination.

Lessing shows us the art of negotiating multiple, lower-case *truths* that flow and flux in the shifting waves of time while not allowing any single capitalised *Truth* to rein. He illustrates how truth must be nimble

9 Aristotle. *Metaphysics*. 1011b25
10 John D. Caputo, *Truth, Philosophy in Transit,* (London: Penguin Books, 2013), p.4.
11 John D. Caputo, *Truth, Philosophy in Transit*, (London: Penguin Books, 2013), p.2.
12 Howard and Edna Hong (trans. and ed.) *Kierkegaard's Writings, X II, Concluding Unscientific Postscript to Philosophical Fragments*, (Princeton: Princeton University Press, 1992), p.106.
13 John D. Caputo, *Truth, Philosophy in Transit*, (London: Penguin Books, 2013), p.16.

on its feet, dancing around and through perspectives and angles of interpretation rather than being attached to one single interpretation while being conscious of all others. What can be seen is only a viewpoint, so to appreciate multiple viewpoints we must actively change our point of perspective to a mobile one. Truth might now be seen as the Lessing's notions of 'staying on the move with the moving' and 'changing with the changed' [14] .

Finally, on our journey through of a brief history of truth, we might take note of the German philosopher Martin Heidegger (1889-1976), often regarded as one of the 20th century's most important philosophers. Heidegger encouraged us to consider *The Essence of Truth* in his 1930 paper of the same name and framed our continual questioning of 'what is that?' as fundamentally an enquiry of what is the essence of something. For example, what is the essence of a table? What is it about a table that is unique and universal to all tables, the essence is what something is in general. For Heidegger truth was correspondence and was correct when such correspondence is directed to the facts or proposed affairs about which the truth is questioning. So Heidegger saw the essence of truth as 'correspondence between proposition and fact' [15], and so the modern 'correspondence theory' of truth states that assertions and beliefs currently become true if they correspond to the facts [16]. A model of this concept might be as shown in the diagram below, where the truth is what is proposed and corresponds with the facts.

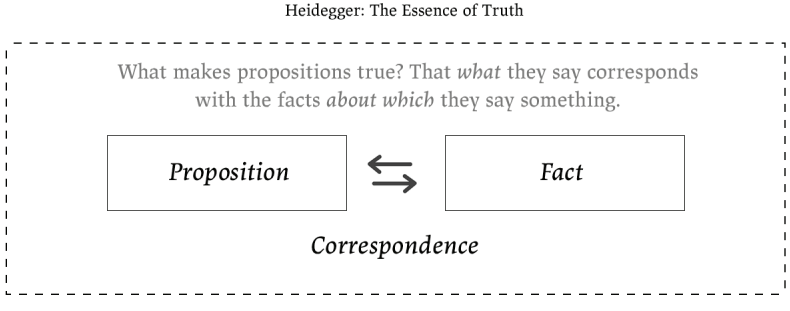

Fig. 01 - Martin Heidegger, Truth is Correspondence, Illustrated by Ted Hunt, 2015

14 John D. Caputo, *Truth, Philosophy in Transit,* (London: Penguin Books, 2013), p.18/19.
15 Martin. Heidegger, *The Essence of Truth*, (Frankfurt: Vittorio Klosterman, 1988)
16 *Stanford Encyclopedia of Philosophy, The Correspondence Theory of Truth*, (Stanford University Press, May 10, 2002)

truth and its encounters with politics: the rise of the political technologist and the end of fixed association

Vladislav Surkov, a political technologist and personal advisor to Vladimir Putin, carries the nickname of 'political technologist of all of Russia' [17]. He states that his role is 'the author, or one of the authors, of the new Russian system' and holds a portfolio at the Kremlin that includes 'ideology, media, political parties, religion, modernisation, innovation, foreign relations and modern art' [18] as its mandate. Surkov's genius has been to tear apart traditional associations, and couple together previously unconsidered new ones, such as authoritarianism and modern art, democratic capitalism and tyranny, free speech and censorship. The stability we found in previously fixed associations of truth is removed in Surkov's rendering of reality, the resulting uncertainty and anxiety is quickly mitigated through new associations, however.

On the 12th March 2014 Vladislav Surkov published a short story titled '*Without Sky*' under the pseudonym Natan Dubovitsky. The story was set in the future after a fifth world war and narrated by a child who had lost his parents in a war that also rendered him brain damaged, leaving him only able to understand the world in two dimensions: length/width, good/bad, black/white, lie/truth. The story immediately became significant in introducing the world to the concept of 'non-linear war'. The definition of non-linear war paralleled the immediate situation in Ukraine as seen from a Russian point of view. Indeed, six days later on 18th March 2014 Russia annexed Crimea in the aftermath of the Ukrainian Revolution, directly mirroring the political ideology and military theory woven into Surkov's modern day fairy tale.

17 Peter Pomerantsev. 'The Hidden Author of Putinism: How Vladislav Surkov invented the new Russia', *The Atlantic*, (November 2014), p. 18.
18 Peter Pomerantsev. *Nothing is True and Everything is Possible; Adventures in Modern Russia*. (London: Faber and Faber, 2015), p.76.

> This was the first non-linear war. In the primitive wars of the nineteenth, twentieth, and other middle centuries, the fight was usually between two sides: two nations or two temporary alliances. But now, four coalitions collided, and it wasn't two against two, or three against one. It was all against all. And what coalitions they were! Not like the earlier ones. It was a rare state that entered the coalition intact. What happened was some provinces took one side, some took the other, and some individual city, or generation, or sex, or professional society of the same state - took a third side. And then they could switch places, cross into any camp you like, sometimes during battle.
> - Without Sky, Natan Dubovitsky, 2014 [19]

This rendering of a world divided on both simple terms (the tale is told in two levels personal and general), and complex interdependencies (the sub division of set definitions into multiple and wildly conflicting instances), could be seen as an open articulation of the perpetual mobilisation political technologists such as Surkov had been busy employing at the Kremlin. Outside of Russia, the non-linear war model can also be seen applicable to many parallel conflicts, such as those in Syria, Iraq and Afghanistan. Surkov is able to summarise complexity as simplicity in a way that the binary narrative of the West are now failing to, perhaps showing the lines between Truth and truths being drawn out in front of a global audience in a means far different to the binary superpower vs superpower narratives of the cold war. *Without Sky* illustrates an entirely new theory of modern warfare, continuing a long tradition of political science fiction seen in Russian and Soviet literature.

Without Sky may be the means to establish a new normal for truth through a speculative fiction that may or may not subsequently render into fact. Although entirely illusionary, Without Sky could be seen as a key confession of the author's influence on the new Russian ideology, allowing the reader to see directly into the thought process of a system generating truths that most are scarcely able to comprehend.

Vladislav Surkov's worldview is mirrored in many ways within the 2015 BBC documentary, *Bitter Lake* within which, filmmaker Adam Curtis identifies the exact same failing in Western politician's confidence in use of simple stories to make sense within the chaos of world events.

19 Natan Dubovitsky,'Without Sky', trans. Bill Bowler, *Russian Pioneer* No 46 (May 2014)

Through the lens of the Afghan War, Curtis narrates and illustrates to the viewer how these political stories have now become so simplified that we are left 'increasingly bewildered and disorientated, as politicians react increasingly randomly and abstractly to changing events' [20]. The film ends by questioning whether those in the West now require 'a new story, a new narrative, one which we can believe in' [21]. This new narrative structure, one that might be fit for purpose in a contemporary age and context, might be likely to reflect the model of perpetual mobilisation and nonlinear viewpoints proposed by Surkov and employed by Russia. It remains to be seen, however, if and how this might come about, given the West's faith and need for certainty in fixed truths. The Western understanding and acceptance of 'truth as an uncertainty' seems an oxymoron we might not yet be able to accept.

20 *Bitter Lake*, Curtis, Adam, 2015
21 *Bitter Lake*, Curtis, Adam, 2015

truth and its encounters with media: when the truth is told

The media has always seen itself as a bastion of the truth, it's very raison d'etre is the delivery of truth, or at least the ability to give the plausible perception of a highly informed opinion upon it. When looking for the most contemporary status of truth we may need to look no further than the media itself. Here we will investigate two media channels; the international news channel RT (formerly known as Russia Today) and Wikipedia. RT is a traditional channel, but subject to rapid change in its bias between subjective and objective reporting. Wikipedia is a modern form of media 'channel', where an active acknowledgement of continual change and bias is part of its very infrastructure.

Fig. 02 - RT's US advertising campaign, 2014

What was once confined to a political positioning is fast becoming a cultural mindset in modern Russia. Uncertainty is now a hallmark of modern Russia's use of the free press for its own gain. Rather than the Soviet Union's strategy of propagating its ideology and achievements, modern Russia now seeks to cast doubt and confusion on foreign systems and leaders. Nowhere is this more apparent than within the output of RT, Russia's equivalent to BBC World Service, CNN or Al-Jazeera. Created by presidential decree with a recently increased state funded budget of $400 million a year RT has a stated mission to 'give Russia's point of view on world events' [22]. RT reflects Russia's point of view under the notion that there is no such thing as objective reporting. This notion is now a

22 Peter Pomerantsev. *Nothing is True and Everything is Possible; Adventures in Modern Russia*. (London: Faber and Faber, 2015), p.16.

widely accepted global view in a postmodern age, but RT's mission is 'to push this truism to its breaking point' [23]. This cynicism of the evaporation of objectivity leaves all stories to be considered true, or at least all points of view valid, also resonates very powerfully in the West. A 2014 poster campaign (above) promoting RT in America showed George W Bush celebrating 'Mission Accomplished' underscored with the tagline: 'This is what happens when there is no second opinion.' The sentiment of the message is hard to disagree with now that the world lives in hindsight of the cold facts of the case for the Iraq war.

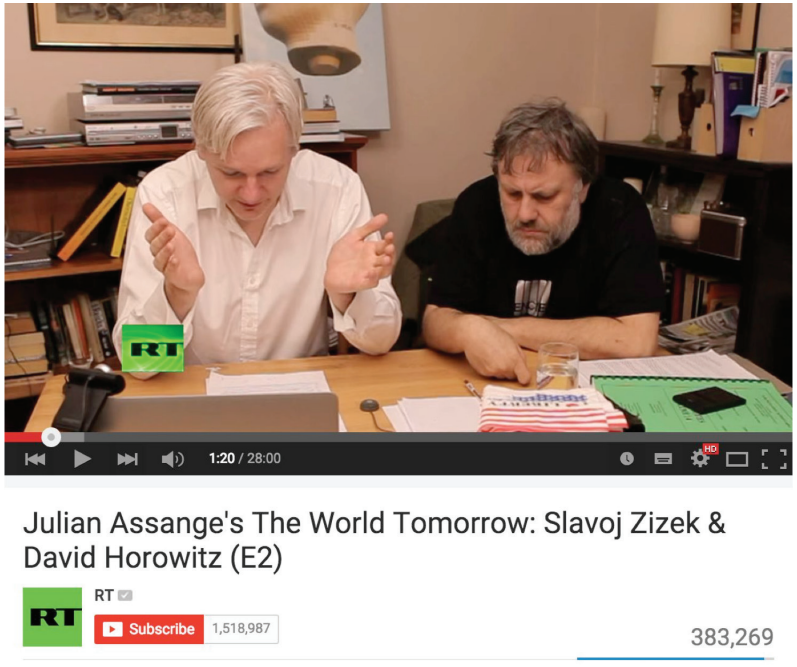

Fig. 03 - RT, Julian Assange's The World Tomorrow, screenshot, 2015

RT's global push into mainstream media is now paying dividends, both internally in Russian politics, and externally as a world's leading media outlet. RT's Youtube channel boasts on its page header that it is currently 'the most watched new network on Youtube with over 2 billion views'[24]. Its popularity comes from what it calls 'other' or 'unreported' stories. Wikileaks founder Julian Assange has a chat show named '*The World Tomorrow*', conducted via video conferencing technology, directly from

23 http://www.theguardian.com/news/2015/apr/09/kremlin-hall-of-mirrors-military-information-psychology [accessed Oct 1 2015]

24 https://www.youtube.com/RussiaToday [accessed 26 May 2015]

his political asylum refuge at the Embassy of Ecuador in London. Here he hosts guests such as self-proclaimed communist Slavoj Zizek, in a debate with hardline American conservative and an unrepentant Zionist, David Horowitz. The result, the video's description states, is an 'alternated between combative, personal and good-humoured' [25].

Much like the military and political ambitions of political technology the cultural and media equivalents also seek to occupy niche contradictory biases in Western viewpoints and accelerate these so as the audience is left bewildered and sceptical about the very belief system it lives under. The experience is exhilarating, providing enough reason to come back again for more, as the 2 billion channel views attest to. These ideologically ambivalent 'post-modern' standpoints can be seen as both a source of strength and a weakness for Russia in a world now highly literate in Joseph Nye's 1990 concept of 'soft power' [26], or the ability for nations to improve their international positioning through a skilled use of economic, cultural and information diplomacy.

Examining notions of contemporary truth within traditional media can become cumbersome, formats become so commonplace that we find it hard to break free of our existing recognition of them. Newer media formats present an enhanced opportunity to raise new questions and critique, however, especially where conditions of the contemporary become the essential components of the media format as a system. One such example would be Wikipedia's 'Page History' functionality, a simple feature documenting the order in which changes were made to any editable Wikipedia page, but one capable of highlighting the meta-narratives embedded within any individual article.

25 https://youtu.be/PM0l5k50XsY?list=PL19A6F6A10DCFB253 [accessed 26 May 2015]
26 Joseph Nye. *Soft Power: The Means To Success In World Politics*. (USA: PublicAffairs, 2005)

Fig. 04 - The Iraq War: A History of Wikipedia Changelogs, James Bridle, 2010

The writer, publisher, technologist and artist James Bridle's work '*The Iraq War: A History of Wikipedia Changelogs*' approaches truth in what we might begin to regard as its post-pluralist condition. Bridle argues that 'in a world obsessed with "facts", a more nuanced comprehension of historical process would enable us to better weigh truth' [27]. This is a position aligned to Lessing's earlier notion of negotiating multiple lower-case truths while not allowing any single capitalised Truth to rein. Bridle renders an example of this more nuanced comprehension of history through a volume of books documenting every edit made to the single Wikipedia page, The Iraq War, between the date of the articles inception in December 2004 and the project's physical publication in November 2009, amounting to a total of 12,000 changes and almost 7,000 pages [28].

'*The Iraq War: A History of Wikipedia Changelogs*' not only allows us to physically and tangibly comprehend the continual state of flux in information within the digital information age, but also to reconsider the nature of truth itself. As Bridle acknowledges, the project allows us to move from the status of 'history' to 'historiography', a process that enables us to 'surface the process of how history is written, to challenge absolutist narratives of the past, and thus, those of the present and our future' [29].

> One of the ways to do this might be to talk more not only about history, but about historiography. History not as a set of facts, but as a process, and one in which, whether we agree or not with the writers, our own opinions and biases are always to be challenged.
> - James Bridle, 2010

27 http://booktwo.org/notebook/wikipedia-historiography/ [accessed 26 May 2015]
28 http://shorttermmemoryloss.com/portfolio/project/iraq-war-wikihistoriography [accessed 26 May 2015]
29 http://booktwo.org/notebook/wikipedia-historiography/ [accessed 26 May 2015]

Our tradition of viewing history, and indeed truth, as a set of chronologically ordered facts is a long-held one. It involves interwoven heredity belief systems, culturally embedded biases, popular consent and consensus, and facilitation by the predominant social technologies of the day. The shift to viewing history, and indeed the truth, as a living process fundamentally challenges the fibre of our collective understanding of the past, present and future. This view builds upon, and advances, the critical theory of poststructuralism of the 1960's and 70's. A movement to which the French literary theorist and critic Roland Barthes was central to. Barthe was infamous for first proclaiming 'the death of the author' [30], a proposition suggesting that the author's primarily intended meaning is always secondary to the meaning perceived by the reader. This modern advance to the poststructuralist project might be seen as a resurrection of the author, now though in disembodied state where collective authorship has 'subordinated itself to a reality of that is infinitely plastic, capable of reconfiguring itself at any moment' [31]. As the digital systems we increasingly filter human culture through, such as Wikipedia, occupy the previously 'static spaces' as 'living spaces' we will undoubtedly become more, not less, accustomed to understanding the truth in an open rather than closed manner.

30 Christopher Tilly, *Reading Material Culture*. (Oxford: Basil Blackwell Ltd, 1990), p. 163.
31 Mark Fisher. *Capitalist Realism; Is There No Alternative?* (Winchester, UK, Zero Books, 2009), p. 54.

truth and its encounters with theatre: a magical group delusion

> In theatre light is brightness pretending to be other brightness; a chair is a chair pretending to be another chair.
> - Peter Handke

Truth and theatre might not seem the most obvious of bedfellows on first consideration, one is concerned with rationally delivered facts the other emotionally delivered fiction. However, in many ways the two could not be more related if they tried, a yin and yang of fact and fiction. If we return to our earlier encounter with Philosophy, we can recall Plato's analogy of the cave, a purely theatrical act of illusion, performance, projection and interpretation. It is not purely coincidence, or merely a narrative device that Plato choose a theatrical silhouette show to depict the first stage of unhiddenness. Indeed Heidegger later observed the essence of Plato's allegory itself when honouring 'the power of Plato's presentation - which in understanding philosophy is not at all incidental, not at all an aesthetic addition' [32]. Plato's theatrical silhouette show allows us to make a fundamental transition, from what was seen and believed (the shadows) to the unhiding of the source projecting that prior belief. The process of unhiddenness uncouples two elements that are connected in their manifest accessibility (both a shadow and puppet have a form to the human eye and understanding) but are differing in their degrees of realism. This might be an unhindered indication of Plato's clear and simple statement: 'whoever is turned towards the more beingful beings, sees and talks more correctly' [33].

Other degrees of relationship between theatre and truth lay in its form as an art that is appreciated predominantly through its practice. Theatres' eternal power enables us to extrapolate the truth from a single dimension into multiple dimensions, allowing its audience to live life vicariously, to inhabit the truths of many inorder to begin to understand the truths of all. Characters and context let us switch our viewpoints upon truth at the beat of the script, none may have so eloquently summarised this phenomenon as the great playwright Harold Pinter;

32 Martin. Heidegger, *The Essence of Truth*, (Frankfurt: Vittorio Klosterman, 1988), p.17.
33 Martin. Heidegger, *The Essence of Truth*, (Frankfurt: Vittorio Klosterman, 1988), p.26.

> Truth in drama is forever elusive. You never quite find it but the search for it is compulsive. The search is clearly what drives the endeavour. The search is your task. More often than not you stumble upon the truth in the dark, colliding with it or just glimpsing an image or a shape which seems to correspond to the truth, often without realising that you have done so. But the real truth is that there never is any such thing as one truth to be found in dramatic art. There are many. These truths challenge each other, recoil from each other, reflect each other, ignore each other, tease each other, are blind to each other. Sometimes you feel you have the truth of a moment in your hand, then it slips through your fingers and is lost."
> - Harold Pinter, Nobel Lecture: Art, Truth & Politics, 1958

An inherent property of theatre is to take what is real and render it a fiction, and take what is fictitious and render it real. Theatre dances between these states with us and we willingly follow it. Our suspension of disbelief is rewarded with a new reality opening in front of us in real time, the truth is only limited by our willingness to go with it. No other contemporary playwright has grasped this opportunity like Tim Crouch, directly inspired by conceptual artists such as Michael Craig-Martin and his work '*An Oak Tree*' (1973) in which Craig-Martin claims that a glass of water has been transformed into an oak tree [34].

> An obsession with the real can sometimes feel like an acquisitive or even capitalistic act: a desire to own someone else's reality. In the theatre we run the risk of judging quality by how close to a figurative representation of reality we can get. This narrows our critical depth of field. Art's power is its ability to contain the idea of one thing inside something else. If we work too hard to make everything look like the thing we say it is, then we're also removing any sense of the game of art. A game that is so effortlessly played by young children who need no figurative support to make their play real.
> - Tim Crouch [35]

Crouch plays with his actors and staging like children play with toys, casting new narratives onto continually rotating inanimate props and objects so that they become animated and loaded with new meaning.

34 http://www.tate.org.uk/art/artworks/craig-martin-an-oak-tree-l02262 (accessed 19 August 2015)
35 Tim Crouch, 'The theatre of reality … and avoiding the stage's kiss of death', *The Guardian*, 18 June 2014

In a child's world a kitchen table can become a pirate ship sailing shark-infested Caribbean waters. A stick becomes a rifle. A soft toy becomes a loyal ally and best friend. Crouch is acutely aware of our need for symbolism to interpret reality, but also confident of his audience's ability to decouple symbolism from meaning, and reconstitute new meanings from new symbols. Here again, we observe the very contemporary condition of everything's ability to be anything.

Fig. 5 - Adler & Gibb, Royal Court Theatre, Tim Crouch, 2014

Tim Crouch isn't alone as a playwright dealing with the nature of consensus and reality from the platform of the stage. Duncan Macmillan addressed the same notions, albeit through scripted narrative rather than props, within his critically acclaimed 2015 play for The National Theatre '*People, Places and Things*'. The play centers on the experiences of Emma, an actress and alcoholic, traversing through rehabilitation and therapy. Speaking on nearing the hard won acceptance of the belief in a higher order, that is central to the Alcoholic Anonymous programme, she seems to come to realise the true significance of consensual belief to the human experience.

> EMMA: When I'm on stage I know it's all pretend. I'm not the person I'm pretending to be.
> Everyone else knows that. But somehow it doesn't matter. We all just sort of decide that it's real.
> It's the same with the programme. With everything, really. Language. Politics. Money. Religion. Law. At some level we all know it's all bullshit. A magical group delusions. [36]

Both Crouch and Macmillan could, in this way, be seen to adopt the

36 Duncan Macmillan, *People, Places and Things*, (London: Oberon Books, 2015) p.112-113.

theatrical ideas of *Gesamtkunstwerk*, the total or universal work of art first proposed by philosopher K F E Trahndorff and later popularised by Richard Wagner in his 1849 essay '*The Artwork of the Future*'. Wagner saw *Gesamtkunstwerk* as a means 'of defining his own aesthetic ideals: integrating universal, archetypal themes found in folk legend into single all-encompassing modern theatrical experience' [37]. In acknowledging and breaking free of the prefabricated nature of theatre Crouch and Macmillan, and many others like them, place the magical ability of fiction to deliver truth and meaning to its witness above all else. Wagnerian and respected author Michael Tanner observed that within the essay *The Artwork of the Future* 'Wagner claimed that in traditional opera, music, which should be the means, had become the end, while drama, which should be the end, was merely the means' [38]. Artist, musician and Modern Art doctorate Lupe Nunez-Fernandez proclaims Wagner 'as a creative master of *Gesamtkunstwerk*, his ultimate power is to place the audience under a spell so that everyone experiencing the work is transported into a state of complete intoxication, as if in a mystical initiation, in which each individual becomes part of the artwork' [39]. The same is true in the use of disassociation between fact and fiction in modern theatre, and indeed in the disassociation between fact and fiction in observing the truth. Maybe when it comes to truth, much like the operatic traditions Wagner was challenging with his interpretation of *Gesamtkunstwerk*, we simply have the means and the end in the wrong order? That totality of truth might be better seen as truism, and be achieved as a means through a marriage of both fact and fiction, story and information, originality and imitation, culture and science. Where the end is the clarity of a collective experience of holistic human understanding, and each individual becomes part of the truth, much like Wagner's vision of *Gesamtkunstwerk* stretching so far that the audience themselves become a part of the opera.

37 Lupe Nunez-Fernandez, *Gesamtkunstwerk, New Art From Germany at the Saatchi Gallery,* (London: Saatchi Gallery, 2011) p. 2.
38 Michael Tanner, *Wagner*, (Princeton: Princeton University Press, 2002) p. 68.
39 Lupe Nunez-Fernandez, *Gesamtkunstwerk, New Art From Germany at the Saatchi Gallery,* (London: Saatchi Gallery, 2011) p. 2.

truth and its encounters with art: collectively imagined constructs

Fig. 6 - One and Three Chairs, Joseph Kosuth, 1965

Three chairs representing three truths. The depiction of a chair, the physical chair, the idea of a chair. This 1965 work by conceptual artist Joseph Kosuth highlights the relationships between object, visual and verbal references. Again we might return to the puppets and shadows within Plato's cave, what here is true and what representation or symbol of the truth? Which chair is the most authentic? Some may argue that the physical chair is surely the closest depiction of a chair to the truth of a chair, for it is a chair. Others would state that the definition of 'the idea' of a chair is the closest to the truth, for without a definition we would never know what an actual chair is. Much like the parable of Plato's cave it is the transition between states of definition that is more important than the states themselves.

> We do not understand the first stage at all until we grasp it from the second, and, strictly speaking, from the final stage.
> - Martin Heidegger on Plato's Cave

Viewing three separate states of depiction next to each other forms a tension, we can transcend each state at a glance as if jumping through

physical dimensions. The process unveils the interconnection between each state to us in a theatrical manner, we can dance between each truth like the plays of Harold Pinter, observing their contradictions, reflections, ignorance, perceptions and prejudices towards each other. It is here in a relative, non-universal, state that we might best know the truth. Moreover, it is here that truth might reveal its most far-reaching phenomenon as a social technology within its own right. The ability not only to read reality but to also write it. As our world becomes increasingly populated by not only a theory of collective imaginative constructs, but also its material manifestations, we find ourselves able to externalise our evolution into our extensions [40]. Now the idea, depiction and physical properties of a construct can all trace themselves back into the human imagination as their genesis. The truth is essentially an imagined state as much as a perceived state, our imagination has the ability to render limitless interpretations of reality.

40 P Brey. '*Technology as Extension of Human Faculties*.' Metaphysics, Epistemology, and Technology. Research in Philosophy

applied truth

The notion of applied truth suggests an intersection between the idea of truth and the reality of truth. That there may be truth as an ontological practice, and truth as a purposeful action. The truth might be applied in certain circumstances to render physical and measurable reactions, in turn such reactions might solidify any uncertainty previously observed in that truth. The application of truth could then be seen as the apex of a designer's practice, and human endeavour. For if we can consciously and deliberately apply truth then we can to write or rewrite our pasts, present and futures. Such a blessing is not without risk or responsibility, however, every truth is embedded with a precondition of a fixed viewpoint, and as such applying truth can and could rule far more out of possibility than it enables as new possibility.

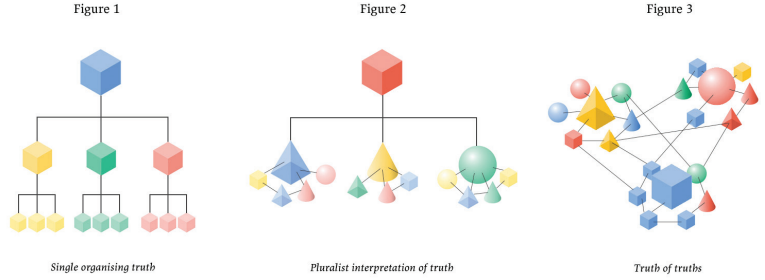

Fig. 7 - Modeling Truth, Ted Hunt, 2015

In summarising the contemporary status and stability of truth, as was the original intention of this paper, we might now begin to visually model depictions of the way truth might be perceived. Above we find three such models, a simplified summary of single organising truths (such as the dogmas of religion or science), pluralist interpretations of truth (such a neo-liberal capitalism or atheism) and a truth of truths (such as theatre or the strategies of political technologists of Russia). What we learn from this depiction is a need for certainty can influence our perception of truth as much as the very nature of truth itself. The contemporary condition of truth might best be described as the final model, a truth of truths in which all certainty is now distributed rather than ordered. This is essentially Natan Dubovitsky's world of non-linear warfare where nothing is fixed. The truth of truths model may appeal to our current appetite for individualism, unhindered free thinking in both our work and personal

lives and the recent holistic proliferation of networked technologies and systems. The model is not without issue, however, in this new world everything is flattened to the same dimension, certainty is lost, and a crisis of reality and our place within reality is born. As the Russian strategy to destabilise Western notions of reality attests to, the truth of truths models very power is to render impotent all ideological framing of certainty and in turn undermine positive popular consensus. The potential of complete 'everythingness' has a very real implication of complete 'nothingness' as Sicilian philosopher Federico Campagna has highlighted over ongoing conversations during the research and writing of this paper.

> Crises of imagination and of action are often traced back to all sorts of economic, political and cultural reasons. However, it is often the case that the roots of such crises stretch much deeper than that, down to a crisis of our understanding and perception of reality itself – and of our presence within it. A crisis of reality occurs when 'everything becomes everything' – as the anthropologist Ernesto de Martino puts it – and 'nothingness emerges'.
> - Federico Campagna

We began this study by stating the investigation into truth would be undertaken through its direct encounters with the organising ideas of social technologies. We might now conclude that truth itself can be seen as a social technology. Truth, like theatre and conceptual art, is often used as a symbolic fiction [41]. It can be rendered to act specifically as a representation, leading to a consensual recollection of an intended essence. This might lead us the ask if truth can be designed? The brief summary of the anomalies we have covered in this paper might lead us to conclude that indeed it can, and indeed has been. The modern characteristics of truth are reenacted again and again through the ancient notions of *Doxa* and *Episteme*, opinion and knowledge, likened to Plato's observation that 'narration may be either simple narration, or imitation, or a union of the two' [42].

41 Slavoj Zizek. '*What's Wrong with Fundamentalism?* - Part I', Lacan.com.
42 Plato, *The Republic*, Book 1.

the application of truth

> At its most radical, technology does not designate a complex network of machines and activities, but the attitude towards reality which we assume when we are engaged in such activities. Technology is the way reality discloses itself to us in contemporary times.
> - Slavoj Zizek

Whether truth is a property of certainty and uncertainty, or certainty and uncertainty a property of truth, we'd be first better to understand next the nature of certainty. An immediate observation about certainty might be our increasing use of data and statistics to prove and project confidence. We continually try to make sense of chance, risk, luck, uncertainty and probability through numbers, data and statistics. It is largely true that a very small degree of the public understand the reliability of the data we are consistently quoted as the proof of truth.

Sir David Spiegelhalter, Professor of Risk at Cambridge University, has begun to digest the web of exaggerations, misdirections and untruths through the prism of sexual statics in his recent work '*Sex by Numbers: What Statistics Can Tell Us About Sexual Behaviour* (2015)'. Here he proposes a grading system of statistics for 1-4 stars [43]. A 4-star statistic is the highest grade of data, and a believable narrative, in relation to sexual behaviour this would be records of births, marriages, divorces, abortions. A 3-star statistic in this context would be generated by a wide scale funded survey, and are particularly useful for tracking behavioural trends, in this context frequency of sexual contact, changes in same-sex behaviour and number of sexual partners. A 2-star statistics, such as the data contained with the Kinsey Reports, for example, still has merit, but the means in which it is procured can be questioned as highly idiosyncratic and hence unreliable. The lowest grade of 1-star data, and arguably the most common, is often generated through reader surveys where data generated is claimed, to which anyone is free to submit. The sizes of such surveys can be very large leading to a perception of validity, such as Time Out's yearly sex survey to over 10,000 Londoners, but the authenticity of the surveys claims can in no way be held to account.

Knowing that statistics can be graded allows us to navigate media claims in a more enlightened mindset, and leads us to question why statistics and

43 *More or Less: Behind the Stats*, BBC Radio 4, Mon, 11 May 2015

data aren't held to public account through such regulated grading systems, principally in relation to hugely important data capable of swinging public opinion in relation to critical subjects such as climate change, health and pandemics and economic stability.

What if, given its interdependence to certainty, truth to was graded? We might then understand truth on a scale, or within a spectrum of degrees in positioning. Here we might see a departure from capitalised Truth to lowercase truths beyond the existing postmodernist pluralist understanding, and towards an active tool for human enlightenment and creativity. 'To be creative with the truth' has often been an insinuation of deception or illusion of fiction over fact. What if we understood the truth in a similar way to how we use language, as a means of communication where languages breadth, variety and interpretations enables us with the culture of art, poetry and writing. If we were collectively able to accept truths nature as open and interpretable, we might free ourselves from the binds of a need for certainty that empower those promising certainty.

So how might this idea be applied? One example that now extends this essay into the realms of practice-based research might be a search engine based upon the ancient principles of Socratic questioning, as first proposed and prototyped by the author of this paper in summer 2014 (www.this-is-helpful.com/Socrates). Here I proposed that rather than the single search button we are used to, whose results are organised using the search provider's own ideology of grading truth (the most linked and visited pages are classed the highest grading in Google's case), instead we might have multiple search buttons. The user would then be freed to consciously choose how they view the answers to their questions in line with Socrates original intention of questioning our very questions; to seek clarity, challenge assumptions, view evidence, explore alternatives or consider implications. Differing categories might return different grades of truth, for example viewing evidence and seeking clarity might bring us the equivalent to 4-star data, whereas exploring alternatives and challenging assumptions might lower the grade of data to more qualitative based inputs but equally may open our own minds to broader degrees of understanding. The result would actively guide its users through a deeper and more disciplined ways of questioning how we retrieve knowledge from its contemporary, and universal, storage vault of networked data servers.

Fig. 8 - Socratic Search principles, Ted Hunt, 2014

Fig. 9 - Socratic Search within the native context of an internet browser, Ted Hunt, 2014

Commonplace searches such as 'Pizza Express in South Kensington' would obviously be irrelevant to such a philosophical search engine, however broader questions such as 'What is love' (2014's most frequently asked question to Google) [44] would now allow us to pursue thought in many lateral directions to get closer to the truth, or our personal version of the truth. Another such example might be a search on 'Afghanistan War' where viewing evidence might return us documentation of the history of war in Afghanistan far beyond the most recent conflicts. Challenging assumptions might bring us to stories of everyday life in afghanistan allowing us to perceive in as far more than the war-torn land mainstream media frame it as. Exploring alternatives might allow us to consider

44 http://www.google.co.uk/trends/2014/story/top-questions.html [accessed May 15, 2015]

alternative narratives to those of popular consensus such as the Afghan Pashtu proverb ‘you have the watches, but we have the time’ [45] allowing us to reframe our own constructs of understanding that were previously inaccessible. In this way the truth, or its essence, might be unhidden to a far greater degree than we are currently accustomed.

Fig. 10 - Socratic Search upon ‘afghanistan war’, Ted Hunt, 2014

An additional perspective in applying truth might be to continue with our more binary biased views and methods of retrieving information through online search, but to be much more transparent about the limitations and underlying motives of such tools. A sister project to Socratic Search was ‘I’m Biased But..’ (www.this-is-helpful.com/ImBiasedBut). Here we see the name of search engine overtly preceding every statement it returns to its user, and its name as it’s very limitation; that in truth technologies are never neutral and always biased.

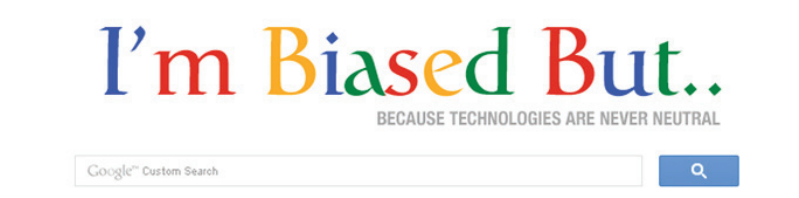

Fig. 11 - ‘I’m Biased But..’, Ted Hunt, 2015

45 http://wikp.udsc.gov.pl/en/country-of-origin/afghanistan.html [accessed June 25, 2015]

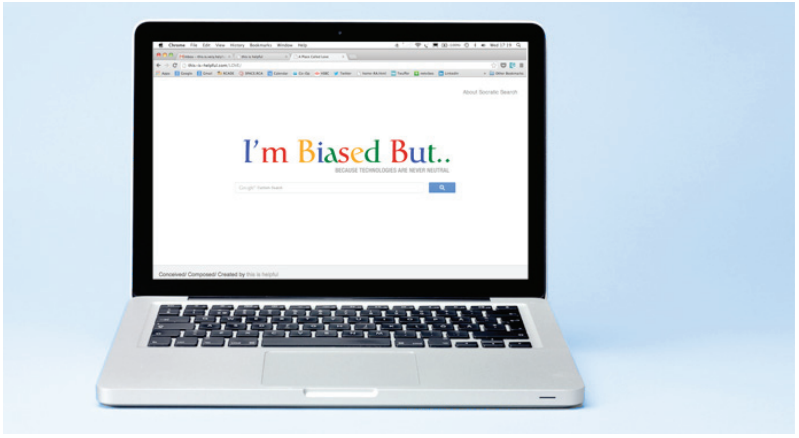

Fig. 12 - ‘I’m Biased But..’, Ted Hunt, 2015

In 1998 a conference took place at Berkman Center for Internet & Society, a research program at Harvard Law School founded to explore cyberspace, share in its study, and help pioneer its development [46]. The conference was titled ‘*Technorealism: How should we think about technology*’ and outlined a set of principles written by a dozen leading technology critics, authors, journalists, editors, and commentators and documented upon the website technorealism.org. The early internet intentions of technorealism are summarised as below, and followed social foundations for the internet that, sadly, became lost in the rush to capitalise upon the social project of the internet as quickly as dial up modems were lost as technological hardware foundation. ‘I’m Biased But..’ began with a founding principle to highlight this agenda first raised by the technorealism movement.

> A great misconception of our time is the idea that technologies are completely free of bias - that because they are inanimate artifacts, they don’t promote certain kinds of behaviors over others. In truth, technologies come loaded with both intended and unintended social, political, and economic leanings. Every tool provides its users with a particular manner of seeing the world and specific ways of interacting with others. It is important for each of us to consider the biases of various technologies and to seek out those that reflect our values and aspirations.
> - technorealism.org [47]

46 https://cyber.law.harvard.edu/ [accessed September 29, 2015]
47 http://www.technorealism.org/ [accessed September 29, 2015]

The questions technorealism raise remain as relevant today as they did then, perhaps even more so as then at least we were collectively aware of the need to define boundaries and expectations applied to technology in a manner more consistent with basic human values. Now we merely satisfy ourselves that we only need to make technology faster, sexier, easier to use and more consumable. In doing so we severely limit our potential to question the truth as a property of certainty and uncertainty, biased or unbiased.

conclusion, or closure

> The distinction between fact and fiction is a later acquisition of rational thought - unknown to the unconscious, and largely ignored by the emotions.
> - Arthur Koestler

Here, now, as we speak, we need to be mindful of avoiding concluding that we have reached a conclusion. For the truth is still open, we are still in its ever liminal state. We must prepare to be unprepared for the ever unknow future, of which we only receive ambiguous signals in the present. As the hermeneutic philosopher John D Caputo tells us we should 'let truth be, let it lead so that we might follow, as we shall never be able to dictate to truth how to behave, but should only ask how far can truth be stretched - or will it stretch us?' [48].

The future is becoming true, our predictions, forecasts and speculations are becoming true as our projections of truth and rendered true by our collective acceptance of them. Concurrently truth is rapidly becoming destabilised, the fundamental structures of Pure Reason are materialising as mere scaffolding whilst the intersections between body and mind, material and immaterial, ageing and death are continually pushed and redefined by information, technology and science. That which was naturally solid and dependable is now openly porous and malleable by both human hands and minds.

Technological determinism has seen large swathes of society, in particular neo-liberal Western societies, progress under the shared capitalist mantra of 'the best way to predict the future is to invent it yourself' [x1]. We have become capable of writing our futures and evolutions to greater and lesser extents, or more specifically believing we are capable of writing our future and confidently convincing others of the same belief. The truth defined by German philosopher Richard Rorty, 'as a compliment we pay ourselves when things are going well with our beliefs' [49], is returning us untold compliments in our self-affirming technological echo chamber. However, it is also presenting us with many contradictions as multiple beliefs continually clash and collide with each other. Truth requires us to embrace untruth, or what we do not yet know, in equal measure as what we do know and believe. It is only here, in the space between what we know and

48 John D. Caputo, *Truth, Philosophy in Transit*, (London: Penguin Books, 2013), p.244.
49 John D. Caputo, *Truth, Philosophy in Transit*, (London: Penguin Books, 2013), p.7.

what we do not know that we can freely dream.

> By the truth we are undone. Life is a dream. 'Tis the waking that kills us. He who robs us of our dreams robs us of our life.
> - Virginia Woolf, Orlando

Maybe we would be better to heed Virginia Woolf's words in *Orlando*, and accept truth as the undoing of us. That truth is an awakening from our dreams, a calcification of mind into matter that ultimately both limits and impedes us. Such dreams, ideologies and utopian visions are now our modern day realities. We live by collectively imagined and constructed truths, those of magical group delusions, the world around us is now as much dreamt up as it is naturally formed and contradictions are resultingly abound.

One such highly contemporary contradiction, born from the worlds of religion, politics and media is that of the 'so-called Islamic State'. A term coined by Western media, particularly the BBC, to negate potentially legitimising a terrorist organisation. The term can be traced back to Senior BBC TV news producer and international specialist David Waddell, who directly cited the below bullet pointed reasoning for the terms first use in answer to a quora.com question into the term origins;

- The expression Islamic State manages to be both true and false at the same time, and I felt we needed to express that paradox in a simple way.
- The proper noun is indeed 'Islamic State' - if we follow the normal convention of allowing an organisation to decide its own name.
- But as a descriptor, it is false:
- There is considerable dispute over whether it is Islamic. Islam is certainly a key factor in its culture and ideology, but the vast majority of the world's Muslims want nothing to do with it.
- Although it has its own self-styled caliph, it is not a state. Firstly, it is an organisation or a movement rather than a state, and secondly, the territory it occupies in Iraq and Syria is not recognised as a state by any sovereign nation anywhere in the world.[50]

50 http://www.quora.com/What-logic-is-behind-some-news-outlets-referring-to-ISIS-as-the-so-called-Islamic-State

A conflict in usual naming conventions directly apposing a shared political belief has now led to the commonplace use of a 'so-called' contextualisation of Islamic State in media references. However, critics like historian Tom Holland liken such a use of vernacular to calling cancer 'so-called cancer', the new label does not in anyway make the problem go away [51]. Indeed, the instance may make us question how far its use might arguably be relevant. The 'so-called dollar', 'so-called financial crisis' or 'so-called European Union' might equally be commonly used for each is also a construct of belief actively open to dispute. Perhaps the instance of the 'so-called Islamic State' is Westerns media's own equivalent Russian media's evolution into a truth of truths. Our confused state of needing a language to reference an entity, that both allows for consensual recall but also calcifies distinction into perception has now led to a crisis in our understanding of truth. As David Waddell states 'The expression Islamic State manages to be both true and false at the same time' [52], a previously unfamiliar notion to those seeking consensual certainty. However, one in which we are having to increasingly learn to accept and adapt to.

51 http://www.bbc.co.uk/programmes/p02w5l0y

52 http://www.quora.com/What-logic-is-behind-some-news-outlets-referring-to-ISIS-as-the-so-called-Islamic-State

a coda

This paper, Truth be told, was undertaken as an academic dissertation for the Critical Historical Studies department of the Royal College of Art and submitted in October 2015. As part of the RCA CHS syllabus, a dissertation workshop is offered to all RCA students, of which the author attended in May 2015. Within the many practical and logistical guidelines outlined in the workshop, mention was made on best practice for citations within masters level dissertations. Wikipedia citations would be potentially frowned upon, in its place should lay references from Oxford University Press, or similar. When this advice was questioned by the author on grounds of potential institutional snobbery it was stated that the issue was in fact that of *the stability* of facts given in Wikipedia citations being extremely fragile in comparison to the stability of the same facts in Oxford University Press. Further testimony to such instability can be found within the MHRA referencing system guidelines on citing digital media which currently state 'Given the rapid developments in social media in recent years, it is impossible to predict which media will be in common use in five or ten years' time, but the guidelines given here are intended to serve as a model that could be adapted to future media' [53]. Hence, here might lay the highly adaptable contemporary condition of truth we set out to investigate.

Established institutions like those we have encountered throughout this paper were, and still are, able to provide 'judgment devices'[54] upon the truth itself. They are able to validate and authenticate the truth for publication based on a system of reputation and peer review. This age-old practice of institutional validation has been challenged across swathes of sectors alongside the knowledge economy in the digital and information age. The original social and pedagogic intentions of peer review may still hold true, in as far as knowledge will always be extended and strengthened when shared and critiqued, but now the practice is live and a public arenas rather than in closed elite spaces. Hence, our relationship to the stability of facts has been challenged, requiring us to find a new footing.

53 http://www.mhra.org.uk/Publications/Books/StyleGuide/StyleGuideV3_2.pdf [accessed Oct 1 2015]

54 Lucien Karpik. *Valuing The Unique: The Economics of Singularity*. (New Jersey, Princeton University Press, 2010)

The longevity of truth has now been shortened. Much like the conditions within contemporary Russia truth can be redefined at a moments notice, subject to contradictions and the same questions of objectivity raised by Kant's earlier critique of the 'Universal Standard of Pure Reason' interpreting as a merely European subjectivity [55].

This new state of being is systemic to much of the reality neo-liberal capitalism have brought us to, from zero hour contracts to Uber's disruptive transport/employment models and transactional Tinder dating apps, from the exponential growth in migration and human trafficking to fluctuating and unpredictable economic markets.

Everyone and everything is now in transit. Nothing is stable. Nothing is certain. Everything is a process and in process. This, for the time being at least, may well be our new narrative and our new truth. Like RT's two billion Youtube views, those who are able to accept it will thrive, and those who are not will be left fighting to survive in a 'so-called' perception of reality or find themselves forced into a new 'magical group delusion'. Truth, as Mark Fisher states within'*Capitalist Realism*' is now 'akin to the multiplicity of options available on a digital document, where no decision is final, revisions are always possible, and any previous moment can be recalled at any time' [56].

In returning to the original intentions of this paper, to define a use value of truth, its very flexibility might be its primary value. If truth helps humankind to collectively align ourselves with evolution and change, then its ability to rewrite itself has rewarded us with a cognitive technology that has become an evolutionary extension to ourselves [57]. Without it we would simply be lost, physically, geographically and perceptually.

This essay has been an attempt to accept truths new status and thrive, it acts as a means to determine the limitations of the existing theories and consensual beliefs of truth. It is accepted that it is only a temporary haven, but it has become a means of unveiling the transient outlines of certainty within uncertainty, at least if only for a glimpse.

55 John D. Caputo, *Truth, Philosophy in Transit*, (London: Penguin Books, 2013), p.2.

56 Mark Fisher. *Capitalist Realism; Is There No Alternative?* (Winchester, UK, Zero Books, 2009), p. 54.

57 P Brey. '*Technology as Extension of Human Faculties*.' Metaphysics, Epistemology, and Technology. Research in Philosophy and Technology, vol 19. Ed. C. Mitcham. (London: Elsevier/JAI Press 2000). p. 1.

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