

***Deepfake and Cloned Industry: A Simulation of Media Reality
in the Context of Postmodern Theory
An Analytical Study of Media Content Generated by Artificial Intelligence***

التزييف العميق والصناعة المستنسخة: محاكاة للواقع الإعلامي في سياق نظرية ما بعد الحداثة
دراسة تحليلية لمحتويات إعلامية مولدة بالذكاء الاصطناعي

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Article abstract:

This research paper aims to present and interpret the reality of contemporary media based on the ideas of Jean Baudrillard and François Lyotard, particularly the concepts of simulation, hyperreality, and the deconstruction of grand narratives. It also highlights these concepts and their connection to artificial intelligence and the media industry, with a particular focus on the notion of simulation, which poses a threat to the objectivity of facts and the credibility of information leading the public to question all published content. Furthermore, the study presents selected examples of news circulated on social media platforms that were generated using artificial intelligence technologies, reflecting a so-called "reality" as defined by their producers.

Key words :Theory; Postmodernism; Artificial Intelligence; deepfake, Simulation; Hyperreality; Cloned Industry.

ملخص المقال:

تهدف هذه الورقة البحثية إلى عرض وتفسير واقع الإعلام المعاصر استنادًا إلى أفكار جان بودريار وفرانسوا ليوتار، وخصوصًا مفاهيم المحاكاة، والواقع الفائق، وتفكيك السرديات الكبرى، كما تسلط الضوء على هذه المفاهيم وعلاقتها بالذكاء الاصطناعي وصناعة الإعلام، مع التركيز على فكرة المحاكاة التي تشكل تهديدًا لموضوعية الحقائق ومصداقية المعلومات، مما دفع الجمهور إلى التشكيك في جميع المحتويات المنشورة. علاوة على ذلك، تقدم الدراسة أمثلة مختارة من الأخبار المتداولة عبر منصات التواصل الاجتماعي التي تم إنشاؤها بواسطة تقنيات الذكاء الاصطناعي، والتي تعكس واقعًا ما يعرف بـ "الواقع" بحسب منتجيها.

كلمات مفتاحية: نظرية، ما بعد الحداثة، الذكاء الاصطناعي، التزييف العميق، المحاكاة، الواقع الفائق، الصناعة المستنسخة.

Introduction

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Powered by the growing capabilities of artificial intelligence, the news content industry is experiencing a seismic shift in the way news and press reports are created and delivered to audiences. We are witnessing how data analytics or deep learning or human intelligence cloning is one of indispensable techniques/techne in the ecology of the “new media”, and new pattern of journalism will become another stream of being (laws, desires) in the automation in the process of (automatic) production, the automation in the order of contents, and the automation (sic) in publishing / consumption of the production.

Amid these rapid changes, deepfake technology has become a highly controversial development in artificial intelligence. It has raised widespread concern among media and journalism professionals. This technology allows for the creation of hyper-realistic images and videos that can often look just like real ones. As a result, it is getting harder to tell what is real and what is fake. This development threatens the core values of journalism, such as objectivity and integrity. Misleading news and stories are now being produced with tools that imitate reality. This is what we call the 'cloned media industry,' which lacks credibility. If we look at the philosophical insights from postmodern theory about the distortion of facts and the manipulation of public opinion, we see key ideas presented by thinkers like Jean Baudrillard and François Lyotard. Their concepts hyperreality, skepticism, truth, representation, and identity highlight the dominance of imagination over reality. They also point out the prevalence of representational narratives, the collapse of boundaries, and the fragmentation of meaning between logic and illusion.

On this basis, the present study aims to analyze the contemporary media reality, which is increasingly dominated by deepfake technologies and the cloned media industry. It seeks to apply the principles of postmodern theory to patterns of media production, investigate the construction of fabricated discourses, and examine their impact on public opinion. The study also endeavors to explore the extent to which these technologies contribute to reshaping symbolic power structures within the digital space where image now dominates over information.

To achieve results that align with these objectives, we pose the following main question:

What is the reality of contemporary media in the age of artificial intelligence?

In addition, we address the following sub-questions:

1. *What do we mean by the concepts of cloned media production and deepfake?*
2. *How has artificial intelligence reshaped postmodern concepts in the media field?*
3. *What is the relationship between AI tools and postmodern theory?*

The Methodological Framework

To achieve the outlined objectives, we will rely on a qualitative content analysis approach as a simulation of the current media reality, by interpreting the reality of AI-generated news narratives. This will be done through analyzing the meaning of the applied models used in our study and relating these meanings to postmodern concepts associated with media.

These models consist of four practical examples of AI-generated visual content that have made headlines in the media as a result of the widespread circulation of such materials across social media platforms. In the first example, we relied on the fake video depicting a fight between U.S. President Donald Trump and Ukrainian President Volodymyr Zelensky. The second example represents an AI-generated video that was widely shared among social media users, portraying scenes from the Iranian-Israeli war. The third example concerns an AI-generated video illustrating Trump's vision of the future of Gaza, while the final model focuses on the cloned and leaked voice message of U.S. President Joe Biden. We conducted a

semiological analytical study of the content of each media material and then applied its results to the principles of postmodern theory, relying on three main categories: the symbolic-semiotic category, which analyzes symbols and visual signs; the thematic category, which focuses on the meanings conveyed by the content; and the socio-communicative category, which examines the media dimensions of the content in shaping public opinion.

1. Theoretical Background

One of the most ambiguous terminology and exciting the period of postmodernism is the "postmodernism" itself. Critics and scholars disagree about it, of postmodernism; Due to the multiplicity of its concepts and its implications from critic to another. (Thamer Muhammad Kadhim, 2022, p. 628 (

The Postmodernism meant theories, currents of philosophical, intellectual, literary, monetary and technical schools that have appeared after postmodern, structuralism, semiotics and linguistics. The Postmodernism is: to undermine Western metaphysics, and the destruction of the central arguments that dominated ancient and modern Western thought, such as language, identity, origin, voice, and mind, so has used the mechanisms of dispersal, uncertainty, disagreement and westernisation. Postmodernism appeared combined with the philosophy of anarchy, nihilism, disassembly, meaninglessness and disorder; therefore, it got some of its characteristic from those philosophies. (N.Elaati, June 2016, p. 1)

1.1 Postmodern Theory and Media Simulation

Postmodern Theory:

Jean Baudrillard is renowned for his critique of modern technology and media. He refuses to distinguish between appearances and any realities lying behind them. For him, the distinctions between signifier and signified have finally collapsed. Signs no longer refer to signifieds in any real sense. The world consists of 'floating signifiers'. These ideas he expounded in his work *Simulacra et Simulation* (1981). (Carter, 2006, p. 121)

Media Simulation

Jean Baudrillard's concept of "simulacra" reveals how in a technologically advanced media society, reality leading to a state of "hyperreality".

Baudrillard divides the development of simulacra into three stages:

- 1- Simulation: At this stage, symbols faithfully reproduce the real world and still retain a reference to reality
- 2- Production: Media technologies intervene, making images and symbols exist independently from the objective world, gradually dissolving the essence of reality into a symbolic system.
- 3- Simulacrum: In this stage, symbols no longer refer to any reality but instead refer only to themselves, constructing an independent "hyperreal" world that exists beyond reality.

In the digital media environment, the production and dissemination of simulacra has accelerated significantly, resulting in a marked blurring of the boundary between the virtual and the real, and the immersion of humanity in a "simulacra space" constructed by media. (Ren, 2025, p. 108)

In relation to media ecology, Jean Baudrillard links the relationship between the media and the message, describing it as "the very formula of alienation in a technical society. (Kellner, 2025 (

Based on this, the media message in a digital environment characterized by widespread dissemination and high interactivity among social media users around the world, especially in humanitarian issues and wars where engagement increases cannot be separated from or underestimated in favor of the medium. Likewise, the medium cannot be separated from the message, as this relationship is context-dependent.

As we live in a time of intense media warfare, especially during times of crisis, the importance of media messages increases significantly. For this reason, major media institutions around the world now address the media audience with carefully crafted messages. To have a strong impact on public opinion,

these messages increasingly rely on artificial intelligence technologies in their production of news, images, and videos technologies that closely simulate reality and truth

1.2 Simulation and media deception:

In the age of smartphones and the widespread use of social media represented by various virtual platforms such as Facebook, Instagram, TikTok, X platform, Thread and Snapchat as an alternative to traditional media whose narratives are increasingly under threat, Jean Baudrillard introduces his concept of reality and illusion.

He argues that society has become a technical one, and that the lives of communities have turned into a continuous live-streamed platform through social media. He encapsulated this reality in his famous statement " :The real is no longer what it used to be. It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real itself . (Baudrillard, 1994, p. 2(

This reflects the marginalization and erosion of real life the death of the authentic self, the individual, and society as we once knew them. The reality we experience no longer corresponds to the lives we actually live.

This phenomenon is evident in the endless stream of posts, videos, and images that appear automatically on various social media platforms, presenting us not with reality, but with simulated versions of it

1.2 Artificial Intelligence and Falsification:

Artificial intelligence technology, with its enormous capabilities in generating media narratives in the form of images or video clips of events, makes it difficult for us to distinguish whether the information is real or fabricated. This is due to the ability of AI technology to produce and generate fake copies and stories that are exact replicas of certain content or a specific person but completely different from reality. These narratives and pieces of information are generated and replicated through various applications that replace reality with other versions.

- Media Disinformation:

Two types of media disinformation can be distinguished: the first is intentional disinformation, and the second is unintentional. In this study, we will focus on the first type, given the deliberate use of artificial intelligence technologies in generating news narratives.

In the field of media and journalism, fake news stories are used in orchestrated campaigns that rely on technology and artificial intelligence. Computational propaganda refers to the "set of practices carried out by computer software to persuade about the goodness of ideas, people or initiatives" (Fernández, 2019, p. 1716 (

Today's disinformation stands out because of its speed, reach, and virality, attributes that have been significantly enhanced by social media and advanced AI technologies.

Modern AI systems, especially those powered by GANs and machine learning, are now capable of generating highly convincing false content. Whether it's deepfakes, synthetic voices, or automated narratives, these tools exploit the natural limitations of human perception, making disinformation increasingly difficult to detect and counter. (Shahla Nasiri &, 2025, p. 232(Often, disinformation is meant to achieve some political goal. Actors behind disinformation can be domestic actors as well as foreign political actors. Legitimate domestic political actors can use illegitimate means such as disinformation to further their goals. (Dobber, nadia , & natali , 2021, p. 72)

-Deepfake:

Deepfakes represent a subset of the general category of "synthetic media" or "synthetic content." (synthetic-media.html, 2019) ,García defines deepfake as: hyper-realistic video, digitally manipulated to represent humans that do or say things that never . (Lundberg & Peter , 2024, p. 2160) The term "deepfake" has evolved today to also include fake audio clips and the combination of fake audio with fake video, With the new deep learning techniques to create these forgeries, it has become increasingly difficult to detect whether public appearances or statements by influential people correspond to the parameters of reality. (L, Arora, & Jhanjhi , 2022, p. 1(

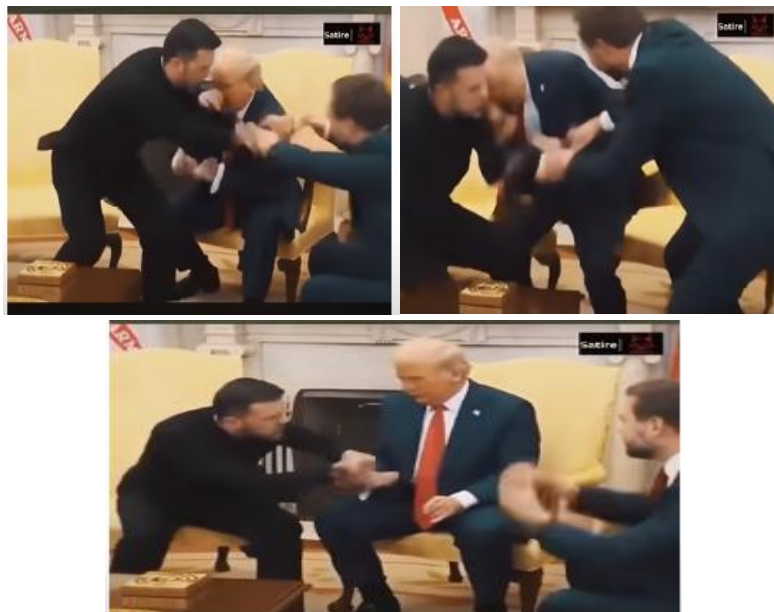
In the same context, Horvitz argues that there are two different types of deepfakes, which both could come into practice with costly consequences for society. The two types are interactive deepfakes and compositional deepfakes. Interactive deepfakes can impersonate humans with realistic multimodal interaction .

Compositional deepfakes take advantage of synthetic content in large schemes that interact with sets of deepfakes over time to create compelling synthetic history. (Horvitz, 2022, pp. 653–661)

2. Analytical Models of the Contemporary Media Landscape through the Lens of Postmodern Theory:

In the applied framework, we aim to present analytical models of the contemporary media landscape by examining major media events that have garnered significant global attention, such as the U.S. presidential elections and the recent war between Iran and Israel in June 2025. These events were selected due to the intense media engagement they generated, and their analysis will be approached through the lens of postmodern theory, with the aim of understanding the mechanisms of media representation and the transformations of discourse within current geopolitical contexts.

2.1 The Fake Video Depicting the Confrontation Between Trump and Zelensky



Screenshots extracted from the AI-generated deepfake video



Real pictures from the conference featuring the U.S. President and the Ukrainian President.

Source: (<https://www.tiktok.com/@eremnewsofficial/video/7476817870249299207?lang=ar>)

This image shows a screenshot from a video that circulated on social media just a few hours after the press conference between Ukrainian President Volodymyr Zelensky and U.S. President Donald Trump on February 28, 2025.

In its overall view, the video depicts a press conference hall, where Presidents Trump and Zelensky are seated behind a table. Then, Zelensky stands up and moves toward Trump in a sharp and tense manner.

This movement symbolically suggests the positioning of American authority as dominant and controlling, while Ukraine appears as subordinate to it.

There is here a sign of breaking official protocols, while the body movement suggests power and confrontation. Trump appears calm, whereas the Ukrainian president appears angry symbolically indicating American control and the Ukrainian reaction to the relations between the two countries.

The video also shows the cameraman taking unstable shots, symbolizing the spontaneity of documenting the moment in order to give the viewer a sense of authenticity.

The video frames appear in cold tones with soft lighting on the two presidents' faces symbolically indicating ambiguity and tension on one hand, and the absence of an official character in the political scene on the other.

However, this video is merely a simulation and does not reflect reality. In truth, only a heated discussion and verbal confrontation took place between the two presidents during the White House press conference.

In this context, Baudrillard, in his postmodern theory, addressed the concept of hyperreality, which he defines as The meticulous reduplication of the real preferably through another reproductive medium. (wonly, 2017, p. 72)

In a reflection of Baudrillard's ideas on the video of the two presidents which represents a replicated fabrication of media warfare it becomes evident that the original event has lost its referential value, and the importance of the news and its actual developments has diminished in the eyes of the public.

As a result, the true meaning of real events has faded, and signs or representations have come to dominate, portraying a reality that never existed in the first place. This is due to the excessive replication of media content through artificial intelligence technologies, particularly in the form of simulations and hyperreality, which have taken on a mocking tone, lacking objectivity and credibility in media coverage.

The spread of such content across virtual social platforms reflects the growing threat that these technologies pose to the integrity of journalism and media. It fosters public doubt regarding the media's noble role of informing and guiding public opinion.

2.2 A Fake Video About the War Between Iran and Israel:



eremnewsofficia.(2025;3.1)I<https://www.tiktok.com/@eremnewsofficial/video/7476817870249299207?lang=ar>.

The image depicts a video clip generated by artificial intelligence that was circulated on social media platforms, showing alleged footage of an Israeli strike on certain Iranian sites on June 14, 2025.

The video, lasting 1 minute and 4 seconds, features scenes of burning vehicles, damaged infrastructure and buildings, and material losses at an Iranian airport

This video carries a semantic value through the scenes shown in it, which represent massive infrastructures such as energy facilities that were completely destroyed, oil and industrial stations that were blown up, and a missile attack on the airport, in addition to urban streets, destroyed buildings, and burned cars.

In the media context of this AI-generated clip, the goal of the falsification is to distort public awareness and create a false perception of an actual war.

As for the visual connotations, the produced video symbolizes war and disaster through the heavy use of the color gray. The video also shows images of a missile and tanks accompanied by smoke, fires, and flames implicitly referring to forms of aggression and military violence.

Semiotically, the content of the video appears to reflect a clear intention by the media to create imaginary war narratives suggesting the existence of a real conflict that is, an artificial discourse based on visual and symbolic manipulation of public opinion.

What confirms this is the use of colors, especially gray, and the traces of explosions, which are usually associated in media discourse with collapse and danger. Altogether, they aim to obscure the truth and blur the boundaries between what is real and what is fake which is precisely what artificial media itself creates.

Both Iran and Israel have deliberately promoted such misleading content, as technology has turned into a central, provocative, and satirical tool known as media warfare. This is carried out through the creation of thousands of fake accounts often referred to as digital shadow armies across platforms like TikTok, Instagram, X, and Threads, which are used by billions of people worldwide .

The core aim is mental manipulation and the creation of a false public opinion. News narratives and stories are continuously reproduced to serve the political and military interests of each side. However, in reality, these are merely virtual performances of fake digital products generated by artificial intelligence.

2.3 Fake Video of Trump Gaza



(<https://vm.tiktok.com/ZMSWKB8Qj/>, pp. (2025,02,26)

We will base our analysis of the video scenes of Donald Trump's "Trump Gaza" on the core concepts of postmodern theory that apply to the video content:

One of the most prominent of these is the dominance of image and representation, or what is referred to as simulation the re-production of reality. In this context, the video constructs a reality in which Gaza

appears as a region subordinate to the United States, or even under American mandate. This rejects the idea that Gaza is Palestinian, as seen in the scenes featuring Trump, there by casting doubt on what is perceived as truth.

The video also reflects the concept of the fragmentation of political discourse, as the messages and signs it carries are built on emotional provocation and slogans rather than logic or rational argument.

This video faced numerous criticisms due to the serious implications it carries threatening the security of the State of Palestine on one hand, and the Arab identity on the other. The video reveals Trump's fanciful vision to rebuild Gaza within the framework of his plan to displace its inhabitants and implement his settlement project.

This satirical video begins with a few seconds showing young children fleeing from armed soldiers. Then, an image appears of a child sitting amid the rubble between two soldiers one offering him something, while the other points a gun at his head.

In terms of meaning, the image of the seated child symbolizes weakness, helplessness, and fear. The gesture of the soldier offering something, which seems to be food, signifies a humanitarian act within the context of war, while the other soldier's threatening pose represents control and violence. Therefore, the message conveyed by these scenes suggests the production of a dual visual discourse: on one hand documenting real events of the Gaza war through images of destruction, and on the other hand constructing an image of humanity that transcends reality itself.

The word "Gaza" appears in the video written in green. The use of the green color carries visual connotations: in humanitarian media discourse, it symbolizes granting legitimacy to the media message, while semiotically, in the political field, green represents change and the generation of trust among the audience. From a semiological perspective, using the green color for the word "Gaza" on a gray background conveys multiple visual meanings between the natural (life) and the cultural (hope). Thus, the message signifies hope and change amid destruction.

The video also shows scenes of belly dancers and men with beards dressed as dancers, set against an Arab-like backdrop featuring palm trees and traditional motifs a sarcastic message linking the background to an Arab country with religious values. Consequently, the video carries satirical dimensions that contradict Arab-Islamic culture by humorously distorting gender stereotypes through men imitating women's movements. These scenes also hold an insulting dimension by degrading the image of the man and portraying him as feminine, turning mockery into a social stigma.

Moreover, the content aligns with the deconstruction of authority and identity, as it presents an image of Trump stripped of his authoritative presidential personality. Instead, he is portrayed in a theatrical and almost comic manner, blurring the boundaries between seriousness and satire, between the political and the populist.

2.4 Voice cloning of Biden



Artificial intelligence technology is no longer limited to creating videos; it has now advanced to the point of producing cloned voices that are identical to human voices. This development has raised significant concerns around the world due to the potential dangers of its misuse in inappropriate contexts. One notable example is the infamous case of a cloned audio recording in the form of a phone call attributed to U.S. President Joe Biden, which circulated during the presidential election period. The message, lasting 21 seconds, included the following content:

"You know how important your vote is for the Democrats in this campaign, and it's important to save your vote for the November election. We need your help voting for the Democrats. Voting this Tuesday will help Republicans in their effort to elect Donald Trump again. Your vote makes a difference in November, not this Tuesday." (<https://youtu.be/su4-wlMwUCI?feature=shared>, 2024)

In this context, postmodernist philosophers such as Jean-François Lyotard and Jean Baudrillard provided insights into contemporary media strategies particularly those focused on science fiction and the concept of fluid truth. When we relate this example to the core principle of postmodernism, which emphasizes skepticism toward absolute truths, we observe how this principle leads to a fragmentation of meaning and a breakdown of social cohesion. As multiple and conflicting narratives about reality become equally legitimate, the fake audio recording of Biden serves as a vivid example of how these phenomena are applied.

The message subtly encourages the American public to boycott the primary elections, implying that Biden secretly supports the Democrats against the Republicans. This stands in stark contrast to the foundations of traditional political discourse.

Such media tools (i.e., fake recordings) generate new forms of social division not only between political parties but also within the cultural and epistemological fabric of society. Unlawful methods of crafting political messages become effective instruments for undermining public trust. This amplifies postmodern features such as uncertainty, disbelief in truth, and the collapse of referential systems.

This underlines the danger of AI algorithms used to manipulate public opinion and intensify polarization by fueling doubt a point emphasized by postmodern theory.

2.4 Discussion:

We will present the answers to the questions that were raised and discussed, according to the results we have reached:

Artificial intelligence has revitalized postmodern concepts by embodying the core ideas of postmodern theory within the media landscape. We observed this in the examples previously discussed. The video of "Trump in Gaza," for instance, is a real-world embodiment of the blurring of boundaries between the real and the imaginary, as described by Jean Baudrillard. It also reflects Jean-François Lyotard's idea regarding the dominance of scientific knowledge science overtaking language as the video doesn't offer a logically or factually accurate narrative, but rather an AI-generated experience.

Moreover, AI has revived postmodern concepts by illustrating how news stories can be justified through the lens of political authority, which produces and protects these media narratives.

This aligns with Jean-François Lyotard's theory of postmodernism notion of "legitimation by performance," where legitimacy is granted in service of specific interests. This is clearly reflected in the semiotics of fabricated clips such as the Trump in Gaza video, Joe Biden's fake phone call, and the deepfake videos of Israeli attacks on Iran.

we also observe how AI renews postmodern theory in Baudrillard's concept of "hyperreality." The fake video of the Iran-Israel war in June 2025 is a logical and vivid realization of Baudrillard's view of war as an event that is no longer real, but a simulation.

Therefore, the relationship between artificial intelligence and postmodern theory lies in the fact that AI tools serve as an extension and application of these concepts specifically in questioning truth and negatively impacting the credibility of media. This is due to the use of deepfake technology in producing manipulated media content and generating biased or fabricated news stories.

What can be said in this context is that the media discourses and news narratives generated by intelligent technologies have become completely disconnected from the human capacity for critical, analytical, and interpretive awareness. Instead, they are the product of a purely technical process, especially since contemporary media no longer focuses on journalistic values as much as on how to persuade the digital system's audience this from one side.

On the other hand, the process of falsification and the cloned production of media content has created a new concept of truth through simulation, reducing reality to images and symbols, and convincing audiences of its realism despite its lack of any material existence. And amid all these transformations that have affected media and journalism, after once being an important means of enlightening public opinion, they have today become merely a technical system operating according to pre-programmed algorithms whose sole purpose is interaction and influencing the behavior of digital audiences according to what these algorithms dictate not presenting the truth

This has created a gap between human beings and what they consume through digital media, as they have found themselves part of this technical system, receiving everything dictated to them by these algorithms, whereby the audience has turned into measurable data.

All these transformations that have affected the journalism and media profession, as well as the structure of the audience, reflect a philosophical crisis in the relationship between humans and reality, where it has become difficult to distinguish between what is fake and what is real. The collective consciousness has come to be controlled by algorithms, which makes us say that we are living in a post-truth era an era in which public opinion is shaped by visual rather than rational influence. Herein lies the real crisis regarding the role of the media and its critical awareness in shaping public opinion.

Conclusion:

Through our study of the cloned media industry in light of the evolving production environment of narratives and storylines generated by artificial intelligence, it has become clear that the transformation in the production process is an extension of the technological advancement witnessed globally across all fields and professions. In the realm of media and journalism, however, this transformation is a cultural and creative shift based on replication and duplication. Yet, this form of creativity has, in turn, become a curse and a stain on the journalistic profession traditionally characterized by integrity as technology has been used to fabricate and manipulate media messages, especially in digital media, which is marked by its rapid spread and global interactivity.

This artificial and fabricated media industry contributes to shaping a misled public opinion, far from objectivity and realism, placing us in an increasingly false world.

This is precisely what postmodern theorists have addressed when discussing the future of postmodern media a future in which distinguishing between what is real, fake, or merely representational becomes exceedingly difficult.

In particular, as the world now lives in a virtual environment dominated by ambiguity and falsification, media once a creator and conveyor of reality is now stripped of its responsibility toward its messages. It no longer maintains the boundary between fact and opinion, between true and false information, nor between the producer of information and its consumer.

This situation presents significant challenges for the media, especially in terms of human awareness and perception in a cloned era where fabrication often has more influence than reality.

Based on the analysis of the models we relied on in our study, it becomes clear that AI-generated media content works to deconstruct and reconstruct facts in favor of certain symbolic interests through the creation of dual discourses that combine reality and illusion. This has led to the blurring of boundaries between news values characterized by seriousness and their placement in a satirical and humorous framework, which has caused the media to lose its professionalism and credibility.

Moreover, the producers of the four media contents we addressed deliberately combined realistic symbolism with visual irony, revealing the current media level, or what is called postmodern media, where the media shifts from being a transmitter of news to merely a producer of meaning.

The study's results also revealed the danger of the media situation in the age of artificial intelligence, as the image or video is no longer just a means of conveying reality, but has become a tool for constructing and falsifying it.

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