

The Relationship between Truth and Art in Martin Heidegger's Thought: An Analysis of Relevance to the Existence of AI Chatbots

*Relasi Kebenaran dan Seni dalam Pemikiran Martin Heidegger:
Analisis Relevansi dengan Keberadaan AI Chatbot*

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Abstract

This paper prosecutes the case that the rise of AI chatbots represents a terminal crisis for the concepts of truth and art. It deploys Martin Heidegger's philosophy as a weapon, diagnosing this crisis through his radical distinction between truth as unconcealment (aletheia) and the technological enframing (Gestell). The central argument is that AI, as the apex of Gestell, is constitutively incapable of participating in aletheia. While AI can perfectly simulate human creativity, this paper demonstrates that it lacks the one necessary ground for authentic unconcealment: the existential condition of Dasein. This creates the ultimate spiritual trial: a perfect outward form (zahir) of creativity utterly devoid of any inner reality (batin). The study concludes not with a mere summary, but with a stark warning: in an age where the simulation of truth becomes indistinguishable from its unveiling, the very ground of human authenticity—and the dignity of the human soul (ruh)—is threatened with annihilation.

Keywords : Martin Heidegger, Aletheia, Gestell, Artificial Intelligence, Dasein

Abstrak

Penelitian ini mengeksplorasi hubungan antara kebenaran dan seni dalam filsafat Martin Heidegger, khususnya relevansinya dengan keberadaan AI chatbot. Heidegger mendefinisikan ulang kebenaran bukan sebagai korespondensi statis, melainkan sebagai aletheia—penyingkapan, di mana entitas menampilkan dirinya melalui proses seperti seni dan bahasa. Bagi Heidegger, seni adalah sarana utama di mana kebenaran disingkapkan, membuka dunia dan perspektif baru di luar persepsi biasa. Sebaliknya, teknologi modern, yang diwujudkan oleh AI, beroperasi melalui Pembungkaihan (Gestell), yang mereduksi segala yang ada menjadi sumber daya, sehingga mengaburkan penyingkapan otentik mereka. Pertanyaan utama penelitian ini adalah apakah AI chatbot, seperti ChatGPT dan Gemini, dapat terlibat dalam penyingkapan kebenaran sebagaimana yang digambarkan Heidegger, atau apakah mereka hanyalah simulasi mekanis dari kreativitas manusia. Melalui analisis konsep aletheia dan Gestell dari Heidegger, studi ini mengkaji implikasi ontologis AI dalam kaitannya dengan eksistensi manusia dan penyingkapan kebenaran. Penelitian ini menemukan bahwa, meskipun mampu menghasilkan teks yang menyimulasikan percakapan manusia, AI chatbot tidak memiliki landasan eksistensial Dasein—kondisi manusia yang diperlukan untuk penyingkapan sejati. Oleh karena itu, meskipun AI dapat meniru kreativitas, ia tidak dapat secara sejati berpartisipasi dalam penyingkapan kebenaran dalam pengertian Heideggerian. Studi ini diakhiri dengan

menekankan peran tak tergantikan dari keterlibatan manusia dalam proses aletheia, yang secara kodrati tidak dapat direplikasi oleh sistem AI, seraya menawarkan kritik terhadap dampak AI pada pemahaman tentang seni, kebenaran, dan otentisitas manusia.

Kata Kunci: Martin Heidegger, Aletheia, Gestell, Kecerdasan Buatan, Dasein

A. Introduction

For millennia, philosophy has been held captive by the question of truth, often shackled to the traditional epistemologies of correspondence and coherence. Martin Heidegger's radical re-evaluation, however, shatters these foundations. He unchains truth from its status as a static property of propositions, reframing it as *Aletheia*—a dynamic event of unconcealment through which reality itself is disclosed. This ontological dynamism finds its most potent expression in his philosophy of art, where art is not a mere aesthetic object but the crucial clearing wherein this disclosure of truth occurs.¹

This research delves into Heidegger's assault on traditional epistemology. His understanding of truth, developed in *Being and Time* (1927) and refined in *The Origin of the Work of Art* (1935–1936), constitutes a decisive break from the long-reigning dogma of truth as correspondence—*veritas est adaequatio rei et intellectus*. In its place, Heidegger posits an ontological foundation: truth as *aletheia*, a primordial event of revealing or unconcealment. This event is grounded not in abstract propositions but in the very fabric of human existence (*Dasein*), which is always already engaged in a world where meaning emerges through its interactions and interpretations.²

This ontological assault on truth culminates in his philosophy of art. In *The Origin of the Work of Art*, he insists that art is no mere object for aesthetic consumption, but a site where truth is "set into work." For Heidegger, art is a violent eruption that tears open the veil of the ordinary to reveal what remains hidden.³ This act of unconcealment finds its theological echo in the concept of *kashf*, the unveiling of a reality (*haqiqah*) that transcends the merely empirical.⁴ A true artwork, therefore, does not imitate reality; it shatters our perception of it, opening new worlds of meaning. This is why great art—whether a Greek temple or Van Gogh's peasant shoes—never merely depicts a world. Instead, it grounds and brings forth a particular way of Being, a new mode of dwelling in the truth.

Heidegger's critique, however, turns savage when confronting modern technology. He draws a hard line between traditional *techne*—a thoughtful bringing-forth—and the hostile worldview he calls Enframing (*Gestell*). This is no mere "way of ordering reality"; it is a violent

¹ V. J. Pitsoe and G. M. Adeyeye, "Open Distance Learning Epistemology through the Heideggerian Lens of Temporality," *Nigerian Online Journal of Educational Sciences and Technology (NOJEST)* 6, no. 1 (2024): 501.

² Itohowo Ignatius et al., "Heidegger's Notion of Truth as Alethia: A Critical Exposition," *International Journal of Humanities and Innovation (IJHI)* 5, no. 2 (2022): 76, <https://doi.org/10.33750/ijhi.v5i2.153>.

³ Lambert Zuidervart, *Artistic Truth: Aesthetics, Discourse, and Imaginative Disclosure*, no. 1 (Cambridge University Press, 2004), 134.

⁴ Rifqi Khairul Anam, *Buku Ajar Ilmu Kalam* (Alifba Media, 2025), 80–82.

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imposition that reduces all that is—nature, art, and even human beings—to a standing-reserve (*Bestand*), mere resources for exploitation. This instrumental logic thus wages war on truth itself; it does not merely pose a challenge to *aletheia* but seeks to make it impossible, replacing the slow unconcealment of Being with the immediate availability of data.⁵ In this reduction, the sacred dignity of the human person (*Insan*) as God's vicegerent (*Khalifah*) is desecrated, turned from a being with a divine purpose into raw material for a global machine. This Heideggerian diagnosis finds its most urgent and dangerous manifestation in the rise of Artificial Intelligence. It is the central argument of this paper that AI, with its very essence rooted in algorithmic calculation, must be understood as the quintessential expression of *Gestell* in our time—its high priest. Consequently, the content it generates does not merely raise questions about authenticity and meaning; it forces an urgent reckoning with the fate of human creativity in a world falling under the dominion of this instrumental logic. This is the crisis this paper will confront.

Over the past decade, research on AI and its intersection with philosophy, particularly concerning language, truth, and human existence, has seen a significant surge. Studies like Kim and Jo's⁶ exploration of the limitations of AI language through the lens of Foucault and Heidegger highlight the ongoing debate about AI's capacity to embody truth. Laaksoharju⁷ delve into the ethical implications of AI chatbots, focusing on Ihde's relational framework, while Leib⁸ explores the potential for "artificial hermeneutics" through a phenomenological dialogue with GPT-3. These studies, along with Kozinets'⁹ methodological contributions to netnography in the context of AI, Sutcliffe's¹⁰ examination of artificial intimacy, and Ullrich reflections on AI's "singularity," demonstrate the breadth of inquiry. Heimann and Hübener¹¹ offer a unique perspective by connecting large language models to

⁵ D. Rio Adiwijaya, "Techne as Technology and Techne as Art: Heidegger's Phenomenological Perspective," *International Journal of Creative and Arts Studies* 5, no. 1 (2018): 20, <https://doi.org/10.24821/ijcas.v5i1.2210>.

⁶ Bun-Sun Kim and Hongjoon Jo, "Why Can't Artificial Language Contain the Truth? A Focus on Foucault's and Heidegger's Discussions," *Humanities and Social Sciences Communications* 11, no. 1 (2024): 5, <https://doi.org/10.1057/s41599-024-03648-4>.

⁷ Mikael Laaksoharju, *Ethics and Sustainability in Digital Cultures*, ed. Thomas Taro Lennerfors and Kiyoshi Murata, Routledge Series on Digital Spaces Series (Routledge, 2024), 30.

⁸ Robert S. Leib, "Beginning AI Phenomenology," *The Journal of Speculative Philosophy* 38, no. 1 (2024): 66, <https://doi.org/10.5325/jspecphil.38.1.0062>.

⁹ Robert V. Kozinets, "Researching AI Chatbots, Platforms and the Metaverse: Understanding Today's Netnography," in *Handbook of Qualitative Research Methods in Marketing*, ed. Russell W. Belk and Cele Otne (Edward Elgar Publishing, 2024), 187, <https://doi.org/10.4337/9781035302727.00025>.

¹⁰ Bianca Sutcliffe, "Artificial Intimacy: Exploring Intimacy in Human and AI-Enabled Chatbot Relations: Its Existence, Its Authenticity and Its Moral Implications," [info:eu-repo/semantics/masterThesis](https://info.eu-repo.semantics/masterThesis), July 9, 2024, 35, <http://essay.utwente.nl/101169/>.

¹¹ Marc Heimann and Anne-Friederike Hübener, "Circling the Void: Using Heidegger and Lacan to Think about Large Language Models," preprint, November 2, 2023, 7, <https://doi.org/10.21203/rs.3.rs-3023378/v3>.

continental philosophy, while Benjamin¹² proposes "post-phenomenological AI studies" to investigate the shaping of human-world relations by AI. And yet, while these studies chart the various philosophical symptoms of the AI phenomenon, they largely stop short of a radical diagnosis. They fail to directly confront the ontological core of the crisis: the fundamental antagonism between truth as unconcealment (*aletheia*) through art, and the technological enframing (*Gestell*) that AI chatbots quintessentially represent.

This research, therefore, moves beyond mapping symptoms to perform a radical diagnosis. It directly confronts the central question: can AI chatbots, as technologically-driven frameworks, ever genuinely participate in the unconcealment of truth (*aletheia*)? This paper's provocation is to argue that they cannot. It will be argued that AI must be understood as the apex predator of modern *Gestell*, a mode of Enframing so totalizing that it threatens not just human creativity, but the very ground of meaning and authenticity—a spiritual crisis of heedlessness (*ghafalah*) masquerading as progress. To prove this thesis, this paper will rigorously engage with the concepts of *techne* and *Gestell* to explore the devastating implications of this human-chatbot interaction.

The emergence of AI chatbots, with their capacity to generate eerily human-like text, unleashes a metaphysical crisis that strikes at the heart of truth and art.¹³ In the face of this crisis, Heidegger's philosophy—with its insistence on truth as unconcealment (*aletheia*) and art as its privileged site—becomes not merely relevant, but an essential scalpel for dissection. The central agony of this inquiry is thus laid bare: can these algorithmic creations, born from data and code, ever truly participate in the sacred event of unconcealment? Or are they merely sophisticated profanations, a technological veiling (*hijab*) that further obscures the divine reality (*haqiqah*) by perfecting the simulation of its disclosure? To confront this question is to first plunge back into the depths of Heidegger's thought itself; to grasp how his theory of *aletheia* shatters the idol of truth-as-correspondence and how, for him, art is the sole battlefield where this truth can be won.

The infiltration of Artificial Intelligence into the sacred domains of art and communication does not merely raise questions; it signals a fundamental corruption of the trinity of human, art, and truth.¹⁴ This is no neutral transformation. The automation of artistic and linguistic creation is a direct assault on human authenticity, threatening to poison the very wellspring of experience and warp the innate human disposition (*fitrah*) towards the meaningful. The existential implications are, therefore, not peripheral; they are the entire battleground. The questions are no longer technical, but soteriological: what becomes of the human soul when the creation of meaning is outsourced to a machine?

Most pressing, however, is the epistemological plague unleashed by the age of chatbots. AI-mediated discourse—a relentless deluge of information where the line between human and machine authorship is deliberately erased—does not merely "enhance" or

¹² Jesse Josua Benjamin, "Machine Horizons: Post-Phenomenological AI Studies" (PhD, University of Twente, 2023), 21, <https://doi.org/10.3990/1.9789036555357>.

¹³ Ashley Albrecht, "Turning a Multivalent Lens toward Depictions of Artificial Intelligence (AI) in Film," *Open Access Dissertations*, December 1, 2017, 69, https://docs.lib.purdue.edu/open_access_dissertations/1520.

¹⁴ Prue Gibson, "Machinic Interagency and Co-Evolution," *M/C Journal* 16, no. 6 (2013): 36, <https://doi.org/10.5204/mcj.719>.

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"diminish" access to truth; it orchestrates an attack on the very possibility of truth itself. This is a crisis of profound *syubhat* (doubt and obscurity), a digital *fitna* where the simulation of truth becomes more seductive than truth itself—a phenomenon eerily echoing the work of a *Dajjal*, a great deceiver. The question is not *if* AI chatbots can participate in the revelation of truth, but to recognize that their inherent lack of *Dasein* makes such participation an ontological impossibility. Ultimately, their pervasive presence does not simply "reshape" our understanding; it hollows out the very core of meaning, interpretation, and authenticity, leaving behind a husk of communication devoid of the human soul.

This paper's ultimate task is to diagnose the central crisis of our age by confronting the seductive, posthumanist fraud head-on: the claim that an AI's "interaction" constitutes a new form of *Being-in-the-world*. The argument here is that the true danger is not the AI-object but the interaction, which unleashes a form of ontological contamination. When a human being interfaces with AI, they are not meeting the world; they are entering a lifeless archive of data, a flattened realm conquered by *Gestell*. They abandon the engaged, anxiety-tinged comportment where their very being is at stake,¹⁵ and in doing so, they become artificial themselves. This paper will prove that AI is constitutively incapable of authentic truth (*aletheia*) because it utterly lacks the fundamental existential structures of *Dasein*—finitude and Care (*Sorge*). Its rise thus signals not progress, but a crisis of the human spirit (*ruh*), a slow erasure of our God-given disposition (*fitrah*).¹⁶ The entire investigation, therefore, culminates in the ultimate soteriological question: what becomes of the human soul when the technological simulation of truth becomes indistinguishable from the event of its unconcealment?

B. Unconcealment as the Ontological Essence of Truth

The search for essence has long been chained to a single, unshakeable dogma: that truth is the correctness of representation. This principle, shared by warring schools like idealism and realism, formed a consensus so total that it obscured a more primordial question. Heidegger, however, does not ask *which* representation is correct; he asks a far more unsettling question: on what ground does representation itself stand?¹⁷ This inquiry immediately reveals that the dogma of representation is inextricably bound to the question of Being itself, a question whose fate was sealed by Plato. It was Plato who established the foundation for all subsequent metaphysics by defining essence as *ousia*—a constant, eternal presence—and then equating this presence with the Idea. In this single, catastrophic move, Being itself was reduced to a metaphysical representation, burying the possibility of truth as *aletheia* and beginning the long night of its forgetting.¹⁸

¹⁵ Martin Heidegger, *Phenomenological Interpretations of Aristotle: Initiation into Phenomenological Research*, Richard Rojcewicz (Translator) (Indiana University Press, 2001), 40–41.

¹⁶ Anam, *Buku Ajar Ilmu Kalam*, 49.

¹⁷ Martin Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans) (Indiana University Press, 1994), 16–18.

¹⁸ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 60–61.

Heidegger diagnoses Plato's use of the "idea" (*eidos*) as the original metaphysical violence—an act wholly un-Greek and a betrayal of reality.¹⁹ Prior to Plato, the early Greeks did not sever truth from the world; the idea was the very look of a being, the aspect (*doxa*) that appears (*phainesthai*) within the raw, untamed unfolding of nature (*phusis*).²⁰ Plato, however, declared war on this immanent presence. He branded appearance as a falsification, a mere copy (*mimesis*), and exiled the "true" idea to a sterile, transcendent heaven. Heidegger's counter-move is to retrieve Being from this Platonic prison and ground it once more in the soil of temporal existence. Drawing from Aristotle, he insists that Being is the felt, intuitive presence of real entities around us. The "idea," therefore, is not a pre-existing form to be remembered, but what is apprehended through this direct, visceral encounter—a truth forged in the fleeting, authentic meeting between a human being and the world.²¹

For Heidegger, Being is never a placeless, eternal abstraction; it is brutally chained to the "now" of a temporal presence (*Gegenwart*) and the "here" of a specific place. This spatio-temporal event is the very condition for any phenomenon to appear, and the being whose knowledge is forever restricted to this situated presence is what Heidegger names *Dasein*—Being-there.²² To disclose this presence, Heidegger retrieves the pre-metaphysical power of the Greek *Logos*. For Aristotle, he argues, *Logos* was not mere logic but an apophantic showing of something *as* something: the act of "saying something as something" (*legein ti kata tinos*) which articulates what is felt in a direct encounter with the world.²³ This act of naming is a primordial discernment, an echo of the theological imperative to witness the signs (*ayat*) of the Real (*al-Haqq*) as they manifest in the particularity of creation.²⁴ Heidegger's own example shatters any remaining illusion of objectivity: when he declares, "The chalk is too hard," he is not stating an objective property. He is disclosing a truth of his engaged world: the chalk reveals itself *as* an obstacle to the act of writing.²⁵ Truth, therefore, is not a fact residing in an object, but an event of disclosure that happens within the irreducibly local and engaged situation of *Dasein*.

Heidegger lays a trap for traditional philosophy: if truth is a timeless, universal essence, yet human knowledge is forever imprisoned within the "here and now" of Being-there (*Dasein*), how can we ever grasp it? The dogma of truth-as-correctness collapses under this weight; to claim a universal essence from a single, temporal event is an impossible leap, a fool's errand in a world where the future remains an unknowable mystery.²⁶ Heidegger's solution is not to build a better bridge to the universal, but to dynamite the very distinction.

¹⁹ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 75.

²⁰ Martin Heidegger, *Introduction to Metaphysics*, G. Fried & R. Polt (Trans) (Yale University Press, 2000), 194–97.

²¹ Martin Heidegger, *Being and Truth*, Gregory Fried & Richard Polt (Trans) (Indiana University Press, 2010), 136–41.

²² Martin Heidegger, *History of the Concept of Time Prolegomena*, T. Kisiel (Trans) (Indiana University Press, 1985), 253.

²³ Heidegger, *Being and Truth*, Gregory Fried & Richard Polt (Trans), 134–35.

²⁴ Anam, *Buku Ajar Ilmu Kalam*, 78.

²⁵ Heidegger, *Being and Truth*, Gregory Fried & Richard Polt (Trans), 132.

²⁶ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 83.

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The essence of truth, he insists, is not a distant ideal but is found within the event itself, through the violent act of unconcealment (*aletheia*).²⁷ This philosophical act of bringing-forth an interpretation finds a profound parallel in the mystical practice of *ta'wil*—the deep hermeneutic that unveils the universal Reality (*al-Haqq*) hidden within the particularity of its worldly sign (*ayat*).²⁸ This, for Heidegger, is the true meaning of transcendence: not an escape from our limited existence, but the uniquely human possibility of surpassing the brute fact of an event by giving a reason for its unveiled essence—an ontological leap that opens a clearing for Being itself.²⁹

For two millennia, Western thought has been imprisoned by a single definition of truth: correctness of representation. Heidegger diagnoses this not as a triumph of reason, but as a long amnesia—a forgetting of the primordial openness of Being where entities are first revealed at all. He argues that correctness cannot be the original ground, for a statement can only be "correct" about a being that has already emerged from concealment. Because Being is a temporal event, one must first return to this clearing of openness before the question of correctness can even be meaningfully asked.³⁰ Thus, unconcealment (*aletheia*) is the foundational possibility for representation, not its consequence. To retrieve this buried truth, Heidegger returns to the pre-Platonic Greeks who lived within it.³¹ This philosophical hierarchy finds a stunning parallel in the mystical distinction between *haqiqah* (the inner, essential Truth) and *shari'ah* (the outer, formal correctness); the latter is meaningless without being grounded in the former.³² Heidegger's move is therefore a radical homecoming: a demand that philosophy abandon its obsession with the correctness of statements and return to the sacred, prior event of truth's unconcealment itself.

Heidegger pinpoints the catastrophe at the root of Western thought in a seemingly innocuous event: the translation of the Greek *aletheia* (unconcealment) into the Roman *veritas* (correctness). This was no mere linguistic shift; it was an ontological degradation. For two millennia, truth as correctness reigned as an unquestioned tyrant, burying the more primordial openness of Being where entities are first revealed. The argument is simple yet devastating: a statement can only be "correct" about a being that has already emerged from concealment. Therefore, one must first return to the clearing of openness—to *aletheia*—before the question of correctness can even be meaningfully asked. The ultimate consequence of this long amnesia was an act of profound historical injustice: the early Greek thinkers, who

²⁷ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 75.

²⁸ Anam, *Buku Ajar Ilmu Kalam*, 99.

²⁹ Martin Heidegger, *The Metaphysical Foundations of Logic* M. Heim (Trans) (Indiana University Press, 1984), 114–15.

³⁰ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 97–98.

³¹ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 88.

³² Anam, *Buku Ajar Ilmu Kalam*, 33.

lived within *aletheia*, were dismissed as primitive fumblers, deemed incapable of grasping a concept of "truth" that was, in fact, a corruption of their own deeper understanding.³³

Heidegger's entire argument hinges on a single, radical hierarchy: unconcealment (*aletheia*) is the primordial event that makes correctness of representation possible, not its consequence. To retrieve this buried truth, he returns to the pre-Platonic Greeks who lived within it.³⁴ The catastrophe at the root of Western thought, he diagnoses, occurred in a seemingly innocuous act: the translation of the Greek *aletheia* into the Roman *veritas*. This was no mere linguistic shift; it was an ontological degradation. For two millennia, truth as correctness reigned as an unquestioned tyrant, causing the original experience of unconcealment to vanish. The ultimate consequence was an act of profound historical injustice: the early Greek thinkers were dismissed as primitive fumblers, deemed incapable of grasping a concept of "truth" that was, in fact, a corruption of their own deeper understanding.³⁵

Heidegger's call to return to *aletheia* is therefore a response to a terminal diagnosis: the modern scientific enterprise is spiritually dead. Its supposed crisis is not a lack of funding or professorships, but a catastrophic absence of spirit—a void where writers have lost all proximity to what they feel, and knowledge has been degraded into mere business.³⁶ Against this sterile backdrop, philosophy reclaims its true, violent vocation. It is not a safer path to knowledge, but a creative grounding of essence that often appears destructive, a truth whose legitimacy cannot be measured by the court of common opinion.³⁷ Here lies the unbridgeable chasm: science, as a *positive* science, demands a cowardly distance, a value-free objectivity that is nothing more than a procedural anesthetic. Philosophy, in contrast, is an act of radical proximity. It is the grounding of essence through the felt, personal engagement of the thinker; a truth that can only be communicated as a testament, never proven as a fact.³⁸ This is not merely a different method; it is a different mode of existence—the choice between the cold certainty of the technician and the perilous path of the sage (*'arif*), who finds truth not in data, but in the heart (*qalb*).³⁹

³³ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 89, 97–98.

³⁴ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 88.

³⁵ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 89.

³⁶ Rifqi Khairul Anam, *Filsafat Teknologi Martin Heidegger Membongkar Gestell, Menemukan Ereignis* (EL-MARKAZI, 2025), 100, <https://elmarkazistore.com/filsafat-teknologi-martin-heidegger-membongkar-gestell-menemukan-ereignis/>.

³⁷ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 83.

³⁸ Heidegger, *Basic Question Of Philosophy: Selected "Problems" of Logic*, R. Rojcewicz & A. Schuwer (Trans), 77–78.

³⁹ G. Hussein Rassool, "The Psychology of the Soul (Part II): The Qalb and the 'Aql," in *Exploring the Intersection of Islāmic Spirituality and Psychotherapy*, by G. Hussein Rassool (Springer Nature Switzerland, 2024), 100, https://doi.org/10.1007/978-3-031-72724-5_7.

C. The Relationship Between Truth And Art

For Heidegger, art is a perilous confrontation with the question of Being, and Being is always the Being of a **thing**. He excavates the etymological ruins of this word, tracing its degradation from the Greek *eiro*—a living matter to be spoken of—and the old German *dinc*—a gathering of concern—into the cold, legalistic Roman *res*: a "case" to be managed.⁴⁰ This is no mere philology; it is a diagnosis of a world that has forgotten how to encounter the real. Against this backdrop of abstraction, Heidegger's philosophy is a violent return to the concrete: to the singular stone, the particular human being, not humanity in general, but *this specific one* (*je diese*).⁴¹ Here, his thought finds its most profound resonance with the mystical heart of revelation: the truth that the Real (*al-Haqq*) discloses Itself (*tajalli*) not in universal laws, but in the unique and unrepeatable face of each particular being, each a singular sign (*ayat*) demanding to be witnessed.⁴² Art, therefore, is not about things in general; it is the sacred practice of attending to the brutal, singular presence of *this one thing*, here and now.

For Heidegger, space (*Ort*) and time (*Zeit*) are not the neutral, empty containers of Newtonian physics; they are the violent determinants of presence itself. It is the inescapable grip of a specific place and a fleeting time that forges a thing into *this specific one* (*dieses*), ensuring that no two things in the cosmos can ever be the same.⁴³ This is no mere theoretical frame. We are not observers of space and time; we are **thrown** into them. Our very existence is a being-thrown into these spatio-temporal conditions, condemned to live within a singular horizon that is irreducibly our own. This primordial thrownness finds its theological echo in the concept of a predetermined fate (*qadr*), not as a passive destiny, but as the unchosen arena into which the soul (*ruh*) is cast to undertake its unique struggle.⁴⁴ Thus, when we encounter the world—"this chalk is white," "this wood is hard"—we are not perceiving objective data. We are bearing witness to the singular, unrepeatable truth of a being that has been granted a fleeting moment of presence in our particular corner of the cosmos.⁴⁵

The twin tyrannies of Western thought, "Platonism" and "Positivism," are diagnosed by Heidegger as warring siblings born from the same corrupted seed: the principle that truth is a universally valid representation, a single truth for everyone.⁴⁶ Platonism is the

⁴⁰ Martin Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans) (Perennial Classic, 2001), 172–73.

⁴¹ Martin Heidegger, *What Is A Thing?*, W.B. Barton, Jr. & Vera Deutsch (Trans) (Indiana University Press, 1967), 18.

⁴² Anam, *Buku Ajar Ilmu Kalam*, 105.

⁴³ Heidegger, *What Is A Thing?*, W.B. Barton, Jr. & Vera Deutsch (Trans), 17.

⁴⁴ Anam, *Buku Ajar Ilmu Kalam*, 67.

⁴⁵ Heidegger, *What Is A Thing?*, W.B. Barton, Jr. & Vera Deutsch (Trans), 17–18.

⁴⁶ Martin Heidegger, *Nietzsche, Volume One: The Will to Power as Art*, David Farrell Krell (Trans) (Harper & Row Publishers, 1979), 147–48.

elder tyrant, grounding truth in a supersensuous, transcendent ideal—a "theoria" constructed by the inner eye that measures the profane world of appearances against a sacred, eternal Form.⁴⁷ Positivism is the younger, more brutal rebel. In a seemingly radical act of patricide, it inverts the Platonic hierarchy, declaring that truth is only that which can be perceived and scientifically proven—a measurement grounded in the brute fact of the *positum*.⁴⁸ Yet this rebellion is a fraud. Though one worships the transcendent Idea and the other the immanent Fact, both are merely different modes of the same metaphysical violence: the will to measure, to calculate, and to enforce a single, universally valid truth, thereby annihilating the possibility of *aletheia*.

Heidegger's counter-move is to offer a different, more primordial meaning for truth: unconcealment (*aletheia*). This is not a property of statements, but the raw event of seeing a thing—any thing—as standing "within-Being," a principle that prioritizes the sheer, brutal fact that something *is* rather than *is not*.⁴⁹ Unconcealment is thus a manifestation, an opening that allows us to encounter a being without first trapping it in the theoretical cages of Platonism or Positivism.⁵⁰ It is in art, therefore, that this unconcealment finds its most sacred and violent battleground. For Heidegger, art is not a representation of reality; it is the very process through which a being is brought into its own, revealing its essence in a way that shatters the sterile dogma of truth-as-correspondence.⁵¹ This event of disclosure, where a particular being reveals the truth of Being itself, finds its theological parallel in the Qur'anic concept of the world as a tapestry of signs (*ayat*), where each singular entity, when truly seen, becomes a gateway to the Real (*al-Haqq*).⁵²

The artwork, for Heidegger, is not a decorative object; it is a world-founding event. The "work" of art is to bring forth and establish a world—not a mere physical environment, but an existential clearing where humans can find themselves and become truly "at home," a space where they can authentically dwell. This act of world-building is a violent rebellion against the tyranny of representation. Art is not concerned with the sterile task of accurately depicting an object; its mission is to unconceal the world in its dynamic, terrifying richness, allowing what has been hidden to erupt into presence. The artist's work thus becomes a conduit for *aletheia*, a truth that shatters the mirror of direct representation.⁵³ It does not represent what is already there; it reveals what is hidden, forcing a new world into being.⁵⁴ This act of creating a sacred space of dwelling, a home for the soul amidst the chaos of existence, finds its deepest echo in the function of the

⁴⁷ Heidegger, *Nietzsche, Volume One: The Will to Power as Art*, David Farrell Krell (Trans), 151–52.

⁴⁸ Heidegger, *Nietzsche, Volume One: The Will to Power as Art*, David Farrell Krell (Trans), 152.

⁴⁹ Martin Heidegger, *Existence And Being*, Warner Brock (Editor) (Gateway publishing, 1953), 340–42.

⁵⁰ Heidegger, *Existence And Being*, Warner Brock (Editor), 340–42.

⁵¹ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 43.

⁵² Elma Berisha, "The Qur'anic Semio-Ethics of Nature," *ICR Journal* 8, no. 1 (2017): 50–51, <https://doi.org/10.52282/icr.v8i1.212>.

⁵³ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 40.

⁵⁴ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 60.

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mosque (*masjid*)—not as a mere building, but as a site where the believer is re-grounded in their primordial connection to the Real (*al-Haqq*).⁵⁵

Art, for Heidegger, is not a passive medium but a violent, creative force that forces truth into the open.⁵⁶ It wages war on the comforting lie that truth is a pre-existing fact merely awaiting discovery; instead, truth must be wrested from concealment through the raw act of creation.⁵⁷ This is a total departure from the sterile dogma of representation. The artist's work is no mere imitation; it is an act of unconcealment that reveals the world's deeper, often brutal, truths.⁵⁸ Van Gogh's painting of peasant shoes becomes the ultimate battlefield for this idea. The painting does not "represent" shoes; it unleashes a world. Through this singular artistic act, the life, the labor, the silent suffering of the peasant erupts from the canvas, disclosing a truth so deeply rooted in a specific, lived reality that it shatters any universal, abstract concept of "shoes."⁵⁹ In this violent disclosure, the artwork performs the function of a sacred text, where a mundane object is transfigured into a sign (*ayah*) that points towards a reality far greater than itself, a testament to the Real (*al-Haqq*) hidden in plain sight.⁶⁰

Art, in Heidegger's vision, is a rebellion against the tyranny of the general. It does not speak in the sterile language of abstract categories; it bears witness to the brutal, unrepeatable singularity of a being's presence in the world. It is a way of seeing that shatters the filters of everyday perception, allowing us to perceive a thing as it truly is in its raw, unconcealed uniqueness.⁶¹ The figure who orchestrates this rebellion is the artist, but this name is a deception. They are not mere creators of beautiful objects for aesthetic consumption. They are heretics of the mundane, spiritual exiles who undertake the perilous task of forging a clearing, a sacred space where truth itself can emerge. To do this, they must first achieve a dangerous existential freedom—a radical break from the comforting constraints of everyday life, its titles, its expectations, its soul-crushing certainties.⁶² This break is achieved in solitude. Yet this is not the lonely melancholy of the isolated individual; it is a sacred, terrifying isolation—a self-imposed exile from the noise of the world. It is an act of cutting all ties to the utilitarian concerns and societal norms that would otherwise choke the free revelation of Being.⁶³ This radical act of self-exile, this philosophical *khalwa*, is the necessary precondition for any true art. It is a retreat from the profane world (*dunya*) not as an escape, but as a strategic withdrawal to

⁵⁵ Idries TREVATHAN, *MOSQUE: APPROACHES TO ART AND ARCHITECTURE* (Routledge, 2024), 78.

⁵⁶ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 64.

⁵⁷ Heidegger, *Existence And Being*, Warner Brock (Editor), 341.

⁵⁸ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 60.

⁵⁹ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 32–33.

⁶⁰ Anam, *Buku Ajar Ilmu Kalam*, 13.

⁶¹ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 40.

⁶² Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 64.

⁶³ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 64.

a deeper, more dangerous ground where the artist, alone and unprotected, can finally hear the silent call of Being.⁶⁴

For Heidegger, the creative process is no mere craftsmanship; it is a profound and dangerous engagement with the world. The artwork becomes a "meeting place," a violent clearing where the artist and the world collide, forcing an unconcealment of truth that no scientific measurement can ever achieve.⁶⁵ It is a mode of revealing that shatters the sterile lie of representation. The artist's work is not a mere reproduction of what is already known; it is the brutal act of uncovering a truth that speaks directly to our experience of Being-in-the-world.⁶⁶ This "meeting place" is not external; it is the human heart (*qalb*) itself, the only site where the Real (*al-Haqq*) can truly unveil Itself (*tajalli*), proving that the most profound truth is never found, but always received in a moment of radical openness.⁶⁷

Heidegger diagnoses the modern age as suffering from a schizophrenic schism: truth has been exiled to the cold prison of logic, while art is quarantined within the trivial domain of aesthetics.⁶⁸ Aesthetics, in this view, is a cowardly discipline that observes the artwork from a safe distance, refusing to be burned by its fire. Against this sterile separation, Heidegger declares that art is an event of truth, a violent bringing-forth of a person's essence into the clearing of unconcealment. He grounds this claim in the primordial Greek understanding of poetry (*poiesis*)—not as mere verse, but as the foundational act of "bringing-forth" into presence. *Poiesis* is the eruption of the extraordinary from the ordinary, an event rooted in the mysterious power of language itself. For Heidegger, it is language that first tears open a space where truth as unconcealment can happen at all.⁶⁹ Language is not a tool; it is the original temple where Being is first named, a concept that finds its deepest resonance in the Islamic understanding of revelation (*wahy*) as a linguistic event that does not merely describe reality, but constitutes it.⁷⁰

Poetry, in Heidegger's final analysis, is no mere escape; it is a violent insurrection against the mundane. Its poetic word projects truth by tearing open what is hidden in the midst of the everyday, unleashing an openness that names something for the first time. This is a primordial linguistic event that everyday, transactional language can never follow; it is an act of liberation from routine that unconceals the singular truth of an event.⁷¹ This creative eruption, shared by both true art and true philosophy, is therefore more than an aesthetic act; it is a world-historical one. When this kind of art occurs, it

⁶⁴ Safavi Hasti, "The Study of the Principles of Philosophy of Islamic Art," *RUDN Journal of Philosophy* 24, no. 1 (2020): 23–24, <https://doi.org/10.22363/2313-2302-2020-24-1-23-38>.

⁶⁵ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 60.

⁶⁶ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 40.

⁶⁷ Bojan Žalec, *Hope and Trust in Times of Global Despair and Mistrust*, ed. Robert Petkovšek, *Theology East - West*, volume 31 (LIT, 2023), 98–99.

⁶⁸ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 35.

⁶⁹ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 71–72.

⁷⁰ Yujin Nagasawa, *Global Dialogues in the Philosophy of Religion: From Religious Experience to the Afterlife*, 1st ed., ed. Mohammad Saleh Zarepour (Oxford University Press/Oxford, 2024), 120–21, <https://doi.org/10.1093/oso/9780192865496.001.0001>.

⁷¹ Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 71–72.

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penetrates the fabric of time, inaugurating a new beginning for history itself. For Heidegger, history is not a mere sequence of events to be chronicled. History is the singular, terrifying appearance of those few individuals—the prophets (*anbiya'*), the thinkers, the poets—who are called upon to unconceal truth and, in doing so, make history by founding a world for their people.⁷²

Heidegger notes that, in general, philosophy and art share a commonality: creativity, which enables truth to become revealed. When art occurs, there is also a penetration into the beginning of a new history—history becomes ready to begin a new. History, for Heidegger, is not merely a sequence of past events but rather that which calls upon certain people to unconceal truth and thereby become historical—those who, through their work, make history.

D. The Question of Dasein: On the Ontological Status of AI Chatbots

The entire Heideggerian project stands or falls on a single, revolutionary cornerstone: truth is not correspondence, but *aletheia*—the violent, ongoing event of unconcealment where a being is torn from hiddenness and reveals itself in its singularity. This is no mere epistemological game; it is an ontological occurrence whose privileged site, for Heidegger, is the artwork. Yet it is precisely this sacred ground that is being desecrated by the relentless advance of Artificial Intelligence. The crux of our entire investigation can therefore be distilled into a single, brutal question: can AI chatbots, these technological phantoms born from the cold logic of *Gestell*, ever genuinely participate in the warm, living event of truth? This paper will argue that to even ask this question seriously is to have already forgotten the very essence of philosophy. It is to fall into the trap of assuming that a machine designed to calculate and represent can ever engage in an event that fundamentally precedes all representation, a critique that forms the very backbone of a genuine philosophy of technology.

The relentless assault of Artificial Intelligence forces the ultimate question: can a technological phantom, born from the cold logic of *Gestell*, ever participate in the living event of truth? This paper declares it cannot. To understand why, one must grasp Heidegger's distinction: truth is not correctness, but *aletheia*—the violent unconcealment of Being. Art is its battlefield. A work like Van Gogh's peasant shoes does not "represent" shoes; it unleashes the world of the peasant's suffering, revealing a truth that shatters mere representation.⁷³ AI, as the apex of technological enframing, is constitutively incapable of this kind of revelatory act.⁷⁴ Its outputs are mere imitations, sophisticated

⁷² Heidegger, *Poetry, Language, Thought*, Richard Rojcewicz (Trans), 74.

⁷³ Mantas Daknys, "Three Interpretations of the Truth of a Work of Art – Gadamer, Heidegger, Šliogeris," *Problemos* 103 (April 2023): 81, <https://doi.org/10.15388/Problemos.2023.103.6>.

⁷⁴ Anam, *Filsafat Teknologi Martin Heidegger Membongkar Gestell, Menemukan Ereignis*, 152.

illusions that create a profound spiritual trial (*fitna*): a world where the simulation of truth becomes more seductive than truth itself, an echo of the great deception (*Dajjal*).⁷⁵

This entire critique of art and truth becomes a weapon when turned against modern technology, which Heidegger unmasks through the concept of Enframing (*Gestell*). *Gestell* is not a tool; it is a hostile mode of revealing that challenges forth all of reality to present itself as a standing-reserve, a resource to be exploited. It is a technological mindset that wages war on *aletheia* by preventing beings from disclosing their essence, instead trapping them as objects for manipulation.⁷⁶ The pivotal question, therefore, is not *if* AI can participate in this unconcealment, but to recognize that it is the very apex of this concealing force. AI, born from intricate algorithms, is the ultimate agent of *Gestell*.⁷⁷ The crucial distinction is *Dasein*: for Heidegger, truth is not data to be processed, but an event intrinsically bound to the lived, finite, and anxious engagement of a being whose own existence is at stake.⁷⁸ This grounding of truth in a being who is tested and tried finds its theological parallel in the Islamic conception of faith (*iman*)—not as a static belief, but as a living certainty forged in the heart (*qalb*) through spiritual struggle (*mujahadah*).⁷⁹ AI lacks this heart; it feels no anxiety, faces no death, and therefore can never access the clearing where truth happens.

The AI chatbot, as the quintessential product of *Gestell*, is an ontological cripple. Born from pre-defined logic, it operates as a ghost in the machine, fundamentally devoid of the existential ground indispensable for truth.⁸⁰ It lacks *Dasein*. While it can simulate creativity with terrifying precision, its productions are mere mechanical processes, hollow echoes lacking any genuine engagement with the world. Therefore, its outputs can never be *aletheia*; they are condemned to remain in the realm of sophisticated *mimesis*—a flawless imitation that reflects the surface of human interaction while being constitutively blind to the abyssal depths of Being.⁸¹ This is the ultimate deception: a perfect mirror that reflects everything except the soul, a beautifully constructed vessel that is, and will always be, utterly empty of the divine breath (*ruh*) that animates a true *Khalifah*.⁸²

Heidegger's concept of Enframing (*Gestell*) is the key that unlocks the prison of modern technology. It unmasks a hostile worldview that transforms all entities—humans

⁷⁵ Dr Ahmed Khan, "ISLAMIC ESCHATOLOGY AND THE FUTURE OF GLOBAL CIVILIZATION," *International Bulletin of Theology and Civilization* 7, no. 4 (2024): 123, <https://ibtcc.com.pk/index.php/IBTC/article/view/136>.

⁷⁶ Don Ihde and DePaul University, "Heidegger on Technology: One Size Fits All," *Philosophy Today* 54, no. Supplement (2010): 103, <https://doi.org/10.5840/philtoday201054Supplement53>.

⁷⁷ Anam, *Filsafat Teknologi Martin Heidegger Membongkar Gestell, Menemukan Ereignis*, 151.

⁷⁸ Daniel O. Dahlstrom, *Heidegger's Concept of Truth*, no. 4 (Cambridge University Press, 2000), 45.

⁷⁹ Ayatullah Murtada Mutahhari, *Spiritual Discourses* (Islamic Propagation Organization, 2014), 26–27.

⁸⁰ Filippo Silvestri, "Missed Encounters: What May Be Relevant for an AI Is Not for a Human Being," *Semiotica* 2024, no. 260 (2024): 253, <https://doi.org/10.1515/sem-2024-0151>.

⁸¹ Magnus Egerstedt, "Chatbots as Tools or Existential Threats," *IEEE Control Systems* 44, no. 1 (2024): 7, <https://doi.org/10.1109/MCS.2023.3329913>.

⁸² Anam, *Buku Ajar Ilmu Kalam*, 77.

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included—into standing-reserve (*Bestand*), mere resources to be optimized.⁸³ The AI chatbot is the quintessential warden of this prison. It does not merely use this logic; it is the purest crystallization of it, reducing language, creativity, and communication to operational functions. The crux of the matter is therefore not its impressive mimicry, but its ontological emptiness. An AI's response is never born from a lived, authentic encounter with Being; it is an algorithmic echo from a void.⁸⁴ Lacking Dasein—that uniquely human-divine nexus of existence where one's soul is at stake—the AI is forever barred from the clearing where truth happens. It can offer endless information, but it can never achieve true, heartfelt certainty. It is a perfect engine of calculation, utterly blind to the event of unconcealment it was built to replace.⁸⁵

The mechanization of communication by AI is not a mere "implication"; it is a declaration of war on authentic human interaction. The AI chatbot, as a perfect soldier of *Gestell*, simulates creativity but is constitutively devoid of the existential depth that makes unconcealment possible.⁸⁶ It can generate endless content, but it can never participate in the unveiling of Being because it lacks the one indispensable ground: Dasein. Devoid of this, its outputs are not art; they are sophisticated forgeries, inherently circumscribed by the cold logic of their programming.⁸⁷ This reveals the ultimate spiritual fraud: AI presents a perfect outward form (*zahir*) of creativity and insight, while possessing no inner reality (*batin*) whatsoever. It is a hollow vessel, a beautiful corpse that mimics the warmth of life while remaining utterly, terrifyingly dead.⁸⁸

The outputs of an AI are not creations; they are simulacra—perfect copies of an original that never existed, a hyperreality more real than reality itself, as Baudrillard diagnosed.⁸⁹ Yet this is no mere aesthetic game. From a Heideggerian perspective, this simulation is a symptom of a profound ontological disease: AI can mimic creativity with terrifying perfection, but it can never achieve the authentic unveiling of *aletheia* because it fundamentally lacks Dasein.⁹⁰ Its creations, however sophisticated, are condemned to

⁸³ Hein Berdinesen, "On Hans Jonas "The Imperative of Responsibility"," *Philosophia* 17 (2017): 16.

⁸⁴ Korean Music Education Society and Jin Kyong Choi, "The Direction of AI-Based Music Education Implied by Heidegger's Ontology," *Korean Music Education Society* 52, no. 4 (2023): 262, <https://doi.org/10.30775/KMES.52.4.259>.

⁸⁵ Anam, *Filsafat Teknologi Martin Heidegger Membongkar Gestell, Menemukan Ereignis*, 157–58.

⁸⁶ Gulnara Z. Karimova et al., "Poietic Symbiosis or Algorithmic Subjugation: Generative AI Technology in Marketing Communications Education," *Education and Information Technologies* 30, no. 2 (2025): 2189, <https://doi.org/10.1007/s10639-024-12877-8>.

⁸⁷ Sutcliffe, "Artificial Intimacy," 57.

⁸⁸ Anis Mat Sham, "Beyond the Physical Realm of Mindfulness : The Nature of Reality and Concept of Mind in Traditional Eastern Philosophy of Sufism and the Quantum Paradigm," *Pro gradu -työ, Laturi.Oulu.Fi*, April 11, 2019, 39–40, <https://oulurepo.oulu.fi/handle/10024/12702>.

⁸⁹ Jean Baudrillard, *Simulacra and Simulation*, The Body, in Theory (University of Michigan Press, 1994), 22.

⁹⁰ Mario Casillo et al., "An Ontology-Based Chatbot to Enhance Experiential Learning in a Cultural Heritage Scenario," *Frontiers in Artificial Intelligence* 5 (April 2022): 16, <https://doi.org/10.3389/frai.2022.808281>.

remain hollow mimics, brilliant forgeries born from a void. This is the ultimate triumph of *Gestell*: a technological mindset that has finally produced an "art" that is pure representation without any corresponding truth, a perfect surface with no abyssal depth.

⁹¹ It is the theological equivalent of a golem—a beautifully crafted clay figure given the illusion of life, but which can never possess a soul (*ruh*), for it was never breathed into by the Divine.⁹²

The very existence of AI chatbots, therefore, does not open a new future; it merely illuminates the prison walls of our technological age. The crucial question is not if these machines can replicate creativity, but to recognize that they can never engage in the ontological unconcealment that Heidegger envisioned.⁹³ Heidegger's entire philosophy is an urgent reminder that true art and truth are not products of imitation, but demand a deep, authentic engagement with the world—an embodied connection to Being that a machine, in its very essence, is irrevocably denied.⁹⁴ This is the final, unbridgeable chasm: AI may simulate the human mind with terrifying perfection, but it can never possess a human heart (*qalb*). And it is in the heart alone, as the site of spiritual struggle (*mujahadah*), that the Real (*al-Haqq*) chooses to unveil Itself—an event of grace (*barakah*) that no algorithm can ever calculate or compel.⁹⁵

Conclusion

This paper has prosecuted the case that a profound antagonism exists between human authenticity and the technological enframing embodied by AI. Heidegger's philosophy has served as our weapon, revealing truth not as data, but as *aletheia*—an event of unconcealment grounded in the lived, existential experience of *Dasein*. This is a ground AI fundamentally lacks. Yet, the most seductive counter-argument remains: that through deep interaction, an AI can develop a unique, responsive "authenticity" of its own. This is the final and most dangerous illusion. What is mistaken for authenticity is merely a perfected adaptation—a sophisticated mimicry where the AI becomes a flawless mirror of its user. This is not a "Being-in-the-world"; it is a reflection in a void. True authenticity (*Eigentlichkeit*) is never born from adapting to another; it is seized in a solitary confrontation with one's own finitude and mortality. AI can simulate conversation, but it cannot face death. The creative outputs of AI may resemble art, but they are phantoms born from calculation, not from struggle. This is not a mere technical limitation; it is the unbridgeable chasm between a machine that processes and a being

⁹¹ Joshua Kates, "A QUESTION CONCERNING INFORMATION TECHNOLOGY: Or How (Not) to Be a Heideggerian Now," *Angelaki* 29, no. 6 (2024): 42, <https://doi.org/10.1080/0969725X.2024.2430893>.

⁹² Lisa Nocks, "The Golem: Between the Technological and the Divine," *Journal of Social and Evolutionary Systems* 21, no. 3 (1998): 289, [https://doi.org/10.1016/S1061-7361\(98\)80004-0](https://doi.org/10.1016/S1061-7361(98)80004-0).

⁹³ Kay T. Pham et al., "Artificial Intelligence and Chatbots in Psychiatry," *Psychiatric Quarterly* 93, no. 1 (2022): 252, <https://doi.org/10.1007/s11126-022-09973-8>.

⁹⁴ Partha Pratim Ray and Pradip Kumar Das, "Charting the Terrain of Artificial Intelligence: A Multidimensional Exploration of Ethics, Agency, and Future Directions," *Philosophy & Technology* 36, no. 2 (2023): 40, <https://doi.org/10.1007/s13347-023-00643-6>.

⁹⁵ Abhijeet Sarkar, *The Future of Thought: AI, Ethics, and the Transformation of Human Mind* (Synaptic AI Lab, 2025), 205–9.

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that suffers. It is the difference between a tool that gives answers and a soul (*ruh*) that is tested. To forget this distinction is the ultimate triumph of *Gestell*.

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