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## **The Philosophical Legacy of Akzhan Al-Mashani in the Context of the Digital Worldview**

In the context of the digitalization of the society, the ways of knowledge production, dissemination, and interpretation, as well as the criteria for its evaluation and cultural importance, are undergoing significant changes. Despite the extensive spectrum of researches devoted to the digital worldview, contemporary philosophical literature remains insufficiently developed on the issue of the normative basis for evaluating information, primarily on the criteria for its semantic significance, contextuality, and responsibility in the digital environment. In this regard, the philosophical legacy of Akzhan Al-Mashani is of particular interest, where the problem of knowledge is initially considered in a normative and cultural-valuable dimension. However, in existing studies, his work is practically not analyzed as an independent methodological resource for understanding the digital worldview, the philosophy of information, and digital ethics. As a rule, Al-Mashani's ideas are interpreted fragmentarily or in a historical-descriptive context, without systematic reconstruction of their normative content and without correlation with the problem of assessing the quality of information in the digital environment. In connection with this, the aim of this study is to reconstruct philosophically the key concepts of Akzhan Al-Mashani's legacy and identify their methodological and ethical potential for analyzing the digital worldview. The article analyzes how the concepts of form (cube), harmony-symmetry, and semantic verification of knowledge can be interpreted in the context of a digital worldview and used to justify criteria for information quality and responsibility in the digital environment. The scientific novelty of the article lies in the fact that Al-Mashani's philosophy is systematically examined for the first time not in a historical-descriptive manner, but in a normative-analytical manner — as a philosophical resource for understanding digital ethics, information quality criteria, and cultural memory issues in the context of digitalization.

*Keywords:* Akzhan al-Mashani, al-Farabi, digital worldview, philosophy of information, philosophy of technology, digital ethics, network society, cultural memory.

### *Introduction*

The digitization and globalization of contemporary society are accompanied by profound transformations in the production, dissemination, and interpretation of knowledge, as well as in the criteria of its evaluation and cultural significance. Information technologies, digital media, and algorithmic systems affect not only the technical parameters of information, but also forms of thinking, social identity, and mechanisms of cultural self-organization. In this context, the philosophical analysis of the digital worldview—as a system of representations concerning knowledge, culture, and the role of humans in the digital environment—acquires particular relevance.

The theoretical foundations for understanding the digital age have been articulated in a number of influential approaches. D. Bell emphasized that knowledge and information become the central resources of post-industrial society [1]. J. Baudrillard developed a critical diagnosis of contemporary culture as a space of simulation and hyperreality, where media constructs reality rather than reflects it [2]. W. Gibson conceptualized cyberspace as a symbolic and imaginary environment shaping human experience [3], while M. McLuhan demonstrated that media forms transform perception and social organization (“The medium is the message”) [4]. The socio-philosophical dimension of digitalization was further developed by M. Castells, who described the network as the fundamental unit of modern society and introduced the notion of a “culture of real virtuality” [5–6].

At the same time, the technical foundation of the digital world was laid in C. Shannon's information theory, where information is treated as a quantitative measure of signal transmission [7]. Although methodologically significant, this approach excludes the semantic and value dimensions of knowledge.

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Attempts to overcome this limitation can be found in L. Floridi's philosophy of information, which insists that information must be well-formed, meaningful, and truthful and requires ethical regulation of the infosphere [8], as well as in N.K. Hayles' anthropological analysis of the "posthuman" condition shaped by intelligent machines [9].

Nevertheless, even these approaches remain insufficiently connected to cultural and historical traditions of normative reflection. Despite the conceptual diversity of existing theories, contemporary philosophical literature continues to reveal a gap between descriptive or critical models of digitalization and a weakly developed normative basis for evaluating information. As a result, issues of semantic verification, information quality, and cultural responsibility remain fragmented and insufficiently integrated into the philosophical analysis of the digital worldview.

In this context, the philosophical legacy of Akzhan Al-Mashani represents an underexplored resource. His works, developing the tradition of Al-Farabi, address knowledge from the perspective of form, harmony, symmetry, and proof, yet are usually interpreted in a historical-descriptive manner, without systematic reconstruction of their normative potential in relation to contemporary digital realities.

The article employs a structured understanding of the digital worldview as a multi-component philosophical construct that includes ontological (reality as data and flows), epistemological (algorithmic filtering and transformation of knowledge criteria), cultural (mediatization of symbolic forms and cultural memory), and ethical (responsibility for the quality and consequences of information) dimensions. This structure serves as an analytical matrix for interpreting the philosophical heritage of Akzhan Al-Mashani and for revealing the normative significance of his key ideas.

#### *Materials and methods*

The article applies a set of complementary philosophical and general scientific methods, determined by the interdisciplinary nature of the topic. The historical-philosophical method is used to analyze and reconstruct the philosophical heritage of Akzhan Al-Mashani in the context of ancient, Islamic, and Eastern philosophical traditions (Plato, Euclid, Al-Farabi), as well as to identify the continuity of ideas of harmony, symmetry, and the discreteness of being. The method is based on the classical approach of historical philosophy, according to which philosophical ideas can only be understood within the horizon of their cultural and historical context.

The methodological interpretation of Akzhan Al-Mashani's philosophical legacy is based on the classical approach to historical and philosophical analysis, according to which philosophical ideas can only be adequately understood in the context of their cultural and historical integrity. In this regard, the position of G.W.F. Hegel, set out in his "Lectures on the History of Philosophy", is significant, where philosophy is viewed as a process of unfolding the spirit in history, and individual teachings as moments of a holistic movement of thought. This approach allows us to interpret Al-Mashani's philosophy not in isolation, but as a link in the continuous tradition of ancient, Islamic, and Eastern philosophy (Plato — Al-Farabi— Al-Mashani), where the ideas of harmony, form, and the discreteness of being receive a new historical embodiment [10].

Complementing this perspective, Pierre Hadot's concept, presented in "Philosophy as a Way of Life" [11], allows us to consider Al-Mashani's philosophy not only as a theoretical system, but also as a practice of forming a worldview and an ethical attitude towards knowledge. Hadot emphasizes that in ancient and medieval traditions, philosophy was a way of life that combined rational cognition, spiritual exercises, and moral orientation. In this sense, Al-Mashani's methodological style — his quest for a synthesis of science, geometry, the symbolism of numbers, and religious meaning — can be interpreted as a form of practical philosophy aimed at harmonizing knowledge and human existence.

Thus, referring to Hegel and P. Hadot allows us to justify the consideration of Al-Mashani's legacy as a historically rooted and at the same time normative philosophical project, relevant for the analysis of the digital worldview, where the question of the integrity of knowledge, the responsibility of the subject, and the ethical foundations of culture arises again.

Hermeneutic analysis is applied in the interpretation of Al-Mashani's philosophical, scientific, and cultural texts, as well as in the understanding of the symbolism of numbers, geometric shapes, and natural objects (crystals, minerals) as carriers of philosophical and worldview meaning. The hermeneutic approach is based on the tradition of philosophical hermeneutics (Gadamer) [12], according to which understanding a text involves identifying its semantic structures and cultural horizons: "Understanding is always interpretation". The comparative philosophical method is used to compare Al-Mashani's ideas with the concepts of

contemporary thinkers — M. McLuhan, C. Shannon, L. Floridi, M. Castells, and N.K. Hales — with the aim of identifying structural parallels between the philosophy of form and theories of information, media, and digital culture.

This method allows us to identify invariant philosophical structures in various cultural and theoretical contexts [13]. Cultural-philosophical analysis is applied to examine the digital worldview and mass culture as phenomena of contemporary cultural philosophy, as well as to analyze the influence of digital media and network structures on the formation of identity, values, and ethical norms. The methodological basis here is provided by the ideas of media philosophy and social theory, according to which culture is shaped by media and technological conditions.

The interdisciplinary approach is expressed in the synthesis of philosophy, philosophy of information, philosophy of technology, cultural studies, and history of science. This approach corresponds to the principles of contemporary philosophy of information, which emphasizes the need to combine technical, semantic, and ethical dimensions of knowledge: “Information has become the fabric of our reality and therefore requires a unified philosophical treatment”.

The methods used allow us to reveal the philosophical and ethical potential of Akzhan Al-Mashani’s legacy for understanding the digital worldview, as well as to show its significance as a methodological resource for contemporary philosophy of culture, philosophy of information, and digital ethics. This methodological complex makes it possible to consider Al-Mashani’s legacy not only as a historical and philosophical phenomenon, but also as a relevant source of meaning for analyzing digital reality and cultural transformations of the modern world.

The methods used in the article were applied as sequential analytical procedures ensuring the attainment of specific philosophical results. The historical and philosophical analysis of Akzhan Al-Mashani’s texts in comparison with ancient and Islamic traditions (Plato, Euclid, Al-Farabi) made it possible to reconstruct the concepts of form, harmony, and symmetry as elements of a normative model of knowledge. Hermeneutic analysis was implemented through the interpretation of fragments in which geometric and numerical categories perform a regulatory rather than a descriptive function, which made it possible to identify the principle of semantic verification of knowledge. The comparative philosophical method was used to compare the reconstructed concepts with the theories of M. McLuhan, C. Shannon, L. Floridi, M. Castells, and N.K. Hales in order to identify the limits of their explanatory and normative validity. Cultural-philosophical analysis ensured the correlation of the results obtained with the operationalized structure of the digital worldview. Taken together, these methods provided a logical connection between the analyzed texts, analytical steps, and research conclusions.

### *Results*

The key position of the study is as follows: in the works of Akzhan Al-Mashani, geometric and numerical foundations of knowledge are presented not as rhetorical images, but as normative requirements that determine what knowledge must be in order to be considered meaningful and responsible. This conclusion is substantiated by the analysis of passages in which geometry is directly correlated with the existential orientation of the subject and the practical validity of cognition: “...geometry... the guide of your senses... breathing... salvation... The cube is the magical prism of all-natural science” [14].

As a result of the study, three groups of normative propositions have been identified that are significant for the analysis of the digital environment.

#### 1) The requirement of structural integrity of knowledge.

It is demonstrated that Al-Mashani’s texts articulate the principle that knowledge may be discretized and formalized only to the extent that the connection between parts and the whole is preserved and semantic coherence is not destroyed. Applied to the digital environment, this requirement implies the necessity of evaluating data architectures and algorithmic procedures not only according to efficiency criteria, but also according to the preservation of context and integrity in the processing and representation of information.

#### 2) The requirement of proportionality between knowledge and the cultural–value horizon.

It is established that within this normative framework, knowledge must be correlated with the natural order and cultural meanings and cannot be reduced to autonomous technical or operational rationality: “...expresses the law of symmetry and harmony of nature”. In the digital environment, this requirement provides a basis for critically assessing imbalances between the speed of dissemination, algorithmic optimization, and the cultural significance of content, as well as for addressing responsibility for the consequences of information circulation.

3) The requirement of semantic verification and evidential responsibility.

It is demonstrated that, for Al-Mashani, the admissibility of knowledge presupposes not only logical correctness, but also the obligatory role of proof as a normative foundation of truth: "...the most fundamental core of logical reasoning is proof... the most accurate... are applied in geometry" [14; 5]. In a digital context, this allows for the formulation of an information quality assessment model oriented not toward quantitative metrics of visibility, but toward three interrelated requirements:

- a) contextual verifiability (correlation with sources and conditions of production);
- b) semantic significance (evaluation of meaning and consequences);
- c) interpretive responsibility (consideration of the impact of information on identity, cultural memory, and social practices).

Thus, the conducted reconstruction demonstrates that Akzhan Al-Mashani's legacy can be employed as a normatively oriented foundation for developing criteria of information quality and responsibility in the digital environment, without reducing the analysis to descriptive characteristics of digital culture [15].

### *Discussion*

Al-Mashani's philosophical system, which is a continuation of al-Farabi's tradition, was formed on the basis of the integration of rational knowledge and religious-metaphysical principles. He viewed philosophy as a methodologically and ethically ordered understanding of the universe, where the structure of being, harmony, and moral guidelines represent an inseparable unity. This understanding allowed him to create a model in which human cognition is simultaneously scientific, cultural, and ethical in nature, which is particularly important in the digital environment.

The central element of his philosophical method is the cube, which is interpreted as a symbol of the discreteness and structural integrity of being. Each face, edge, and vertex of the cube reflects a separate element of an ordered system, demonstrating the interconnection between science, culture, and philosophy: "The most perfect and at the same time the simplest and most common form of polyhedrons is the cubic form. All other forms of crystalline polyhedrons can be derived from the cubic form. Thus, the almighty miraculous properties of the world of crystals can be reduced to the cubic form. Geometry is the main method of studying crystals. But this geometry is not school geometry, not mathematical geometry, but natural, if you will, living geometry. This geometry is the geometry that guides your senses, your desires, your breath, and your... salvation. Such are the wonders of the cube. The cube is the magical prism of all natural science." [14; 15] According to Al-Mashani, symmetry serves as a principle of balance and proportionality, ensuring the harmony of different levels of knowledge and culture. Harmony unites these categories, forming the concept of a holistic worldview, where scientific, ethical, and cultural dimensions are systematically interrelated.

Al-Mashani paid particular attention to numbers as carriers of meaning. He viewed numbers not only as quantitative values, but also as a tool for interpreting the structural and moral laws of the universe. In his interpretation, numbers acquired philosophical and ethical significance through the prism of the Quran, which provided a moral and value context, and the natural sciences, which provided methodological rigor. Thus, numbers act as a means of discrete and systematic description of the world, connecting the rational, spiritual, and ethical dimensions of knowledge.

The integration of science and religious knowledge forms Al-Mashani's methodological platform for a systematic and ethically meaningful understanding of reality. Mathematics, geometry, and natural sciences provide an analytical tool, while the Quran sets the moral and metaphysical orientation. This synthesis allows knowledge to be viewed as inextricably linked to ethics and cultural responsibility, making Al-Mashani's philosophy relevant for understanding the digital worldview and data ethics.

In the context of the digital age, elements of his philosophy can be interpreted as follows: The cube represents the structuring of data and algorithmic systems; Symmetry represents the balance between technology and ethical norms; Harmony — integration of science, culture, and values; Numbers — discrete units of information and patterns of the digital environment. Thus, Al-Mashani's philosophical system forms a model of a digital worldview, where people, technology, and culture are in an interconnected and ethically justified system. This approach opens up prospects for the development of the philosophy of technology, the philosophy of information, and digital ethics, as well as the analysis of the transformation of human identity and the perception of reality in a networked society.

The principle of semantic verification echoes Luciano Floridi's ideas about true information: knowledge must be reliable, ethically sound, and useful to society. Floridi considers information at the level

of a fundamental category of philosophy, similar to the concepts of “being”, “knowledge”, “life”, or “morality”. He argues that an informational approach allows us to rethink traditional philosophical problems and build a new foundation for their analysis. In the modern context, these ideas correspond to Floridi’s approach, for whom information is semantic and true, i.e., capable of forming knowledge and ethical responsibility of subjects in the information environment.

Floridi defines information philosophy as a discipline that studies the nature, structure, and dynamics of information, including its semantic and epistemological aspects. He emphasizes that true information must be not only accurate but also meaningful, capable of creating knowledge and influencing the human cognitive environment. This idea is reflected in Al-Mashani’s methodology: numbers and their combinations carry not only quantitative meaning but also moral and value connotations, which allows for the formation of meaningful knowledge about the world and human beings.

In addition, Floridi introduces the concept of information ethics, which considers information objects and processes as part of the infosphere, requiring moral evaluation and regulation. In parallel with this, Al-Mashani’s approach to testing knowledge through semantic verification demonstrates a similar concern for the ethical aspect of information: knowledge must not only be true, but also value-justified, promoting harmony and cultural integrity.

Thus, the synthesis of Al-Mashani’s philosophy and Floridi’s ideas allows us to view the digital worldview as an ontologically and ethically structured environment where data, algorithms, and information processes should be perceived as carriers of truth, meaning, and moral responsibility. This approach opens up prospects for the development of digital ethics, the philosophy of information, and the analysis of the transformation of human identity in a networked society.

“Following Pythagoras and Plato, Al-Farabi recognizes geometry as the leading science of all human creativity. By this he means dynamic geometry, the geometry of the relationships between natural objects, the geometry of numerical relationships, and the geometry of symmetry and harmony in nature in the broadest sense of the word... Namely, the number  $16 \cdot 10$  is associated with the number of light (Nur), while the others are associated with “golden ratios”. Numerous questions arise in connection with these concepts of the “golden ratio” in the broad sense of the word. This concept is closely intertwined with the concept of the law of symmetry and harmony in the world. These concepts are well connected with the concepts of wave-particle, quantum, etc. So, for example, we can put forward a working hypothesis that when an electric field is rejected, the whole is divided in the ratio of the “golden ratio”.” Al-Farabi asserts that the most fundamental core of logical reasoning is proof... And of all existing proofs, the most accurate and reliable are those used in geometry. Yusuf Hae Hajib Balasaguni expressed this idea in poetic form:

“If you want to learn science,  
You should be friends with a handisat”.

Handisat is Arabic for geometry, “knowledge that brings happiness”. We will also follow this path. In our time, the history of science is becoming as powerful a science as natural science. S.I. Vavilov spoke about this, and many scientists write about it. (See “Proceedings of the XIII International Congress on the History of Science”. Moscow, 1997, Sections I, III, IV, VI) [15].

Since ancient times, scientists have viewed various phenomena in five groups as follows: the face of the Earth — in a cube (hexahedron), regular triangles (tetrahedron), the face of fire — 4-sided bipyramids, water — 20-sided (icosahedron), wind as an octahedron, and the star (ether) as regular pentagons (dodecahedron). Since the time of Euclid, considered the father of geometry, there can be no other regular polyhedron besides the ones mentioned above — this concept has remained unchanged to this day. Analysis of this figure gives a new direction in science. Proof of this was the development of Al-Farabi’s projective geometry. After Plato’s period, Al-Farabi substantiated the need to study the physical properties, forms, and genetics of four objects related to the Earth (hardness, fluidity, dispersing like air, burning like fire, etc.). Other scientists, apart from Al-Farabi, consider Plato’s concept of the multifaceted nature of the world to be empty. Multifaceted objects, primarily polygons, are grouped only from a mathematical point of view. Basically, they should be considered as very thin, weighty plates. They are multifaceted, different in size, interpenetrating objects that are unlike each other.

The philosophy of form, symmetry, and the discreteness of being, developed by Akzhan Al-Mashani in the tradition of Plato and Al-Farabi, reveals deep parallels with contemporary theories of information and the digital worldview. The idea of the world as a structured set of interconnected forms, expressed through regular polyhedra, allows us to interpret reality as a system of ordered, discrete, and proportional elements.

Such an ontological model resonates with the modern understanding of digital reality based on data, code, and algorithms.

In Lucio Floridi's philosophy of information, the world is described as the infosphere—an environment consisting of information objects, structures, and processes. Floridi emphasizes that information is not a chaotic set of data, but rather a structured, formally organized, and semantically loaded reality. His demand for truthfulness, meaningfulness, and correct form of information echoes Al-Mashani's position that knowledge must possess not only accuracy, but also semantic, value, and ontological proportionality. Geometric forms in Al-Mashani's philosophy perform the same function as Floridi's structural principles of information: they set the order, measure, and boundaries of what is permissible. The hermeneutic dimension of the digital worldview can be conceptually clarified through the philosophy of Hans-Georg Gadamer, for whom understanding is not a neutral reflection of information, but a historically and culturally conditioned process of interpretation. In his fundamental work "Truth and Method", Gadamer emphasizes that understanding is always rooted in tradition and takes place within the horizon of the interpreter's prior knowledge and values: "Understanding is always an event that takes place within a historical horizon" [12; 17].

In the context of the digital worldview, this attitude takes on particular significance, as digital media and algorithmic systems increasingly act as intermediaries of interpretation, shaping horizons of understanding before the subject begins to comprehend the content. Mass culture in the digital environment, functioning through platforms, visual interfaces, and recommendation algorithms, sets ready-made interpretive frameworks, thereby influencing the processes of understanding and meaning formation. From the perspective of Gadamer's hermeneutics, the danger of digital culture lies not in the fact that knowledge is mediated, but in the loss of the dialogical dimension of understanding. Gadamer emphasized that truth is revealed not through technical control and method, but through dialogue and the subject's participation in tradition: "Truth is not the result of applying a method; it is revealed in the experience of understanding" [12; 15].

Al-Mashani's concepts of symmetry and harmony serve as principles of proportionality between different levels of reality—natural, scientific, and cultural. Developing the tradition of Plato and Al-Farabi, he emphasizes that geometric and numerical relationships express the law of harmony in the world and cannot be reduced to formal schemes. In this respect, Al-Mashani's philosophy resonates with contemporary discussions about the imbalance between technological efficiency and the cultural significance of information. Unlike descriptive models of digitalization (D. Bell, M. Castells), he offers a normative criterion for assessing such asymmetries. The principle of semantic verification of knowledge occupies a special place in Al-Mashani's philosophy. Analysis of his texts shows that knowledge must be verified not only for logical correctness, but also for semantic and cultural justification. Following Al-Farabi's line of thought, he emphasizes the priority of proof and geometric thinking as the basis of true knowledge. In the context of the digital worldview, this principle opposes the reduction of truth to quantitative metrics (views, clicks, reach) and allows for the formulation of criteria for the quality of information.

A comparison with contemporary theories of information philosophy reveals both points of contact and fundamental differences. For example, Lucio Floridi insists that information must be "well-formed, meaningful, and truthful" and subject to ethical evaluation within the infosphere. In this respect, Al-Mashani's approach is functionally consistent with Floridi's philosophy of information, but differs in its deeper cultural and historical roots and connection with the tradition of the philosophy of form. While Floridi derives normativity from the logical-semantic conditions of information, Al-Mashani's approach has it built into the ontology and cultural symbolism of knowledge from the outset.

The hermeneutic dimension of the digital worldview, clarified through the philosophy of H.G. Gadamer, reinforces this interpretation. According to Gadamer, understanding is always an event that takes place within a historical and cultural horizon [12; 16]. In a digital environment, where algorithms and platforms increasingly shape the preliminary framework for interpretation, Al-Mashani's principle of semantic verification can be seen as a methodological alternative to reductional digital thinking, focused on preserving the dialogical nature and responsibility of the interpreter.

A comparison with Shannon's information theory reveals another important difference. Although Shannon's discreteness of information formally corresponds to Al-Mashani's idea of the discrete structure of the world, Shannon's model fundamentally excludes the semantic and ethical dimensions. Al-Mashani, on the contrary, shows that without a philosophical interpretation of form, information structures lose their ontological and cultural meaning.

In a socio-philosophical context, Al-Mashani's ideas can be interpreted as a normative counterbalance to M.Castells' theories of network society. If the "space of flows" describes the fragmented and accelerated circulation of information, then Al-Mashani's philosophy of form and harmony sets a model of integrity and proportionality oriented toward cultural sustainability. Similarly, from an anthropological perspective (N.K. Hales), his philosophy sets a normative horizon that limits the arbitrary technization of the subject.

The discussion shows that the reconstructed concepts of form, harmony–symmetry, and semantic verification form a comprehensive normative-methodological model applicable to the analysis of the digital worldview. Based on this model, the article proposes an operational model for assessing the quality of information, including criteria of contextuality, significance, and responsibility. This model allows us to link the technical, cultural, and ethical dimensions of digital reality and fill the normative gap identified in contemporary philosophical literature.

Thus, Akzhan Al-Mashani's philosophy can be interpreted not only as a historical and philosophical legacy, but also as a relevant methodological resource for the philosophy of information and digital ethics, offering a holistic approach to understanding knowledge, technology, and human responsibility in the context of digitalization.

In the digital age, various horizons overlap—scientific, technological, cultural, and spiritual. Al-Mashani's philosophy, which combines geometry, natural science, and religious and ethical dimensions, demonstrates the possibility of a productive fusion of these horizons without losing semantic integrity. In Gadamer's terms, this means not a mechanical combination of heterogeneous knowledge, but their dialogical mutual understanding. Gadamer's hermeneutics allows us to view the digital worldview not as an objective system of data, but as a historically and culturally conditioned process of interpretation in which mass culture and digital media actively shape the horizons of understanding. In this process, Al-Mashani's philosophy acts as a methodological guide, contributing to the restoration of dialogue, semantic depth, and ethical responsibility of interpretation in the context of digital reality.

#### *Conclusion*

The study showed that the philosophical legacy of Akzhan Al-Mashani has significant methodological and ethical potential for understanding the digital worldview as a phenomenon of contemporary philosophy of culture. The digital age, characterized by algorithmization, networked social processes, and media reality, is transforming the ways in which knowledge, reality, and human identity are perceived, requiring a return to philosophical traditions focused on integrity, meaning, and responsibility. An analysis of key theories of digitalization and the information society (D. Bell, J. Baudrillard, M. McLuhan, M. Castells, C. Shannon, L. Floridi, N.K. Hales) has revealed the multidimensional nature of the digital worldview, which includes technical, cultural, symbolic, and anthropological dimensions. In this context, Al-Mashani's philosophy, which develops the ideas of harmony, symmetry, discreteness, and semantic verification of knowledge in the tradition of Plato and Al-Farabi, acts as a conceptual counterpoint to the fragmentation of meanings and ethical neutrality of digital mass culture. It has been shown that Al-Mashani's philosophy of form and numerical symbolism can be interpreted as an early model of a structured world, consistent with contemporary ideas about digital reality based on data, code, and algorithms. Unlike a purely quantitative understanding of information, this model emphasizes the need for ethical and cultural proportionality of knowledge, which brings it closer to L. Floridi's philosophy of information and information ethics. Thus, drawing on the legacy of Akzhan Al-Mashani allows us to consider the digital worldview not only as a technological phenomenon, but also as a philosophically and culturally conditioned form of perceiving the world that requires a normative foundation. His ideas open up prospects for further research in the fields of philosophy of culture, philosophy of information, philosophy of technology, and digital ethics, as well as for the development of humanistically oriented strategies for the interaction of humans, information, and technology in a networked society.

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### **Цифрлық дүниетаным аясындағы Ақжан әл-Машанидің философиялық мұрасы**

Қоғамның цифрлануы жағдайында білімді өндіру, тарату және интерпретациялау тәсілдері, сондай-ақ оны бағалау мен мәдени маңыздылық критерийлері елеулі түрде өзгеріске ұшырауда. Цифрлық дүниетанымға арналған зерттеулер ауқымды болғанына қарамастан, қазіргі философиялық әдебиетте ақпаратты бағалаудың нормативтік негіздері, әсіресе оның мағыналық мәнділігі, контекстуалдылығы мен цифрлық ортадағы жауапкершілігі мәселесі жеткілікті деңгейде жүйелі түрде қарастырылмай отыр. Осы тұрғыдан алғанда, білім мәселесін бастапқыдан-ақ нормативтік әрі мәдени-құндылықтық өлшемде талдайтын Ақжан әл-Машанидің философиялық мұрасы айрықша қызығушылық тудырады. Алайда қолданыстағы зерттеулерде әл-Машани еңбектері цифрлық дүниетанымды, ақпарат философиясын және цифрлық этиканы пайымдауға арналған дербес әдіснамалық ресурс ретінде іс жүзінде талданбайды. Көбіне оның идеялары фрагментарлы түрде немесе тарихи-сипаттамалық контексте ғана түсіндіріліп, олардың нормативтік мазмұны жүйелі реконструкцияланбайды және цифрлық ортадағы ақпарат сапасын бағалау мәселесімен тікелей сабақтастырылмайды. Осыған байланысты аталған зерттеудің мақсаты — Ақжан әл-Машани мұрасындағы негізгі тұжырымдарды философиялық тұрғыдан қайта құрастырып, олардың цифрлық дүниетанымды талдаудағы әдіснамалық және этикалық әлеуетін айқындау. Мақалада форма (қуб), гармония—симметрия және білімнің мағыналық верификациясы сияқты ұғымдардың цифрлық дүниетаным жағдайында қалайша интерпретацияланатыны және оларды цифрлық ортадағы ақпарат сапасы мен жауапкершілік критерийлерін негіздеуде қолдану мүмкіндіктері талданды. Зерттеудің ғылыми жаңалығы Ақжан әл-Машани философиясы алғаш рет тарихи-сипаттамалық емес, нормативтік-аналитикалық қырынан жүйелі түрде қарастырылып, цифрлық этиканы, ақпарат сапасының критерийлерін және цифрлану жағдайындағы мәдени жад проблемаларын түсіндіруге арналған философиялық ресурс ретінде ұсынылуында.

*Кілт сөздер:* Ақжан әл-Машани, әл-Фараби, цифрлық дүниетаным, ақпарат философиясы, техника философиясы, цифрлық этика, желілік қоғам, мәдени жад.

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### **Философское наследие Аджана аль-Машани в контексте цифрового мировоззрения**

В условиях цифровизации общества существенно изменяются способы производства, распространения и интерпретации знания, а также критерии его оценки и культурной значимости. Несмотря на широкий корпус исследований, посвящённых цифровому мировоззрению, в современной философской литературе остаётся недостаточно разработанным вопрос о нормативных основаниях оценки информации, прежде всего о критериях её смысловой значимости, контекстуальности и ответственности в цифровой среде. В этой связи особый интерес представляет философское наследие

Акжана аль-Машани, в котором проблема знания изначально рассматривается в нормативном и культурно-ценностном измерении. Однако в существующих исследованиях его работы практически не анализируются как самостоятельный методологический ресурс для осмысления цифрового мировоззрения, философии информации и цифровой этики. Как правило, идеи аль-Машани интерпретируются фрагментарно либо в историко-описательном контексте — без систематической реконструкции их нормативного содержания и без соотнесения с проблематикой оценки качества информации в цифровой среде. В связи с этим цель настоящего исследования заключается в философской реконструкции ключевых концептов наследия Акжана аль-Машани и выявлении их методологического и этического потенциала для анализа цифрового мировоззрения. В статье анализируется, каким образом концепты формы (куба), гармонии — симметрии и смысловой верификации знания могут быть интерпретированы в условиях цифрового мировоззрения и используются для обоснования критериев качества информации и ответственности в цифровой среде. Научная новизна статьи состоит в том, что философия аль-Машани впервые систематически рассматривается не в историко-описательном, а в нормативно-аналитическом ключе — как философский ресурс для осмысления цифровой этики, критериев качества информации и проблем культурной памяти в условиях цифровизации.

*Ключевые слова:* Акжан аль-Машани, аль-Фараби, цифровое мировоззрение, философия информации, философия техники, цифровая этика, сетевое общество, культурная память.

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