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## HUMAN SPIRITUAL POTENTIAL AND POPULAR CULTURE

**Abstract:** In connection with the transition of developed countries to the stage of post-industrial development, the beginning of the transformation processes of the post-socialist countries, the civilizational shifts of the globalizing world, in modern conditions the question of finding new development guidelines, that is, human development, is acutely raised.

**Key words:** human, spirituality, popular culture, development, human qualities, moral values, individual, society.

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### Introduction

In modern scientific literature of foreign countries, there are various definitions of the concept of "human potential". In particular, the "Human Development Report 1997", which was prepared by the UN, notes that "Human potential is the various combinations of human functional qualities that he can provide, and reflects the freedom to acquire these functional qualities". At the same time, "... the functional qualities of a person reflect what is useful that this person can do or provide for himself, for example, eat well, live a long time and participate in the life of society".

If we recall the recent past, then the main issue for society has always been to make a profit, and only recently have the priorities of society begun to change. And the true history of human development begins from the moment when society directs its resources and efforts to human development.

### METHODS

In the modern post-industrial world, no society can see its perspective without the development and strengthening of cultural and spiritual potential, spiritual and moral values in the minds of people.

Therefore, the problem of spirituality, the problem of spiritual and moral education, is acquiring especially great importance today. The future of each nation, first of all, depends on itself, on the spiritual energy and creative power of its national consciousness. So, for example, Rizaev describing human potential, writes that it "is fixed in such physical and spiritual qualities of citizens, a significant part of which depends on the country's gene pool, the conditions for socialization of new generations and the peculiarities of national culture. The nature of the mentality, the structure of values, the types of individuals change relatively little over the course of people's lives, to a large extent are passed from generation to generation" [1]. Defining this category, Alikulov notes that human potential is the stock of physical and moral health, general cultural and professional competence, creative, entrepreneurial and civic activity accumulated by the population, realized in various fields of activity, as well as in the level and structure of needs [5].

Folk culture is a culture inherent in a particular people, its constituent parts are language, writing, beliefs, customs, traditions, folklore, symbolism, and everyday life. It originates in the depths of centuries, bears the stamp of centuries. It is characterized by

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intersocial diffusion. Folk culture penetrates into aristocratic, urban - into rural, sedentary - into nomadic, capital - into provincial and vice versa.

Popular culture is a product of an industrial society. It could not have appeared without the development of cinema, gramophone recording, radio and television. The concept of "mass culture" was first substantiated in the collective collection "Mass culture" edited by B. Rosenberg and D. White, published in the USA in 1957. It incorporated elements of such terms as "mass communication", "mass society", "Folk culture". Back in 1960, one of the authors of the doctrine of mass society, American sociologist E. Shils, argued that industrialization provides an intensive development of the mass media, which, in turn, contribute to the unification of individuals into a social and cultural whole - a mass society. You can add - a controlled society. Controlled because the media unites people into a social and cultural whole through the values of mass culture. Similar tastes and forms of "cultural consumption" are spreading in both the privileged and the low-income sectors of society. The media become not only carriers of culture, but also a means of manipulating people's minds and moods with the help of objects of this culture - films, books, musical works, computer games. And the modern possibilities of the media for this are truly inexhaustible. Cinematography, magnetic recordings, radio, television have found their continuation in audio and video cassettes, video films and CDs. Thanks to satellite communications, any cultural phenomenon becomes available to billions of people. And the world computer network Internet is able to convey information about events in the field of art and culture to millions of people in different countries.

Popular culture is a culture of large audiences. Spread through mass communications, this culture is expansionist and aggressive. Its products easily find an echo in the minds and souls of millions, for its perception it does not require tension of mind and feelings, but at the same time it is able to create positive and negative emotions, cause empathy, a sense of pleasure in millions of people.

## RESULTS AND DISCUSSIONS

The primary function of mass culture as a form of social relations follows from the assertion of the French researcher M. Dufren: mass art exists ... due to the fact that mass culture can form a state of aesthetic, mental and physiological pleasure in a huge number of people, it becomes, according to Dufrenne, an ideal instrument of influence on human consciousness. "Commercial art," he wrote, "can be as effective as the police apparatus." If high culture is an artistic study of reality, then mass culture primarily works for a system of political propaganda, and with all its genres - films, musical works - songs, jazz, rock and pop music, musical performances, literature - detective stories,

science fiction. This does not mean that the works of mass culture act only as a means of promoting political ideas, along with this, they also perform the function of relieving psychological stress and resolving conflict situations, which in many cases corresponds to political tasks. During the Great Depression of 1929-1932, amid unemployment, poverty and despair, it was Hollywood that saved America from social upheaval. And the contribution of Hollywood to this salvation in importance can be put on a par with the social programs of the new course of the US President F. Roosevelt.

Another function of mass culture as a form of social relations is to ensure the socialization of a person, to help him master new social roles and values, to teach him how to regulate behavior in various non-standard situations so characteristic of modern society. Popular culture achieves this by simulating different life situations, it gives people an idea of how to act in certain conditions, gives guidelines for the way of life.

Especially in the 21st century, mass culture plays a colossal role in society, providing the propaganda necessary from the point of view of the customer. Ultimately, the products of mass culture are expressed in the quantity and quality of artistic myths embodied in books, films, musical works, theatrical and concert performances. Popular culture has become a myth-making industry. Social order and artistic method, combined with mythological units and a general mythological concept, are tools for creating myths in any society.

Popular culture is governed by the public relations system through social order. The social order for mass culture comes from the management of the companies producing the products of this culture - from publishing concerns, film and television corporations, and music firms. This order is carried out through the financing system, the institute of producers, the system of competitions and the production of works of mass culture.

Projects that suit the company are financed, producers select scenarios and "promote" those projects and those performers that satisfy the tastes and attitudes of the public, society, its social strata and groups. Prestigious awards in a particular field of art, such as the Oscar of the American Academy of Motion Picture Arts, are given to authors of works that meet the ideological attitudes of a given society at a given time and the criteria for their artistic embodiment. These awards are also a kind of guidelines, guidelines for artists.

## CONCLUSION

Recently, social order has been supported by a system of ratings that determine the marketability of a particular product of mass culture, and, consequently, the work of writers, actors, film directors, pop stars, the work of the intellectual and artistic intelligentsia.

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Not the artistic and intellectual level of works of art, but their sales, as the recognition of the masses, determines their value. Sellability, expressed in ratings, drives social order today.

And this, in turn, pushes the emergence of such guidelines as material consumption (standards for housing, household items, food, for certain clothes and shoes, which set high guidelines for people seeking to join the values of Western civilization), an associated political direction for countries ("color" revolutions), etc. To overcome such "barriers", in our

opinion, it is necessary to pay special attention to the development of culture and high values, upbringing and education of the younger generation, since it is the younger generation that is and will be the successors and bearers of culture.

In conclusion, we can say that it is the culture inherent in each nation, being the most powerful means of forming national self-awareness, national pride, that is the universal spiritual basis for the development of human potential for the country.

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