

**“OMMAVIY MADANIYAT” TA’SIRIDAN HIMOYALANISHDA INNOVATSION
USULLARIDA FOYDALANISH.****Rahmonova Sanoat Shuhrat qizi**

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Annotatsiya. Madaniyat inson faoliyatining ichki mazmunini tashkil etadi. Shu nuqtai-nazardan qaraganda inson faoliyatining asosiy ma’no-mazmuni o‘zining erkin ijodkor shaxs sifatida ro‘yobga chiqarish, zarrama-zarra to‘plab insoniylik dunyosini yaratish va shu asosda olamni xam insoniylashtirishdan iborat. Shunday ekan, iste’molchilik kayfiyatining o‘zagini tashkil etgan “ommaviy madaniyat” haqiqiy madaniyatning mohiyatiga zid va yotdir. U insonni ma’nan majruh etadigan, uning ma’naviy dunyosini buzadigan, oxir-oqibat jon saqlashdan o‘zga maqsadi bo‘lmagan bir maxluq darajasiga tushurib qo‘yadigan, xalqni esa olomonga aylantiradigan hodisadir. Shuning uchun ham bunday madaniyatni “olomon madaniyati” deyiladi.

Kalit so‘z: “Ommaviy madaniyat”, globallashuv, Avesto, “ijtimoiy mavjudot” “madaniy mahsulotlar”, ma’naviyat, madaniyat.

Inson borki, atrofida yuz berayotgan voqelikka u yoki bu darajada munosabat bildiradi.

Aynan mana shu munosabat shaxsdagi ong, tafakkur, aql, bilim, qolaversa, tajribalarning mahsuli sifatida namoyon bo‘ladi. O‘z navbatida, inson omili har qachongidan ko‘ra, bugungi kunda muhim ahamiyat kasb etar ekan, uning bunyodkorlikka yo‘naltiruvchi kuchidan unumli foydalanish maqsadga muvofiq.

Millat taraqqiyoti haqida so‘z borganda qadimdan buyuk ajdodlarning intellektual salohiyati yuksalishida g‘oya muhim o‘rin tutgani ma’lum. Buni birgina bebaho ma’naviy xazinamiz “Avesto”ning tub mohiyatini belgilab beradigan “Ezgu fikr, ezgu so‘z, ezgu amal” g‘oyasidan ham bilsa bo‘ladi. Ayni paytda globallashuv jarayonida milliy g‘oya mafkuraviy ta’sir o‘tkazishning asosiy quroliga aylangan. Aytish joizki, “globallashuvning jadallashuvi sharoitida milliy ma’naviyat mavjudligining o‘zi yetarli emas, unda tashqi tahdidlarga qarshi qaratilgan ichki ruhiy qudrat, uning amal qilishi va faoliyat ko‘rsatishi ham zarur bo‘ladi”.

Rus olimi V.G.Fedotova, “ommaviy madaniyat” – “ildizsiz individlarni shakllantiradi” deb ta’kidlaydi, ommaviy axborot vositalari yordamida esa “ildizsiz”, zaminidan mahrum etilgan individlar ommasini paydo bo‘ladi. Bu bilan jamiyatda tartib-qoida va qadriyatlarni yuqotish (anomiya) holatiga tushadi. Yana bir rus olimi S.Naumov esa anomiya “individlarni jamiyatdan begonalashuviga olib boradigan tizim, jamiyatning normativ-funksional talablari bilan individlarning real xatti-harakatlari o‘rtasidagi bog‘lanishning buzilishi” – deb ta’riflaydi. Shunday qilib, globallashuv jarayoni va uning yo‘nalishlaridan biri bo‘lgan “ommaviy madaniyat” ekspansiyasi ta’siri natijasida sodir bo‘ladigan qadriyatlar tizimidagi tub o‘zgarishlar “ijtimoiy mavjudot” bo‘lgan insondagi o‘zgarishlarni keltirib chiqaradi. Buning xavotirli jihati shundaki, inson va jamiyat ma’naviy-axloqiy tayanchlaridan mahrum bo‘ladi, jamiyat inqirozga uchray boshlaydi.

Shu o‘rinda, “ommaviy madaniyat” tushunchasiga nisbatan salbiy qarashlar boisi nimada ekanligini tushunib yetmog‘imiz joizdir.

“Ommaviy madaniyat”ning qiyofasi quyidagicha:

1. U millati, yoshi, joyi, ijtimoiy xususiyatlarga bog'liq bo'lgan ommaviy iste'molchilarga ega bo'ladi;

2. Bu madaniyat namunalarini yaratish jarayonining o'zi ommaviy xususiyat kasb etib, industriyaning maxsus ko'rinishini o'zida namoyon qiladi, ya'ni unda yuz minglab kishilar band bo'lib, ularning "matbuot qiroli", – shou tomoshabinlari, kino, TV, estrada yulduzlari bo'ladi.

Ommaviy madaniyat kishilarni hayotni befarq kuzatuvchi tomoshabinga aylantiradi, o'zlari ham mavjud hayotni go'yo sarob kabi tasavvur qiladilar.

Ortega-i-Gasset ommaviy madaniyatning ta'sir doirasini tahlil etib, omma o'ziga, shaxsga o'xshamay qolishi, kimki boshqalarga o'xshamasa, shulardек fikrlamasa tahlikada qolishini aytib, shunday degan edi: "Omma – yo'riq-yo'nalishsiz oqim bilan suzayotgan odamlardir.

Shuning uchun ular qobiliyat imkoniyatlari katta bo'lishiga qaramay, xech narsa yaratmaydi. Ommaviy odam axloqdan mahrum, chunki uning mohiyati, ongi burchiga itoat qiladi".

Ommaviy madaniyat umumiy iste'molchilar ehtiyoji bilan bog'liq. Buning asosida iste'mol uchun talab, tovar sifatida haridorgir bo'lish ehtiyoji yotadi. Oqibatda hozirgi zamon madaniyatidagi ma'naviy qadriyatlar tor doiradagi ehtiyojlarni qondirish vositasiga aylanadi.

Madaniyatning chuqur ma'no-mohiyati, xotira cheksizligi "kundalik", "hammabop" hizmatlar bilan ijod avvaldan ma'lum, mavjud namuna asosidagi "asarlar" yaratish va ishlab chiqarish (kinoseriallar, sayoz TV va adabiy asarlar) bilan almashinadi. Shaxs o'zining ijodiy qobiliyati, milliy ruhidan ayrilib, tayyor "madaniy mahsulotlar" iste'molchisiga aylanib qoladi.

"Ommaviy madaniyat" taqlidga andoza beradi (Reklamadagi chiroyli aktrisa kolbasani maqtab turadi...). Natijada uy bekasi unga taqlidan o'sha kolbasadan oladi. Aktrisaning baxtiyor tabassumini eslab, o'zini uning o'rniga qo'yadi. Unga o'xshab tabassum qiladi. Kayfiyati ko'tariladi. Chunki u (aktrisaning aytishicha), shirin, sifatli kolbasa sotib oldi. Ikkinchidan, (o'sha aktrisa tasvirlagan) xushnudlikni tuydi. Shunday qilib, odam asta-sekin o'zidan kechadi, "chiqadi". Boshqa odamning dunyoqarashi, didi bilan ish ko'ruvchi biomashinaga aylanib qoladi.

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