

as industrial production in series, individual freedom, general education, leisure and, of course, the media.



Figure 1. Walter Benjamin (Wikipedia Commons)

Certainly, at this level of classification as we talk about the very existence of the scope of phenomena, which are marked by the notion of mass culture, these positive attributes are not a matter of controversy. At the same time, it is obvious that the notion of mass culture falls into a class of concepts and categories that designate a complexity, and it is quite difficult, if possible, to speak about “mass culture” without ascribing it to some kind of particular meaning. The complexity of mass culture as a broad social phenomenon has been expanding with the growth of prosperity and consumerism. With the rapid economic growth and due to a number of means of communication, growing cultural production, etc. – especially recently – it turns out to be ever more difficult to decide precisely what the extent of the phenomenon is. Has for example post-modern politics become one of the activities overpowered by mass culture? Is there any elitist or “highbrow” culture left at all? However, very important and involving questions have arisen in the cross section between mass culture, market economy and political democracy considering their structural interdependencies. There is a crucial inherent difficulty in any discourse on mass culture, since the phe-