

EVENTS AND NARRATION IN SOCIO-CULTURAL PRACTICES

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The article deals with the dynamic interaction of events and narratives. As a result of this interaction, stable links 'events-narratives' appear; they influence the formation and transformation of social and cultural processes in society. Event-narrative links form the basis of the system of norms and values of society. The corpus of 'event-narrative' links creates behavioural patterns, serves as a motivator for members of society, a cause and reason for actions and an initiator of terraced events that inevitably occur as a response to events in reality. The emerging connections 'event – narrative – action (special event)' represent a system with controlled feedback. Depending on a change in the factors of the occurrence and course of events, such a system can both enhance and reduce the result and consequences of events. In these systems, an event triggers social and cultural processes and creates social reality.

Keywords: *event, narrative, socio-cultural process, social reality, deed*

Event

The event is a concept, the meaning of which can be comprehended mainly intuitively. In their conceptual form, events have been explored by thinkers since Antiquity. Nowadays the study of events is done in the humanities, natural and exact sciences. The analysis of the phenomenon of the 'event', has shown that there are several predicates that can potentially be used in its definition. Firstly, it is necessary to consider the role of the event in the initiation, change and completion of socio-cultural processes. The primary hypothesis of this research is that events trigger and control the dynamics of socio-cultural processes. Previously, mathematical models of the semantic construal of reality have been examined (Gerasimov, Tulchinsky, 2018). Social reality is a jigsaw puzzle of entities and events that bind the socio-cultural space and ensure the continuity of time. Events have their causes and effects. Just like entities, they can form generic systems and taxonomies. Depending on their scale and impact on the system of causes and effects, events can generate sequences of deterministic event-terraces (Vorobjev, 2007). The multipli-



city of events, their divergence and sequence constitute the physical reality, create the socio-cultural space, and determine the dynamics of socio-cultural processes.

When considering the generic concept of the 'event' and its variant 'special event', it should be noted that there is a quasi-paradox in their connection. Many thinkers (Kant, Deleuze, Peguy, Arendt, etc.) wrote about such substantive attributes of the event as suddenness, unpredictability (Kant, 2002, p. 100–101), uncontrollability, extraordinariness, disastrousness, revolutionariness (Mahun, 2008) and frightening inevitability. Unlike the concept of the 'event', 'special event' is anthropogenic, planned, organized and managed (Tulchinsky, Gerasimov, Lokhina, 2019). There is a feeling of conflict that comes over because to the viewer or listener, any special event has an element of surprise. However, for the initiator, a special event is a fine-tuned and carefully planned action, leaving no room for chance or surprise. To identify the character of the nexus between events and narratives, we should analyze the mechanisms of the emergence of the narrative, its latent performativity as well as the processes underlying the narrative-based action-event.

In social reality, and even more so, in cultural reality, events can occur in a continuous sequence, creating a linear narrative; or they can be retrospective or arbitrary, moving from one cause-and-effect sequence to another. The threat of the imminent occurrence of events or the consequence of events create dramatism in fiction. The storyline of a literary work is a chain of events, and the plot is "the artistically constructed sequence of events in the narrative" (Tomashevsky, 1996, p. 181). Human realism and intentionality classify events into major ones, which are worthy of remembrance, and minor ones, worthy of oblivion. Some events need to be reproduced, whereas others should be forgotten (Husserl 2001). It is possible to assume that the attitude of the individual to historic events or the involvement in this or that event contributes to the individual's self-identification and results in actions. The attitude to different events, their public assessment and interpretation largely determine the analytical profile of culture, its barriers and potencies (Tulchinsky, 2012). Special events are not only a marker of belonging to a social group, but also a versatile instrument of manipulation taking the forms of entertainment, education, enculturation, marketing, religion, branding, and the politics of symbols (Gerasimov, 2015; 2017).

All past events mindfully analyzed and framed in the socio-cultural reality, create a normative-axiological model (Tulchinsky, 2018), anchored in society, and preserved in memory in the form of narratives and other cultural artefacts. In this sense, an event that follows is a transgression; it means going beyond the person's experience and the boundary of the semantic field (Lotman, 1970, p. 282). The event, always taking the form of a transgression, can be a transcendental escape from the previous state.



With the development of the modern information society, the number of events and narrative-based links between them have increased manifold. The transition to digital technology has made "the event of system shift" the minimum unit of information. In this sense, events can be compared to the results of computer operations; they occur continuously and in infinite numbers. In the information society, both the event and the being can be interpreted in terms of Boolean algebra as a quasi-infinite set of ones and zeros, which constitutes the text of the new information society. This representation of physical reality has influenced the dynamics of sociocultural processes, making it possible to rapidly acquire, store, process and distribute information. These new possibilities have also influenced the roles of the members of society, transforming them from information recipients to information creators – journalists, authors, speakers, filmmakers, critics, politicians, etc. The interactive game infrastructure allowed everyone to construct their personal realities, and set their own communication parameters, logic, physical, cultural, social, legal, normative-axiological models and specificities. In this sense, the event can be used for the study of the dynamics of event ontology (Gerasimov, Tulchinsky, 2018).

Any event is a form of information; it does not exist outside the material medium. There are no 'immaterial events', an event cannot be an abstract entity that is not embodied in anything. It always presupposes a physical representation, such as a sign, an electromagnetic wave, a particle flow, the magnitude of magnetism, the pressure differential, the spin of an electron, etc. Events are subject to the constraints of the physical world with its laws and resources. R. Landauer (Landauer, 1996), P. W. Bridgman (1934) and others.

The process of creating and reproducing the narrative brings about an explicit or implicit impulse to act. At the same time, any action is a synthesis of the 'personal self' and the 'socio-cultural' manifestation of the individual (Tulchinsky, 2020). Influencing the individual implicitly and internally, the narrative triggers its external manifestations. This mechanism is based on behavioural patterns that are formed in two ways. Firstly, as a set of unconditioned reflexes, and the result of survival as a human species. Secondly, as the personal experience of each individual, represented by a set of reactions to events developed during one's life. Personal experience, upbringing, enculturation and socialisation, are projected onto instincts, weakening or reinforcing them, and sometimes framing them in the norms and customs of a particular culture. Evolving from simple ('animal') levels to 'human' levels (according to Hartmann), humans experience a conflict of behavioural patterns. If at the animal level everything is justified by simple desires for sleep, food, reproduction, and safety, then at the levels of comparison and business activity,



these desires are neglected and sublimated. Traditions and social norms make the animal type of behaviour unacceptable. As a result, a complex conflicting system of contradictory behavioural patterns is formed; it provides contradictory guidelines for actions and creates a system of restrictions and prohibitions, resulting in 'the dramatism' of human life.

Awareness of the reasons for actions (both reflexive and conscious) is developed with the help of words. In this way, event-driven semantic ensembles and multitudes of narratives are created. Bakhtin wrote, "To express the action from within, and the singular being, the event in which the action is performed, we need the entirety of the word: its content and the semantic plane (word-concept), its visual-expressive (word-image) and emotional-volitional plane (word intonation) in their unity" (Bakhtin, 2003, p. 31). As a result of the impact of the narrative on personality, a deed-event occurs due to the internal performative core of each narrative (Gerasimov, 2020).

Being fully aware of the fundamental gap between natural and man-induced events, the authors of narratives tried to integrate them into a single process by 'humanizing, personifying' natural events.

In literary works, characters appeal to the wind, water, fire, earth, etc. Anthropogenic events are initiated in the same way. In many religious texts, a person speaks to the 'source of an event', trying to explain what has happened and to change the future course of events. In the mind, forces of nature acquire human properties: one can pray to them, negotiate with them, and sacrifice something of value to the transcendental space of causes (Gerasimov, 2013). Such a source of all powers can be depicted according to the traditions of specific cultural groups, which have been a great many in the history of various cults and beliefs (Frazer, 2006). In some cultures, the role of the source of events has been shifted from the source itself to texts forming the norms of law, morality, and religion. To this day, religious texts have remained a source of the rules of conduct for millions of people. There is also a large body of secular texts that describe how events should happen, for instance, charters, construction documentation, job descriptions, safety rules, etc. Just as in religious texts, one must believe that the action prescribed is the right one and brings good to the individual and society.

The genesis of the narrative

Deleuze noted, "There is an essential connection between event-effects and language, the very possibility of language. Events are expressed or can be expressed, at least in possible sentences" (Deleuze, 1998, p. 28). The creation of narratives is the result of communication. In communication, interlocutors produce descriptions of objects and events, which are sometimes similar and sometimes different from each other. If



in the case of coincidence, a collective view is formed rather quickly and it becomes an axiom, then a discrepancy in the assessment or observation of the surrounding reality leads to discussion, reflection, investigation, and search for a common denominator. This process is optimised by the desire to find a common definition, description, and attitude towards reality for all participants. Due to the different interpretation of events and entities, individuals and social groups alike develop incompatible viewpoints on conventional concepts, actions, and on the consequences of such actions and events. A broad spectrum of practices is used to resolve these incongruities, from attributing the 'unexplained' to unknown forces of diverse provenance to armed conflict. In contemporary public communication, real heroes, foes and friends, and fictional characters, stories, nonexistent beings and events can co-exist. In one narrative, the non-existing and the existing become equally powerful in their impact on people, events and actions. Some events can thus develop from rules and norms that are collectively agreed upon and depend less on necessity, but rather on conformity with a particular social group's assumptions about reality, their level of comprehension of the world and their collective experience.

Every socio-cultural environment 'filters' events and ranges them from the more to the less important. During this process, events are systematized, optimized and reduced to a comprehensible story or a song in a format convenient for reproduction and dissemination. An important property of the narrative is that, through mass culture, it is easily available and accessible to every capacious member of society. In the socio-cultural reflection of reality, narratives are in constant flux; they can absorb vogue expressions, topical plots and contemporary heroes. As a result of numerous repetitions, corrections and discussions, a canon fixed for a certain period of time, is formed. It is used to educate children (and enculturate foreigners) using the example of 'others'.

Once the narrative has been created, it serves as a starting point for event identification. Participants of the socio-cultural process perceive themselves in the context of some narrative. They either agree, understand and accept the interpretation and the logic contained in it, or they do not. If the conventional narrative is not accepted, one has a choice – depending on the type of culture and tradition – to change the collective agreement, to flee, to accept, or to try and change the status quo. A good example is Galileo Galilei, who tried to prove that the Earth revolves around the sun. This conflict with the collective narrative almost cost him his life.

Modern society is also prone to violence against individuals who promote revisionist approaches to established canons and collective memory. Despite the development of science, particularly astronomy, most people in modern 'advanced' society still say "the sun is rising"



rather than "the turning of the earth around its axis" in spite of the obvious discrepancy between the name of the event and physical reality. The narrative prepares the individual for future events through advice, recommendations and examples of actions in similar situations. Filmmakers, writers and futurologists can anticipate future events and their possible consequences. In all these cases, the narrative acts as a litmus paper for testing possible scenarios of the future.

In addition to being a means of testing events, the narrative can also play the role of a mentor when the individual changes his or her social status, matures or moves to other countries and cultures. The narrative places the reader or the spectator in the context of possible situations that require unconventional solutions, and the more complex the situation (e.g. in a detective story), the more interesting it is for the audience. The fact that the nexus of narratives and events is widely commented on in the public space makes it an element of collective memory. Narratives created in response to events are a prerequisite for entering social space and creating a socio-cultural context of reality.

Events and narratives as a system with positive feedback The problem of going beyond the 'noise' level

The event-driven generation of narratives sets in motion the formation of behavioural patterns. Since the individual always wonders how to act in a particular situation, he or she is interested in other people's experience and behaviour in an everyday or exceptional situation. The essence of the process of learning, socialisation and enculturation is the development of standard reactions to standard events which are culturally conditioned. It is done by using examples of how the social system reacts to a particular action or inaction (e.g. the behaviour of literary characters or historical figures). On this basis, technologies of the management of behavioural patterns, such as symbols politics, and historical memory (Tulchinsky, 2015) are built. In case of divided opinions or a conflict of interests between manipulators, information (Bukharin, 2007) and hybrid wars (Hoffman, 2009) begin.

The process of event narratogenesis can be described as a system with feedback. The result of the system's performance affects the system in such a way that it recognizes the result as a cause or an input. An evaluative description can provoke the amplification of insignificant events, affecting the entire system of the assessment of reality. If the feedback is positive (PFB), the system is self-activated after repetition and starts to autogenerate events (event-terraces) and clusters of narratives, which are sometimes loosely related to reality. This is exemplified by the avalanche-like emergence and spread of gossips, rumours, scares, etc. The process of autogeneration of events may destroy the



narratives' semantic and normative-value bases. In this process, the PFB is also disrupted and the narratives are re-created. This happens as a result of global upheavals – wars, revolutions, epidemics, etc.

The earliest examples of creating positive feedback systems from events and narratives are campaigning and propaganda (Pocheptsov, 2018). Their main task is to go beyond the level of information 'noise'. The notion of noise in the information environment is related to the daily presence of multiple descriptions of events in the communication space. Most individuals in the information society spend a lot of time and effort on the filtration of events and a search for relevant information. As a result of the accumulated experience of living in the communication space, a system of protection against unnecessary or out-of-date information is developed (Gerasimov, 2015). To protect oneself from manipulators, more and more skills in resisting an information attack are required every year. The art of attracting attention has become more sophisticated, but so have human protection reactions. The gradient of change in the degree of distrust and indifference is non-linear, moving from metropolises where communication density is high to smaller towns and settlements where communication density is much lower, but trust is higher. Communication space is constantly developing, stage by stage; each time a communication event occurs, it is accelerated by other global events and inventions. Among the most important is the spread of the written word, the invention of the printing press, the postal system, the successive inventions of the telegraph, the telephone, radio and television, and the widespread use of the Internet.

'Noise' of events

In electronics, the concept of 'noise' is associated with the background against which an information receiver attempts to isolate a relevant signal. Information noise is a set of events occurring during the time an event is being singled out from a series of occurrences.

Since the advent of the information society, the amount of information has increased exponentially. Both the density and the number of information flows/channels have been growing. Each piece of information is an event, and its magnitude depends on novelty and specificity to a person or social group, and its ability to stand out from other messages.

A constant flow of information, consisting of events, creates an expectation of news. If information is scarce, there is a need, a hunger for information (Taylor, 1962). Consequently, people use different resources to satisfy their information hunger.

The modern person is in a state of both information overload and information scarcity. That is why users of social networks spend most of



their free time and sometimes even their work/study time scrolling through news feeds looking for news to share with other users, to draw attention to themselves and raise their status in online communities. Since the generation, distribution, storage and processing of information in the information society is a substantive characteristic, we can observe a massive search for such information. Demand generates supply, and a large number of events are being posted on newsfeeds, multiplied and replicated in the digital environment by the media, news agencies and active users of social networks.

An event as the ratio of 'signal' to 'noise'

In the situation when the intensity of an event exceeds the noise threshold, the event is perceived as a phenomenon beyond the mathematical expectation. When an event cannot exceed the noise threshold, it remains unnoticed in the information flow.

$$T = A_e/N \text{ with } T > 1,$$

where T is the event threshold; A_e is the event amplitude; N is information noise.

In this formula, when P is larger than one, an event occurs. This simple formula creates possibilities for event management through noise management.

When an information flow is slack, any happening becomes an event. In calm periods newsfeeds start reposting events that are of little interest and of little importance to the target audience. Such events form a certain background and inform that the source of the message is 'alive and well', in a state of bypass, ready to fill the feeds with more recent or the latest information at the first worthwhile event.

There is a technique for silencing a highly relevant event by increasing the level of noise. Usually, noise builds up in the background of large-scale events. These include sporting events, cultural fora, marketing campaigns, festivals, military actions, high-profile political events, mass celebrations etc. Against the background of high-profile events, smaller events just sink in the information noise. During such events, it is possible to 'hide' a negative event to which the target audience may react unpredictably. These techniques are often tested on a smaller scale in show business or politics. For instance, an artist, a music group, or an aspiring politician go a small community to test their new projects. In such places, every event is relevant and stirs interest. So, there is little criticism, and changes can be made to make the project better, to alter the repertoire, and to change or improve the lyrics, etc.

Changes in collective memory narratives and traditions are accompanied by a natural rejection of innovations. There are many techniques



for managing innovation in PR technology. Initially, the target audience is shown that there may be a potential discrepancy with the existing canon. The introduction must take place, even if it is presented as a joke. This may or may not be a contradiction to the tradition, and it may or may not be commented upon. The second stage is clarification, which explains why everything new is better or no worse than the existing one. The third stage is intensive and intended manipulation through advertising, PR, and public opinion leaders (sportsmen, politicians and intellectuals). During this phase, the techno-manipulators divide the collective perception of the innovation into two or more different groups of participants. The result is a confrontation between the proposition and the opposition. Representatives of the two parties voluntarily engage in a free-for-all debate, not only drawing attention to the problem but also engaging more and more participants in the new campaign. During the fourth stage, the result is fixed in the perception of the target audience, demonstrating the benefits of the innovation. After that, symbols and attributes are replicated, memes are produced, and markers and symbols are constructed on a larger scale. This algorithm is effective not only in promoting goods and services, but also ideas, concepts, beliefs, brands, lifestyles and other narratives that shape behavioural patterns.

A special characteristic of collective memory technologies is a system of reinterpreting references, and key events of the past, which the audience uses for their orientation and self-identification. To change the system of contemporary assessment of events, those interested – actors of symbolic politics – propose to review the existing attitudes to historical events. Most prominently, there are attempts to use events from the past to create events in the present (Malinova, 2015). There are several tools for readjusting attitudes towards the past – changing the emphasis and meaning of events that have occurred; focusing on those events that were not in the focus of attention during previous periods; creating controversial narratives that can bring back discussions that were completed long ago; installing new monuments; resurrecting forgotten texts, slogans, songs, and so on. Since the system 'event-narrative-action' is always placed in a historical context, a change in the attitude to the past inevitably leads to a change in the attitude to the present. As a result of an intended symbolic policy, the decision-making system is changed, the emphasis is shifted and the perception of current events is altered to such an extent that it may even be re-evaluated.

The rate of event build-up

The appearance of the signal in the system of communication, which can be interpreted by the receiver as an event, may occur abruptly and intermittently when one can say that at time t_0 there was no event, but at



time t_1 there is. Then one can speak of an event occurring intermittently. Each time, this process may follow a different trajectory – either uniformly, exponentially, or in some other way (Gerasimov, Tulchinsky, 2018).

The timing of the event and its duration recorded in the system are critical for the excitation of the narrative-event communication system. For example, a military conflict is an event. But if this event has been going on for a long time, its extraneous nature and its dissociation from the peaceful information background becomes barely noticeable (Gerasimov, 2020). Against this background of prolonged noise, the end of the war, as well as a meaningful change in the status quo ante bellum, will become an event.

As human resistance to narrative pressure in the form of explicit or implicit manipulation intensifies, so do the forms of manipulation. In this sense, the twentieth century was the most turbulent. Systems of generating public interest in various events have been used in culture, politics and science, but the most visible models have been developed in business and marketing technologies.

The impact of marketing texts on customers decreased during the Great Depression in the US in the 1930s. This event led to the emergence of other technologies aimed to attract customers' attention to a product, a service, a person or an idea. There was a shift of the focus message from the direct informational performative buy/take to the formation of a system of relations around a product or a service by making it easily recognisable through a set of stories. This is how the technology of publicity emerged. The strategy of publicity and the public recognition of a product by opinion leaders form the basis for public relations, based on special events and PR texts. Special events are not just a part of promotion; they are initiated and broadcast for and by the media. Magazines do not get more than 15 % of the information. The bulk of the information circulating in the media is the information provided or initiated by someone else. More than 45 % of events reported in the media do not occur spontaneously but are organized on purpose to be reported (Tulchinsky, Gerasimov, Lokhina, 2019, p. 18). This is how the technology of news events is developed. In the second half of the 20th century, in the McCartney – Kotler 4P system, events (contests, lotteries, fairs, folk festivals, exhibitions, presentations, tasting, tests, demonstrations, etc.) were part of advertising and PR campaigns, designed for product-customer communication. With the advent of the 21st century, the special event has become a newsworthy, informative occasion for the media. Without promotion campaigns in the media and on the Internet, it is now difficult to sell anything or start a business. The 'event-narrative' framework is becoming a basic tool of promotion, not only in marketing but also in culture, and politics (Gerasimov, Tereshchenko, 2020) and the formation of the very concept of reality (Gerasimov, 2017).



Events and narratives as a system with negative feedback The turbulence problem

When an event generates narratives that result in a quiescent event response, a negative feedback effect occurs (NFA). Feedback is a system of relating the results of the performance of the system to the input signal, whereby the output signal decreases the value of the input signal. This kind of feedback is developed as a protective mechanism of tolerance and adaptation to any, even the most pressing, problems that arise in public communication. A similar theme is used in Aesop's fable "The Liar" when a boy kept crying out, "Wolves!". The alarmization and horrorization of narratives lead first to the excitation of the system (increasing response) and then to ignoring (waning response) the news potential of subsequent 'horrific' news. Massive narrative can generate motivation that is stronger than the natural instinctive needs and desires for health, sleep, food, comfort, life and others. However, following constant pressure, the individual stops responding appropriately to the narrative and may demonstrate an opposite reaction (Gerasimov, 2019).

Managing socio-cultural processes by designing feedback communication systems

The management of socio-cultural processes with regard to their dynamics in the systems 'event – narrative – event' is possible through the management of the factors of occurrence/non-occurrence of special events – the speed of the event and its relevance to the situation, the level of information noise and the intensity of the impact of any event on the target audience. In the history of civilization, there have been many examples of the nexus between the event and the narrative. The best-known case of a positive feedback system is the events relating to Jesus Christ, which have been reflected in many narratives, which, in turn, have been the source of numerous events and actions of various types and intensity.

Nowadays there are many examples of such nexuses: invention – engineering documentation – manufacturing of products, crime – registration of a precedent in a legal book – legal proceedings, an event in the army – a military statute – unification of soldiers' behaviour.

Systems with controlled feedback are the most effective ones in terms of early warning of any possible negative developments, their simulation and forecasting, as well as in terms of controlling the speed and the very possibility of the occurrence of events through the narrative. The most striking example of the systems described above is the medieval carnival as a system of 'letting off steam' from the 'overheated' society. In a situation when social stratification has been institutionalized and has



existed for centuries, the potential for grassroots protests against the upper class is inevitable. Not to provoke an uprising, a riot or a revolution, an annual carnival, a major celebration, or a sporting event is organised during which people are permitted to go beyond the limits of what is usually allowed. The idea of 'bread and circus' is to give residents and visitors of the city a chance to defuse their mutual frustrations and social tensions in a collective and positive way. The carnival helps to weaken the turbulence of information space and maintain the laminar flow of socio-cultural processes. According to Bakhtin, the carnival is a combination of incompatible emotional states (Bakhtin, 1990). For example, in the *Commedia Dell'Arte*, performed each year at the Carnival in Venice, there are such masked characters as Fate, Judge, Officer, Lovers, Harlequin, Death, Servant, Priest and others. They are all involved in a single action. The role of each character is determined by established narratives. Any citizen or guest of the Venice carnival is obliged to play a predefined role by donning the appropriate mask and costume. The Carnival lasts for a fortnight in February and every time participants become characters of continuous improvisations, performed in the streets and squares of Venice.

Conclusion

This paper analyzes the mechanisms of the emergence of narrative descriptions of a series of events and the emergence of a system of consequent generation of the model 'event – narrative – event/action'. Two systems of narrative-events nexus – with positive and negative feedback – have been explored. The first reinforces reactions to events; the second, in contrast, soothes the excitement or anxiety triggered by the primary event. Both systems serve as triggers for socio-cultural processes and form the mechanism for generating subsequent events. The possibility of planning and managing socio-cultural processes by influencing the causes of the emergence and termination of special events has been examined.

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СОБЫТИЯ И НАРРАЦИЯ В СОЦИАЛЬНО-КУЛЬТУРНЫХ ПРАКТИКАХ

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Рассмотрен динамический процесс взаимодействия событий и нарративов. В результате взаимодействия возникают устойчивые связи «событие – нарратив», которые оказывают влияние на формирование и трансформацию социально-культурных процессов, протекающих в обществе. Связки подобного типа становятся основой нормативно-ценностной системы социума. Сформированный корпус связей «событие-нарратив» создает поведенческие паттерны, служит мотиватором участников социума, поводом для поступков и инициатором событий-террасок, неизбежно наступающих в результате реакции отклика такого корпуса на события в действительности. Возникающие связи «событие – нарратив – поступок» представляют собой систему с управляемой обратной связью. В зависимости от изменения факторов возникновения и протекания событий такая



система может как усиливать, так и уменьшать результат и последствия наступления событий. В этих системах событие выполняет функцию триггера, запускающего социально-культурные процессы и создающего социальную реальность.

Ключевые слова: событие, нарратив, социально-культурный процесс, социальная реальность, поступок

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