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Pilgrimage and Religious Tourism as Social Communication: a Cultural and Historical Analysis of Christian Cinematography

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Abstract

The article examines the connection between pilgrimage and religious tourism, asserting that religious tourism, as a cultural phenomenon, originated from pilgrimage. The primary objective of this study is to explore the transformation of pilgrimage and its social function over time, in response to cultural and societal changes. To achieve this, the authors analyze representations of pilgrimage in literature and film. This investigation enables the authors to distinguish the characteristics of pilgrimage and religious tourism, as well as to address questions concerning the

current social roles played by these concepts in contemporary society.

Keywords: pilgrimage, religious tourism, cultural phenomenon, Christian cinema, sacred objects, social communications.

Introduction

Is it necessary to clearly distinguish between the concepts of "pilgrimage" and "religious tourism," and can these terms be used as identical, or do they need to be accurately distinguished from the point of view of historical origins? Let's try to understand these rather difficult questions. What is interesting is at what stage pilgrimage turns into religious tourism and whether pilgrimage has survived to this day "in its pure form" - or has turned into religious tourism and has a disguised appearance. Or, on the contrary, is pilgrimage now a part of religious tourism and fills this type of tourism as an independent phenomenon?

In our opinion, the term "religious tourism" was born with the use of the term "organized tourism" in 1841. Thomas Cook is considered the founder of organized mass tourism. In 1868, for the convenience of Christian pilgrims, tours to holy places of Palestine began to be organized, and soon, this direction became one of the most promising ones (Polat and Arslan, 2019). In 1870, the first religious trips to Egypt were organized by Thomas Cook; he personally received permission from the ruler of the country to transport passengers along the Nile and to India for pilgrimage. These issues from pilgrimage to religious tourism are clearly traced in films on religious themes, where way, entrance, road, exit, missionary journeys, wandering, path are sacred dimensions, at that time, a means of social communication. The apostles had no press, radio, television, Internet, cinema, virtual platforms for communication, discussion, debate, dialogue, media communications. They only had roads, paths as means of social communication, which they took, followed and spread the Word of God, carried it to the masses, made it accessible to general public, carried out evangelization, spread the Good News. It is in this process, from path to mass media, from pilgrimage to religious tourism, from the Gospel as a primary source to sacred films as a transformation, that we will try to reveal and analyze this topic from a scientific point of view.

Pilgrimage as a cultural phenomenon became a subject of scientific research only in the second half of the 20th century. Until this period, the majority of analytical works were empirical observations and testimonies about pilgrimages of the past and much less about facts of contemporary pilgrimages. The works are mostly devoted to the description of various shrines,

often being notes of travelers (Panchenko, 2019). We will give certain examples of these pilgrimages and mentions of them before proceeding to analyzing movies in which the transformation from pilgrimage to religious tourism, from path to social communications is clearly traced.

Pilgrimage (from Lat. palma - a palm tree) is a visit, by believers, of holy places; it exists among Christians, Muslims, Buddhists, Shintoists, and Lamaists. The term was established based on the custom of bringing a palm branch from Jerusalem, a place of Christian pilgrimage; another name is pilgrim's journey (Yarotskyi, 2004).

We are going to give academic definitions of the process of pilgrimage and pilgrim's journey from the philosophical thesaurus, where "pilgrimage is: 1) a journey to holy people or holy places for the purpose of obtaining forgiveness, atonement for sins, as a manifestation of religious conscience, fulfillment of a vow, etc.; 2) a special type of travel is a canonical, sacralized action consecrated with a special meaning and sense. It is perceived as a duty, as conscience; it is a path to sacred places, which itself is already a sacred thing. This is fulfilling a vow, getting closer to holiness, a kind of initiation, through which a person acquires a new quality (entering the circle of initiates, affiliation, acquiring exclusivity)" (Franzialli 2002, p. 271).

The Catholic Church distinguishes between the great (*peregrinationes primarie*) and small (*peregrinationes secundarie*) pilgrimages: pilgrimage to Jerusalem, Rome (*Limina Apostolorum*), and Santiago de Compostela is the great one. It was thanks to P. Coelho's fiction book "Diary of a Magician or a Pilgrimage" that more than 500,000 pilgrims went to Santiago de Compostela after its publication in 1987, whereas in 1986, when the author made the pilgrimage himself, only 400 people followed him. This book in his biography became a cult one – the most popular one after "The Alchemist." It is interesting that the journey of St. James is described in detail in the New Testament in the book "Acts of the Apostles," that is, it is a primary source, but it was a pilgrimage by a small number of pilgrims who read "Acts" and then went to Spain. It was the Brazilian author who described in detail in laypeople terms and provided in a way available to ordinary people information that you don't need to be very pious to overcome such a path, you just need to start walking, believe, and that's it. Maksym Bepalov, Ukrainian author, journalist, traveler, blogger, the author of the book "The Way to the End of the World" also made the route to Santiago de Compostela. Since 2012, he has completed the route more than 10 times (Borysova, Huzik, Fylypovych, 2020).

Based on the memories of the first trip, he wrote the book "The Way to the End of the World," in which he communicated the detailed history of the formation of the path, interesting historical facts about the Spanish towns that he had encountered on the way and their inhabitants, his impressions of the trip and of the people (pilgrims) whom he had met there in an interesting and easy for the reader way. And, finally, he comes to the conclusion that people are the main value of the Camino De Santiago.

There are about 15 different versions of the Way, but the four most popular are the French (800 km through the Pyrenees and central Spain), the Primitivo (315 km, the oldest and most difficult route from Oviedo), the Northern Way (860 km along the northern coast of Spain) and the Portuguese (400 km from Lisbon or 240 km from Porto along the ocean) ones. There is already a Ukrainian way of St. Jacob. It should be noted that from July 5, 2021, the project "Camino Podolico: the Podil Way of St. Jacob" was presented in Vinnytsia.

Small pilgrimage was understood as a visit to national shrines. Marian sanctuaries were particularly numerous in Western Europe, thanks to which the cult of Mary was widespread throughout the continent. John Paul II, in the apostolic exhortation "Ecclesia in Europa" (June 28, 2003), notes the importance of striving not to lose traditional popular piety (pilgrimage to Marian shrines), which largely defines the identity of Europe: "In this contemplation, enlivened by sincere love, Mary will appear before us as an image of the Church, which, nourished by hope, knows the saving and merciful action of God, and in His light discovers its own path and a whole history. She helps us also interpret what is happening today in relation to her Son, Jesus" (Rizun, 2008).

A movie about the Way of St. James: "The Way" (directed by Emilio Estevez, USA-Spain, 2010) is an exciting road-movie, devoid of melodramatics or stereotypes, about people with different life stories who dared to take the most important journey in life - to walk the Camino de Santiago, or the way of pilgrims. This is a touching movie about our lives, about our contemporaries, from different countries, from different generations, with different reasons to go their own way. The plot of the movie delicately connects life stories into one rosary, while revealing the beautiful landscapes of the Pyrenees, the tranquility of medieval towns, the naturalness of ancient customs, the peculiarities of ethnic differences, or the delights of national cuisine. With the characters, we discover Europe in a new way - with spiritual places, shared overnight stays, with kind people who are ready to help and understand. A father lost his son, who set out on the Way to Santiago and died on the first day; taking his ashes, he decided to overcome his son's path and scatter these ashes along the way. At the meeting of different people, different roads that converge

and diverge, the author proves the point that the purpose of this journey is to find oneself and other people who have their own problems, destinies, emotions, losses, and possessions. The plot of the movie boils down to the fact that this Way of St. James is never accidental; it is symbolic, and after making this journey, a person will not return as he or she was before.

Methodology

In the article, culturological, phenomenological, and religious methods were employed, which enabled the analysis of the discussed problems while considering the specificities of scientific research. Systemic, phenomenological, comparativist, and socio-philosophical approaches were also utilized for a comprehensive examination of the problem field within the realm of social communications.

The study presents elements of phenomenological analysis and comparative analysis, comparing the types of worldview orientations of people with different faiths in specific socio-cultural systems. This comparison aims to achieve objective knowledge in a particular area of expertise, in this case, cinematography.

Logical-semantic analysis, reflection, textual reconstruction, and comparative analysis methods were applied to characterize films and their integration with primary sources, as well as to cover the vast scope of the research area.

Results and Discussion

Modern Christian cinema in the 21st century became a reflection of the life and aspirations of different social strata, people of different mentality, residents of different continents. It demonstrates that society, primarily youth, is returning to the roots of spiritual culture, trying to find the basic principles of their faith. In our troubled times, full of pandemics, ordeals and challenges, both social and personal, a postmodern person is ready to boldly look not only at his/her shadow, but also at him/herself, exploring the ideals for which his/her heart is ready to fight (Cutting, DeLong, Nothelfer, 2010; Shytyk & Akimova, 2020).

It is necessary to pay attention to movies with spiritual themes, which reflect primary sources (biblical plots, historical moments), and then, with the help of postmodern techniques, move to a new level of world perception. These are famous movies: "The Da Vinci Code," "The Game of

Beads," "The Young Pope," "The New Pope," "Angels and Demons," "Son of God," "Miracles of Heaven," "Paul, the Apostle of Christ," "Dogma," "Interview with God," "Bruce Almighty," "The Passion of Christ," "The Impossibility of Righteousness," "Noah," "Exodus: Gods and Kings," "Heart of an Angel," "Metropolis," "The Passion of Joan of Arc," "It's a Beautiful Life," "Leviathan," "Life," "Moses," "Ten Commandments," "Kingdom of Heaven," "Prince of Egypt," "The First Healed," and "Man of God."

It is interesting to note that, since the beginning of cinematography, the environment of its creators and ideologists has been separated from religious institutions both spiritually and in terms of worldview. But lofty motives of spirituality have still found their way to the hearts of the audience through the lens of culture and ethics (Hassan, 1987). Even the first great movie directors were believers, religious people (at least, there were few conscious atheists among them). The first directors who used the screen as a means of spreading religious views were: David Griffith, who made the world blockbuster "The Birth of a Nation," and Carl Theodor Dreyer, who created an unparalleled cinematic masterpiece, "The Passion of Joan of Arc."

David Griffith's *The Birth of a Nation* is a 1915 American silent historical movie, one of the most successful movies in silent movie history. The events of the movie take place during and after the American Civil War. It is one of the greatest works in the history of cinema.

The movie "Stigmata" (1999) directed by Rupert Wright has gained great popularity in recent years. The genre is fantasy, although there are many religious terms in it. The plot of the film distorts the very phenomenon of stigmata in Catholicism. The leading thesis of this work is the phrase of Jesus Christ from the apocryphal "Gospel from Jesus": "The kingdom of God is not in stone and walls; it is within us. Split a tree - and you will find me, lift a stone - and you will see me." This quote significantly undermines the role of the Church in the life of a Christian, because Christianity is based on the soteriological aspect of the Church: salvation outside the Church is difficult to achieve, and the above words of Jesus claim the opposite. However, most Christian movies aim to make people living in a global world closer to God through new visual means, techniques and interesting interpretation (Manovich, 2001).

One of the directors who have demonstrated the importance of evangelism through Christian cinema is Mel Gibson. "The more imperceptible the evil, the scarier it is. The devil does not hold a neon "devil" sign over his head. However, in each of us, the power of Christ lives to challenge evil," the famous actor and director said. The artist, known for his Catholic piety, shot the unsurpassed film "Passion of the Christ" (2004) as essentially as a believer could do.

The topic touched by Mel Gibson is too subtle, too rich in the categories of officially formed opinions about it - in the form of centuries-old traditions of religious currents. It is too dangerous to cover it subjectively, and the main thing is that the director showed the true face of evil, which wanted to destroy Jesus Christ, in a frightening and courageous way. Incredibly powerful in hidden energy, gloomy, depressing, saturated with physiological pain, full of suffering, the last day of the Savior's life unfolds on the screen. The director, who seems to have shot a report on the Passion of Christ, and not just a movie, did not try to hide his pain. He portrayed everything extremely realistically (John Paul II, n.d.).

Even the "father" of the cult American series "Game of Thrones" George Martin is sure: "I'm probably a former Catholic. You would call me an atheist or an agnostic. But religion is good for spirit. I force myself to think that death is not the end, and there will be more, but I can't convince the rational part of me that there is any logic to it."

Opinions about spiritual values in modern cinema of the "bloody" director Quentin Tarantino are no less interesting. Even a person with a very rich imagination can hardly call the movies by this director Christian works. These are cruel, sometimes openly cruel movies, in which, from a moral point of view, the author rather offers for consideration all shades of evil seasoned with black humor. However, it was precisely in his movie "Pulp Fiction" (1994) that critics discovered the following feature: it is a conflict between the Christian and non-Christian views of miracles that is shown by Jernigan (2008).

"From the Christian point of view, the difference is quite obvious: a miracle is a revelation of God about Himself, a kind of testimony about the existence of God, designed to increase faith in a person. But such a revelation always presupposes a counter readiness in the person to accept this testimony and in its light to rethink and change his/her own life. If this readiness is not there, then no miracle will happen to the person, although he/she will observe exactly the same facts as the witnesses of the miracle. This can be seen most vividly on the example of the Gospel miracles of Christ, which did not convince the Pharisees and high priests of His Divinity," Tarantino once said. "In other words, a miracle in an unusual event can only be seen by someone who is looking for and waiting for God, longing to get Him," the artist adds. Of course, Tarantino is not a Christian director, and Pulp Fiction is not a Christian movie. However, one can observe how the director is looking for God in his work. And these moral and philosophical searches gave the greatest results in his movie "Django Unchained" (2012).

The main ideas of Christian cinema can be characterized in detail on the basis of such genres as monumental or epic cinema. Due to their scale, big budgets and plots, which depict important historical biblical events, such movies mostly reproduce in detail the peculiarities of the era. Often, such films leave the impression of excessive luxury after viewing (Bolter and Grusin, 2000; Zinovieva et al., 2021).

Enrico Guazzoni's "Quo Vadis" (1912) can be included here, which, in terms of duration (more than 120 minutes), is considered the longest American movie of that time. One of the examples of a movie that can be classified as a film epic is the film "The Messenger: The Story of Joan of Arc" (1999) by Luc Besson. The scenario of this film cannot be called unambiguous. Mysticism and real historical facts depicted in it, the struggle of truth and lies - all this is the main storyline of the movie. According to the religious beliefs of Christianity, the only Messiah who can save the world is only Jesus Christ. However, each nation and people chooses its own savior. For Scotland it was William Wallace, for England - Richard the Lionheart, for France - Joan of Arc. Controversial moments of this movie are: changing concepts (was the main character guided by God or other forces?), methods of struggle for the liberation of the country (anti-Christian and inhumane), religious fanaticism.

Examples of Christian cinema could also be found in the film heritage of the Soviet Union. An immortal masterpiece of Oleksandr Dovzhenko - the movie "Earth" (1930) - can be considered one of the brightest moments of the demonstration of religious motives in Soviet cinema. And although in this extraordinary motion picture about his native Ukraine the director did not directly talk about the religious content of the movie, nevertheless, the underlying message is about amazing creative enthusiasm and religious inspiration of the characters, longing for the past and forced humility in front of the present (Schechner, 2017).

It is necessary to mention the Soviet two-part historical feature film directed by Yuri Ilyenko "The Legend of Princess Olga" (1983). The motion picture is dedicated to the personality of Olga, the princess of Kyivan Rus, who was one of the first to accept Christianity as the only possible religion for herself. Based on the Nestor's chronicles, as well as words of Olga's contemporaries, the director tried to recreate the multifaceted and mysterious image of the Kyiv princess. The director and screenwriter of the film was Yuri Ilyenko, who is one of the central figures of Ukrainian cinematography. In his work, Ilyenko turned many times to historical themes (the film "Prayer about Hetman Mazepa"); he was truly fascinated by his native Ukrainian land, its rich culture and traditions (the movie "Forest Song" based on the play by Lesya Ukrainka).

However, there were also other pioneers in the art of Christian cinema.

Andrei Tarkovsky's films are closely related to Christian themes, because his characters embody the images of Jesus Christ. In his movie "Andrei Rublev," Andrei reads a long monologue in which he reflects on the meaning of Jesus' sacrifice in the light of the situation in his country at the time. Rublev (according to Tarkovsky) has his own perception of Calvary and sacrifice. For example, the scene when, after witnessing uncontrolled violence and social chaos, he walks barefoot through the snow-covered streets of the village, shows that he, following the example of Christ, is ready to make his sacrifice and save all people. A bell is also an image of purification and hope in the film.

Ukrainian poetic cinema, recreating the ritual forms of life of our people, could not avoid Christian themes, either. Ivan Mykolaichuk's directorial and acting works include such movies, too: those are, for instance, the film "Such a Late, Such a Warm Fall" (1981), where the author implicitly highlights the Christian and spiritual values of his people, and the film "The Lost Letter" (1972), which was directed by Borys Ivchenko, and where Ivan Mykolaichuk played the main role. The zest of the movie is in a combination of spiritual feelings and the genre of phantasmagoria. The rites shown in the movie demonstrate traditional ideas of the people about the beautiful, about involvement and even about the inseparability of the life of people and the life of nature.

It should be noted that the traditions of Christian cinema often highlighted the positions of the Church in their own way, not through ideas of heredity. American cinema, for example, did this through powerful shows and commercialism. This led to the emergence of many novelties in traditional genres, new explanations of historical events, and caused the emergence, among pure ideas, concepts and values, of these alien to Christianity.

New movies and ideas are constantly emerging in the world of Christian cinema. In recent years, the following films of a Christian orientation have been released: "Noah," "Believe In Him" (2010), "Devil" (2010), etc. In them, in the best traditions of Hollywood, Good fights Evil. But is it easy to see the truth, the God that we should find in such a movie, behind the special effects and often inappropriate interpretation of theological truths? Apparently, in order for Christian cinema to become the basis for the formation of a true consciousness of a believer, this is not enough. Directors should really pay more attention to the spiritual, moral and philosophical driving principles of evangelization through cinema (Batig, 2015).

It is necessary to remember the arrival of Apostle Andrew the First-Called to the banks of the Dnipro in the 1st century after the Nativity of Christ, as well as the journey of our ancestors

through Ukrainian lands, which is told about on the pages of "The Tale of Bygone Years" and "Kyiv-Pechersk Patericon." The founder of the Kyiv-Pechersk monastery, St. Anthony from Chernihiv region, is considered to be the first pilgrim, who, according to chronicles, went to the East twice. In the "Tale of Bygone Years," it is noted that this was done for the first time during the reign of Volodymyr Svyatoslavovych: "Soon, there was a certain man, a layman from the city of Lyubech, who made up his mind to go into the world as a pilgrim. And he went to the Greek land, to Mount Athos." The second pilgrimage of St. Anthony took place during the reign of Svyatopolk Volodymyrovych as a sign of protest against the prince's murder of his brothers Boris and Hlib. Based on studying historical sources, researchers noted that "Seeing such bloodshed, Saint Anthony again went to the Holy Mountain" (Berlinskyi, 1991).

A movie about Andrew the First-Called

The documentary production movie "Blessing of the Apostle Andrew." Spiritual movie (2005). It is the first Ukrainian spiritual movie, in which the missionary route of Andrew the First-Called is traced. According to the director O. Karetnyk, she and the shooting staff traveled the route of the Holy Apostle from Israel. They visited the Sea of Galilee, on the shores of which Andrew the First-Called lived and where, according to biblical legends, he met Jesus. Then they traveled through the Holy Land. Later, they went to Greece, visited the Crimea... That is, they traced the Apostle's route - at least, his last route, which included Kyiv and Patras (the place where St. Andrew was crucified) (Narodniy Oglyadach, 2005).

Danylo the Pilgrim left important testimonies and personal impressions from his pilgrimage to his descendants in the work "The Life and Journey of Danylo the Abbot of the Russian Land." He was the first to describe his pilgrimage, which he made in 1106-1108, when he was the abbot of a wealthy monastery and "went with a lot of people." His descriptions contain not only sacred information, but also extremely interesting factual material of geographical, historical, ethnographic nature, certain aspects of communication, which testify to the respect of the host party for the "pilgrims" and the pride of our distant ancestors for "their land." Probably, because of this patriotism and fresh and colorful pilgrimage color, "Danylo's Journey" was translated into Greek, German, and French" (Thesaurus of the philosophy of tourism, 2005, p. 50-61).

Among prominent figures, a prominent place belongs to our compatriot H. Skovoroda - a traveling philosopher, a Ukrainian Socrates, whose life credo was: "to live means to travel." He

walked all over Sloboda Ukraine, visited Moscow, Tokaj (Hungary), Bratislava, Vienna, Italy and Germany. Skovoroda expressed his impressions of his travels, in particular, in his "Conversation of Five Travelers about True Happiness in Life" ("Comrade Conversation about Peace of Mind") (Ribachuk, 1997). The philosophical works of Skovoroda, in particular, "Conversation of Five Travelers about True Happiness in Life," tell about travels and pilgrimages of the "traveling philosopher" in Ukraine, Russia, Hungary, Italy and Germany.

Hryhorovych-Barsky's book "Travels of Vasyl Hryhorovych-Barsky around the Holy Places of the East from 1723 to 1747" tells about religious travels of the famous Ukrainian, including his visits to Venice, Naples, Rome, and the monastery of St. Pantaleon. V. Hryhorovych-Barsky made descriptions of the most famous shrines of the East in Jerusalem, Nazareth, Bethlehem, near the Dead Sea and Lake Tiberias, on Mount Tabor, in Sinai. The traveler retells well-known apocryphal legends: stories about the Place of the Skull, about the relics of Saint Catherine, about the tomb of Melchizedek near Calvary, about the holy springs in Sinai, etc. Geographical, historical, ethnographic and archeological notes in the descriptions are peculiarly intertwined with stories about monasteries, temples, religious rites, shelters for pilgrims, relics, miraculous icons. Having visited all the most famous places associated with the history of Christianity, the traveler described them in much more detail and accuracy than his predecessors. He made his first trip to Athos in 1725. Visiting the monastic republic in 1744, thanks to his fluent command of the Greek language, he had access to all the monasteries and libraries of Athos, where he began to prepare a monumental work in the form of notes on his pilgrimage (Hryhorovych-Barsky, 2000).

Speaking of famous Ukrainian pilgrims, we would like to mention famous members of "the Russian Three": Ya. Holovatskyi and M. Shashkevych, who became the first organizers of pilgrimage tours in Western Ukrainian lands.

Religious pilgrimage, despite the significant atheist oppression of the socialist period, was preserved thanks to journeys to the Holy Land (contemporary Israel, Palestine, Egypt), as well as the desire of believers to touch national shrines, among which the main objects are Kyiv-Pechersk Lavra, St. Sophia of Kyiv, Pochaiv Lavra. It is appropriate to give an example, as it is described in the 32nd part of the Patericon: "Nor have I ever traveled round the holy places nor seen Jerusalem or the mountains of Sinai, which would have enabled me to add to my tale some of those things with which people with literary skill are wont to embellish their works. So let there be no glory for me, but only for this Caves Monastery and the holy monks who formerly lived there, and for their

lives and miracles, which I recall with joy, since I, sinner that I am, desire the prayers of these holy fathers" (The Paterik of the Kievan Caves Monastery, p. 175).

In the above lines, the author talks about the spiritual center of pilgrims – Jerusalem – and about the pilgrimage route from Rus to Jerusalem, but the main idea is to promote shrines, in particular Pechersk Monastery, and in it, the Great Church. Thanks to own unique national cultural monuments, religious tourism emerges, and Kyiv becomes a center of pilgrimage.

After a general characterization of the state of pilgrimage, it is logical to focus on the peculiarities of pilgrimage and modern religious tourism to two important holy places in Ukraine: Kyiv-Pechersk and Pochaiv Lavras.

In the centuries-old history of trips to Mount Athos, the Ukrainian component left behind a noticeable "literary trace" and brought to Ukraine a "piece of Mount Athos" in the fruits of its intellectual or spiritual works, which highlighted the interest of the Ukrainian clergy in the birthplace of Jesus Christ and the formation of his creed and the Christian church. It is significant that Ukrainian pilgrims began to actively describe their journeys from the 18th century - it is worth noting several such authors of this period. Thus, in 1707–1709, Hieromonk Ipolyt (Vyshenskyi) of Borys and Hlib Monastery made a pilgrimage to Jerusalem, Sinai and Mount Athos. His main work "Pilgrimage or Travel of Reverent Hieromonk Ipolyt Vyshensky" was published only in 1914.

Thousands of pilgrims have gone on pilgrimage to Kyiv-Pechersk Lavra, having the sure hope that it is there that they will find satisfaction of their religious needs and receive moral support in any circumstances of life.

Episodes in which pilgrimages are described are also found in Ukrainian fiction. Thus, we find information about pilgrimage in Panteleimon Kulish's story "The Black Council," where Cherevanykha, Lesia's mother, when young Shramenko with his father came to ask her daughter in marriage, answered: "Our grandfathers and grandmothers who wanted to marry their offspring first of all went with the entire family on a pilgrimage to some monastery to pray to God. Only then did they let their children marry and fulfill God's will. Let's do the same and keep the old tradition ." (Kulish, p. 11).

Vivid descriptions of the pilgrimage can also be found in "The Kaidash Family" by Ivan Nechuy-Levytskyi. Palazhka Solovyikha, who "was very pious and ate paskha in Kyiv in the Lavra every year," had already "eaten twenty paskhas in Kyiv," that is, walked every year from Semyhory to Kyiv, believing that "if from a house even one person goes to Kyiv to eat paskha, then God will bless the entire family, and there will be an abundance of bread throughout the year." And "one who

goes to Jerusalem or eats paskha in the Lavra every year in Kyiv, or dies on the day of Easter itself, will be saved, the angels will carry that soul straight to God." In addition to Kyiv-Pechersk Lavra, people then walked in Kyiv "from Military Mykola to Mykola of the Tithe, from Mykola of the Tithe to Good Mykola, from Good Mykola to Small Mykola, and then to Wet Mykola, and then to Mykola the Wonderworker." With Melashka Kaidashenkova, who was pregnant at that time, that year, on the eve of Easter, a dozen pious women from Semyhori alone went on pilgrimage. Even those who quarreled with the entire village went there (Panchenko, 2019).

The largest shrine for pilgrims was the Dormition Cathedral of Pechersk Monastery, which, from the middle of the 14th century, practically became the burial place of princes and other noble families, church hierarchs, and celebrated saints. Pechersk Monastery constantly attracted endless streams of pilgrims to its shrines not only from Ukraine, but also from Lithuania, Muscovy, Moldova, Bulgaria, Serbia and other Orthodox countries.

The fact that pilgrimage is a part of a person's religious life does not need to be discussed. But the purpose of both pilgrimage (religious worship of shrines, i.e., offering up prayers, as well as participation in religious services in holy places) and religious tourism (acquaintance with the history of holy places, the lives of holy people, church architecture and art) are still quite similar, with one proviso that excursions during a pilgrimage trip may not be mandatory, being only an auxiliary means. On the other hand, tourists may also not perform sacred rituals obligatory for pilgrims. And yet, both religious tourists and pilgrims have a common goal: spiritual enrichment, viewing and learning about special sacred places associated with their faith. Thus, it can be argued that religious tourism is an "extended version" of pilgrimage.

Traditional religious pilgrimage in Christianity is a certain cult, which can be practiced by every person according to their inner desire. Pilgrimage, by its orientation, contributes to the strengthening of religious feeling of believers, the orientation of their thoughts to God thanks to spiritual communication in places of performing prayers. The Orthodox Church has always had a positive attitude to and acted as an organizer of pilgrimage since the days of Kyivan Rus. This is evidenced by information in the following printed sources: the work "Kyiv, its Shrines, Antiquities and Information Necessary for Connoisseurs and Travelers" (1871); the collection "The Earthly Life of the Holy Mother of God" (1898); the guidebook "Pilgrim of Kyiv" (1845). An important issue is to focus attention on the attitude of pilgrims to Kyiv shrines, which was reflected, in particular, in the book "The Virgin" (1909), which describes high pilgrim feelings: "A pious pilgrim... will never forget those feelings that excite the soul when he or she, in the crowd of devotees, approaches after

the liturgy to the icon lowered from the iconostasis and placed on the lectern" (Berlinskyi, 1991, p. 110).

Pilgrims with open souls, full of faith turned to the miraculous icon of the Dormition of the Virgin Mary (the main shrine of Kyiv-Pechersk Lavra), which was considered the patroness of Christians, as evidenced by chronicle sources of the end of the 19th century, in particular a 1871 guide to Kyiv. The guidebook describes the worship of icons by pilgrims, a number of mass appeals by pilgrims to the shrine in crisis situations: the attack of the "Gauls" in 1812, epidemics in 1831, 1847, and 1866.

Movies about the Mother of God, in which the events of her earthly life are described: "Land of Mary"

The film is based on facts and enriched with fiction. Agent MJ is an envoy of the forces of darkness; his task is to find a woman who has a great influence on the fate of all mankind. "The devil's detective" listens to the testimonies of people who have experienced the saving influence of the Mother of God in their lives. Among them are a model from Bogota, a businessman from London, and a missionary from Panama. Their lives changed, gained meaning, just like the life of a healed woman from Padua or believers in Medjugorje. Thanks to a combination of fictional and documentary forms, this movie is well received, and people who might not want to watch a documentary about Marian apparitions went to cinemas (Credo, 2019). The movies "Fatima," "Mary, Mother of Jesus," "Joseph and Mary," "The Last Temptation of Christ," "Mary of Nazareth," "Apparition (L'apparition)" are also dedicated to the earthly life of the Mother of God and her calling to glorify her Son on this sinful Earth.

Pilgrimage as a special religious ritual has a characteristic content component:

- ideas that have a sacred meaning for society; a way of expression (symbolic language, with the help of which these ideas are presented);
- a pilgrimage ritual with its own structure and defined functions;
- pilgrimage as a cult action in its praxeological dimension (studied from a scientific and psychological point of view, as a result of which the mechanism of the emergence of the idea of visiting a "holy place" in the mind of a believer was described, and the results of this cult action were determined).

Let us consider what exactly contemporaries write about the term "religious tourism."

Former secretary of the World Tourism Organization (hereinafter WTO) Francesco Frangialli spoke about religious tourism as follows: "The tourist revolution of the 20th century is as creative and important as the industrial revolution that began two centuries earlier. After all, religious tourism is not only one of the important manifestations of the freedom of a modern person, but also, most importantly, a social space in which personal self-fulfillment, moral self-determination, and regulation of human relations are carried out." WTO specialists single out religious tourism as one of the most promising types of tourist trips in the 21st century, because about 3–3.5 billion trips are made for pilgrimage or religious purposes (Shevchenko, 2004).

As O. Borysova notes in the textbook "Specialized Tourism": "The meaning of the concepts "religious tourism" and "religious pilgrimage" needs to be clarified. At some specialized organizations, where legislative, normative and legal acts are adopted, and sometimes in everyday life, these concepts are equated, which is not correct. Some researchers believe that pilgrimage and religious tourism are two different types of human activity, because religious tourism is a socio-economic activity, and pilgrimage is a religious one, so it is impossible to put an equal sign between these concepts. However, other scientists adhere to the point of view that, within religious tourism, there are two directions: pilgrimage and educational-excursion ones" (Borysova 2020).

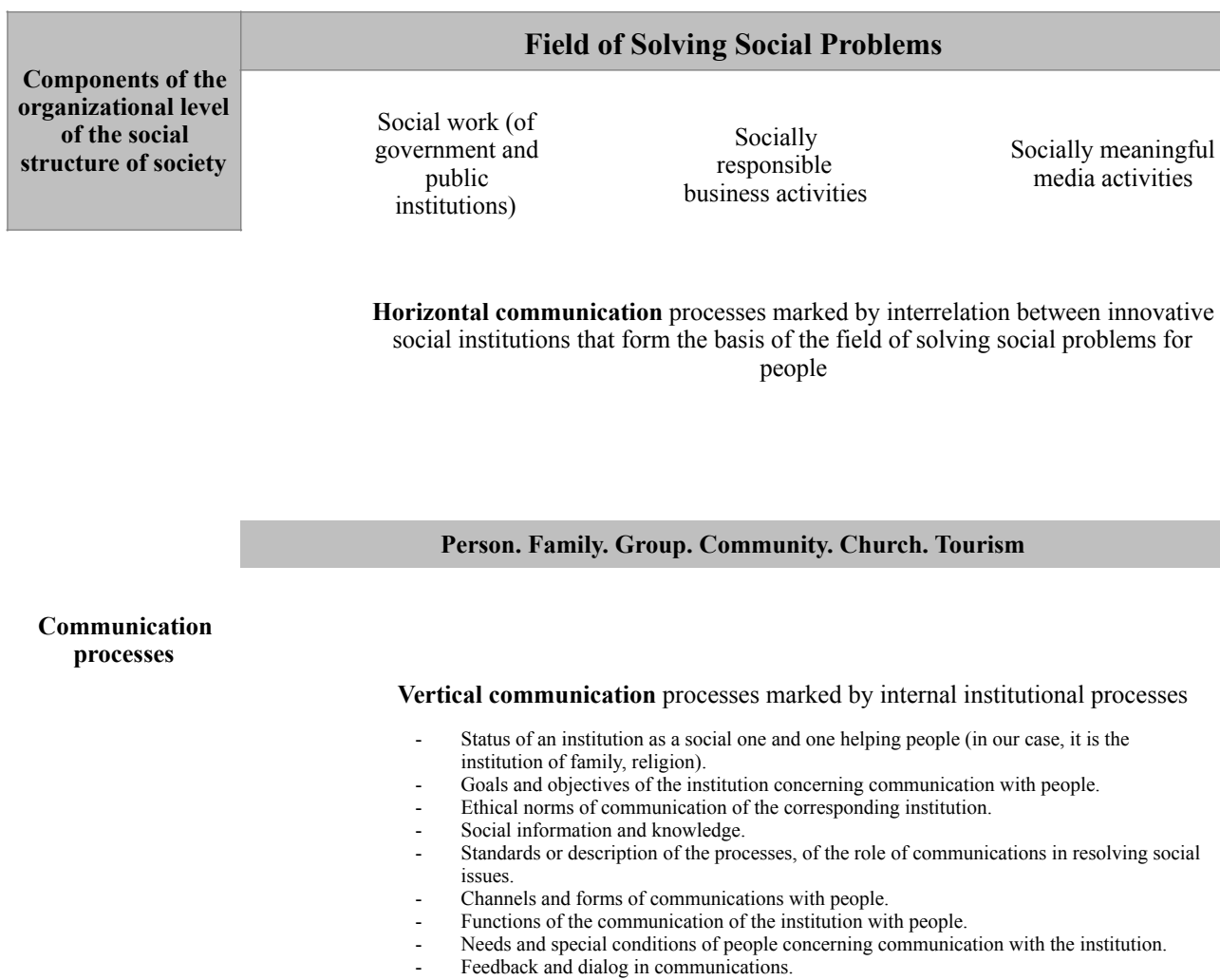
It is necessary to dwell on Z. Bauman's work "From a Pilgrim to a Tourist", in which the author describes the modern world as a pilgrimage; he remarks that the world is unfriendly to pilgrims, and then describes descendants of pilgrims: a flaneur, a tramp, a tourist, a gambler and dwells in detail on these characters; according to him, they are derived from pilgrims. According to Z. Bauman, the purpose of a tourist's movement is a new experience, "a tourist consciously and systematically seeks adventures, new experiences not similar to old ones, because the joys of the long-known have become a habit and are no longer attractive" (Bauman 1995, p. 133–154).

As Horskyi states in the article "Man in a Globalized World": "If we look into the history of tourism, we will see that such a type of tourism as pilgrimage was the first to arise. It originates from the journey of Saint Helena in the 4th century to Jerusalem. In the same century, pilgrimage became widely spread. Many people overcame great obstacles to get closer to holy places, the sources of their culture" (Horskyi, 2017, p. 24). That is, we can conclude that the original source of the entire tourism industry was pilgrimage as the first type of tourism, and then all types thereof originated from pilgrimage, and the tourism industry also turned from journeys on foot, taverns and guesthouses to modern tourism infrastructure.

Religious scholar P. Yarotskyi notes that: "A tourist who travels for religious purposes is a person who goes outside the country of permanent residence for a period of no more than six months to visit holy places and religious centers. Religious tourism should also be understood as activities related to the provision of services and the satisfaction of needs of tourists who go to holy places and religious centers located outside their usual environment, although they themselves may not show any interest in participating in the rituals of worshipping shrines.

Among the reasons for making a pilgrimage, the most typical ones can be singled out: the desire for healing from mental and physical ailments, prayers for family and friends; receiving grace, carrying out a deed pleasing to God, atonement for sins, a way of expressing gratitude for earthly goods, showing devotion to faith, satisfying the desire for asceticism in the name of faith, learning the meaning of life (Jan Paweł II, n.d.).

The below scheme for solving social problems is quite interesting; let us look at it: it will help us to consolidate the presented material (Figure 1).



Field of Social Problems of Society

Figure 1. Structural and logical scheme of the institutionalization of communications in the field of solving social problems

It is also necessary to mention the "Encyclic of Pope Pius XI on Cinema as Social Communications," which clearly describes all social problems and rules regarding moral standards and educational influence of cinema on the viewer. We will list some of them. In the encyclic of Pope Pius XI on cinema "Vigilanti Cura" ("Unceasing Care"), which he proclaimed on June 29, 1936, the following basic provisions concerning social communications are discussed: 1) the main purpose of art is "to contribute to the improvement of a moral personality, the latter being a person; therefore, art itself must become moral"; 2) cinema as a modern means of communication has both its value and certain problems; 3) "the strength of cinema is that it speaks using bright and concrete images, pleasant and not tiring for the mind"; "even a crude or somewhat primitive mind that has neither the ability nor the desire to conduct abstract or logical reasoning still falls under the power of cinema"; "reading and listening require a certain amount of effort; on the other hand, cinema gives only the pleasure of viewing a series of concrete and, so to speak, living pictures"; 4) it is necessary to "use all available means, in particular means of the press, to turn cinema into a valuable assistant that would help to educate and teach, and not to destroy and torment souls"; 5) "since cinema has become a veritable visual school, which - for better or for worse - teaches most people more effectively than abstract explanations, it should be aligned with the goals to which the Christian conscience is called, and cleansed of everything corrupt and immoral"; 6) modern movies "inflame evil passions and serve to get mean gains"; 7) "evil and crime continue to spread on the screens, so those who are looking for decent entertainment in cinema seem to have almost nowhere to go"; 8) "bad movies... encourage sin; glorifying passions", "induce young people to take the path of evil"; "reflect life in a misleading light; revile ideals; destroy pure love, respect for marriage, love for family"; such bad films "are able to sow superstitions among people, create misunderstandings between peoples, social classes or even races"; 9) "a good movie can have a deep moral impact on those who watch it"; "it gives pleasure, ... is able to instill noble life ideals; provide valuable insight into many things; deepen knowledge about history, about the beauty of the Motherland and other countries; portray truth and virtue in an attractive form; create understanding or at least promote understanding between peoples, social classes and races; defend justice; breathe new life into

appeals to virtue; make a positive contribution to the establishment of a just social order in the world"; 10) "the more amazing successes the movie art and the movie industry achieve, the more harmful and deadly they turn out to be for morality, religion, even for good customs of human society"; 11) it is necessary to "fight against immoral movies in creative and non-standard ways" and to "inculcate into the public love of morally correct movies"; 12) "in order to evaluate the moral quality of movies, it is necessary to introduce a system of their evaluation at the national level", which was later implemented: national cinematographic bureaus were created; 13) parish cinemas belonging to the Church "must promote good films on their own"; 14) the activity of the "Legion of Decency", which was created by church officials, should be supported in the future; "Legion of Decency" "persistently encouraged cinema to go to noble artistic heights, screening both classic masterpieces and the latest works of unparalleled value"; 15) "Legion of Decency" is "by no means a fleeting event that will soon be neglected and forgotten, and it should be shown to producers that the Bishops of the United States of America have decided at all times and under all circumstances to protect the recreation of people, no matter what forms this recreation takes." (Jan Paweł II, n.d.).

Conclusions

In summary, it can be concluded that pilgrimage and religious tourism should be examined through the lens of historical sources and temporal transformations. In scholarly works, we find conflicting definitions of pilgrimage, religious tourism, religious pilgrimage, spiritual pilgrimage, and numerous other terms derived from the primary source of "pilgrimage." It is essential to consider the present-day demands with its challenges and transformations, as we observe a developed infrastructure that no longer resembles the times when pilgrims walked to sacred sites to worship shrines and relics.

Furthermore, the question arises whether pilgrimage in its "pure form" is now part of religious tourism or remains an independent phenomenon that can exist in its original dimension regardless of time's challenges. The distinction between spiritual and pilgrimage tourism, religious tourism with an excursion-educational orientation, theological tourism, religious pilgrimage, secular pilgrimage, pilgrimage tourism, and sacral and esoteric tourism remains inadequately explored.

The spiritual component is prominent in Christian movies analyzed throughout the article, demonstrating the significance of social phenomena such as tourism, cinema, social communications, and media. These social groups complement each other, forming entirely new

creative products related to human searches both internally and externally. This is evidenced by films from renowned directors who became believers during their lives and started producing spiritual movies. Consequently, this compelling topic should continue to exist and be explored in future scientific investigations across various social planes.

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