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**PILGRIMAGE AS NARRATIVE: FROM HESSE TO BROWN –
THE TRANSFORMATION OF THE SACRED
INTO MEDIA PRACTICE**

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In the twentieth and twenty-first centuries, pilgrimage has been transforming from a religious practice into a multidimensional cultural and socio-communication phenomenon [11; 13]. Literature becomes not only a means of representing the spiritual journey but also a mechanism for shaping real routes that later acquire media and tourism dimensions [14; 15].

In the works of Hermann Hesse, pilgrimage appears primarily as an inner spiritual path. In the novel «Siddhartha» (1922), the protagonist's journey functions as a metaphor for self-discovery [1]. In «Journey to the East» (1932), pilgrimage gains existential and mystical significance, becoming a collective quest for spiritual truth. In «The Glass Bead Game» (1943), it transforms into an intellectual-symbolic form – a pilgrimage of culture and spirit [2].

By contrast, in the novels of Dan Brown (*Angels & Demons*, 2000; *The Da Vinci Code*, 2003; *Inferno*, 2013), pilgrimage is realized as an external cultural journey through Europe's sacred spaces – churches, museums, and historical landmarks. The protagonists' movement unfolds through the decoding of symbols that connect religion, science, and art [1; 2].

Media transformation is central to this process. Film adaptations of Brown's novels (*The Da Vinci Code*, 2006; *Angels & Demons*, 2009; *Inferno*, 2016) have turned literary routes into global tourist destinations. Visits to the Louvre, the Vatican, Florence, or Westminster Abbey are often inspired by cinematic representations, forming the phenomenon of media pilgrimage [3–5].

The aspect of inclusion is particularly significant. Contemporary cultural routes popularized through cinema are increasingly adapted for people with disabilities through accessible museum infrastructure, audio guides, tactile exhibitions, and digital tours. Thus, media not only stimulate tourism activity but also contribute to expanding access to cultural space [11; 12].

Comparative analysis allows the identification of three models of pilgrimage:

- Inner spiritual (Hesse);
- Symbolic-intellectual (Hesse);
- External cultural-media (Brown).

The scientific novelty lies in examining pilgrimage as a socio-communication narrative that undergoes transformation from literary form to cinematic and tourism practice with an inclusive dimension. Particular attention is paid to the mechanisms of media pilgrimage, the double coding of cultural texts, and interpretive drift within the contemporary media environment [15; 16].

To systematize the results of the comparative analysis, it is useful to summarize the identified types of pilgrimage, their literary models, and media transformations in a structured form. Below is a conceptual model of three dimensions of pilgrimage – spiritual, symbolic-intellectual, and cultural-media – in the works of Hesse and Brown [7–10].

Table 1

Models of Pilgrimage in the Works of Hesse and Brown

Author	Work (Year)	Type of Pilgrimage	Route Character	Media Transformation	Social Effect
Hermann Hesse	Siddhartha (1922)	Inner spiritual	Path of self-discovery and spiritual evolution	Film adaptation (1972) preserves meditative tone	Individual spiritual practice
Hermann Hesse	Journey to the East (1932)	Mystical-existential	Collective spiritual journey	Primarily literary influence	Formation of spiritual community
Hermann Hesse	The Glass Bead Game (1943)	Symbolic-intellectual	Cultural-philosophical space of knowledge	Interpretive and artistic adaptations	Intellectual communities
Dan Brown	Angels & Demons (2000)	External cultural	Rome, Vatican, sacred architecture	Film (2009)	Tourist routes
Dan Brown	The Da Vinci Code (2003)	Cultural-media	Louvre, Westminster, Rosslyn	Film (2006)	Media pilgrimage
Dan Brown	Inferno (2013)	Cultural-historical	Florence, Venice, Istanbul	Film (2016)	Global tourism impact

The presented typology demonstrates the transformation of pilgrimage from an inner spiritual model (Hesse) to an external media-institutionalized route (Brown). Cinema acts as a catalyst for the transition of literary narrative into real cultural space, shaping contemporary tourist and inclusive routes [11-15].

The study allows pilgrimage to be understood not only as a religious practice but also as a socio-communication narrative undergoing multilayered transformation within the cultural space of the twentieth and twenty-first centuries [7–13].

The comparative analysis of the works of Hesse and Brown makes it possible to distinguish three models of pilgrimage:

- inner spiritual (existential transformation of the individual);
- symbolic-intellectual (pilgrimage of culture and knowledge);
- external cultural-media (spatial routes through sacred locations).

Further media transformation of Brown's novels demonstrates the emergence of the phenomenon of media pilgrimage – a form of cultural practice in which a literary text, through cinema, becomes a real tourist route [14; 15]. In this process, sacred space acquires the status of a media-constructed cultural symbol [11; 12].

At the same time, the analysis reveals the mechanism of double coding:

- the first level – intellectual-symbolic (codes, texts, cultural signs) [3–6];
- the second – mass-media (visual dramatization and cinematic interpretation) [3; 5; 10].

This double coding creates conditions for interpretive drift – a shift of the original philosophical or spiritual meaning toward spectacular, touristic, or popular readings [5; 11].

Thus, pilgrimage in contemporary culture functions as a dynamic system that moves through the sequence:

literary narrative → media space → cultural practice → inclusive tourist route [11; 16].

The inclusive dimension is particularly significant: the popularization of locations through cinema stimulates the development of accessible infrastructure (audio guides, digital tours, barrier-free access), expanding participation of diverse social groups in cultural pilgrimage [15; 16].

The scientific novelty of the study lies in conceptualizing pilgrimage as a multilayered model of narrative, media, and social transformation that incorporates the phenomena of media pilgrimage, double coding, and interpretive drift [3; 13].

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**THE CONCEPT OF COGNITIVE WARFARE:
A COMMUNICATIVE ASPECT**

**ПОНЯТТЯ КОГНІТИВНОЇ ВІЙНИ:
КОМУНІКАТИВНИЙ АСПЕКТ**

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м. Київ, Україна*

Російсько-українська війна засвідчила, що сучасний збройний конфлікт ведеться одночасно у фізичному вимірі та у сфері інформаційно-когнітивного впливу. Поряд зі збройною агресією Росія систематично атакує здатність мільйонів людей адекватно сприймати реальність та ухвалювати рішення. М. Балабан, заступник керівника Центру стратегічних комунікацій та інформаційної безпеки, формулює це так: «Найефективніша зброя сучасної війни не стріляє. Вона змінює те, що ви вважаєте правдою» [1]. У дослідницькому звіті НАТО (2025) когнітивна війна визначається як використання всіх доступних знань, стратегій та інструментів для впливу на поведінку людини через когніцію з кінцевою метою маніпулювання процесом ухвалення рішень [5, с. 7]. Дослідниця І. Малик підкреслює, що когнітивна війна змінює не лише те, що люди думають, а й те, як вони думають [3, с. 45].