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CULTURAL TOURISM IN THE POST-GLOBALIZATION ERA: FRANCO-RUSSIAN DIALOGUE

Marina Robertovna Gozalova ¹
Magomed Gazilovich Gazilov ²

¹ *Russian State University of Tourism and Service, Moscow, Russian Federation,
mgozalova@mail.ru.*

² *Russian State University of Tourism and Service, Moscow, Russian Federation,
mag.wizard@yandex.ru.*

Abstract: *various estimates, cultural tourism accounts for more than 40% of the world's tourist flow, and this type of tourism is also very popular among Russians. Russian cultural destinations are the research object of the present article, in particular, historical footprints of Russian culture in Europe, primarily in contemporary France, where one can find many interesting tourist places associated with Russia, such as cathedrals, bridges, museums, boulevards, and squares. These are I.S. Turgenev's dacha, the Alexander Nevsky Cathedral, the Alexander III Bridge, etc. At the same time, contemporary cultural tourism is inextricably linked with intercultural tourism, focusing on the values of intercultural communication, mutual knowledge, mutual enrichment in the course of cultural exchange of visitors and hosts. The Russian cultural footprint in France is deep, as is the French one in Russia: Russian and French cultures have always been closely connected, and the mutual influence was significant and tangible. Moreover, it is still relevant today, in the era of post-globalization, new world disintegration, and a viral crisis, when the Franco-Russian dialogue needs special attention. Awareness of the importance of the interaction of cultures in the era of neoliberal globalization, as well as the contribution made by tourists to strengthen cultural ties and feelings of mutual sympathy and respect, helps to find solutions necessary for proper construction of the country's image abroad and creates new perspective tourist cultural routes both in Russia and Europe, which undoubtedly contributes to generating positive attitude towards tourists.*

Keywords: *cultural tourism, cultural destinations, Franco-Russian dialogue, Russian culture.*

INTRODUCTION

For Russia, Europe and, first of all, France, has been historically a cultural hero, focusing on which Russia often transformed itself in the course of its history, corrected its development vector. Borrowing many Western European trends, Russia undoubtedly had certain influence on European culture. This interpenetration and mutual

enrichment, which took place over many centuries, was very significant and remains relevant to this day.

Russians have been coming to France since the time of Peter the Great, in search of a better life or for other reasons. In particular, the children of nobles went on long journeys, accompanied by their home tutors, to return home being culturally educated people. Probably, one can confidently state that the development of tourism between Russia and France has begun since then, i.e. the second half of the 18th century. And so far, France remains one of Russia's key European partners in tourism (Gazilov, 2020; Erokhov, 2020; Carriered`Encausse, 2011; Richard, 1996).

As is known, emigration can lead to a certain change in the culture of a certain nation: people bring their own customs, traditions, and ethnic features. In this sense, the beginning of the 20th century can be called the golden era of Franco-Russian relations, especially in the field of cultural life. Russian participated in various artistic performances, literary works were actively translated into French, Russian ballet unconditionally won authority among French, especially the Parisian audience. According to official statistics given in the book by Raymond de Ponfilly, the number of Russians living in France increased by more than 25 thousand people from 1851 to 1911 (Ponfilly, 1990; WTM World Responsible Tourism Awards, 2018).

The long history of interaction between the two nations could not but leave its mark on the map of France. In the capital of France and the surrounding area, one can find many interesting tourist places associated with Russia – cathedrals and museums, boulevards and squares, restaurants, and bridges. Today, several hundred thousand Russians live in France (some believe that this figure reaches half a million) (Muravleva, 2001; McKercher & Du Cros, 2002). These are mainly families who left Russia during one of the four waves of emigration, spouses of mixed Russian-French marriages, a small number of political refugees, as well as students and employees from Russia who stay in France temporarily and often return to their homeland.

METHODS

Research methods used included comparison, as well as methods of survey and analysis.

RESULTS AND DISCUSSION

Why is there the mutual influence of different cultures and what contributes to this? What do Russian and French cultures have in common, and what separates them? Finding answers to these questions requires good knowledge of these countries, a serious study of their culture, history, and language; however, in any case, it will cause a certain discussion.

It seems that mutual curiosity and even attraction to each other between Russian and French are not so much the common features but the difference, dissimilarity of geographic location, and history that gave rise to a perception of the world view and national characters. It is believed, as already noted above, that Russia has made a certain contribution to the gene pool of the French nation, especially in the early 20th century, when emigration to France took on a massive character, which the French authorities did not prevent. Russian emigration was a godsend for the French nation, given the difficult demographic situation in France after the First World War.

At the turn of the 19th -20th centuries, tens of thousands of representatives of the aristocracy and intelligentsia fled from pre-revolutionary Russia to France, and in the 1920s they were followed by more than four hundred thousand White Russians, scientists, writers, and priests who did not want or could not stay in the USSR. This was a time of uncovering and integration of Russian culture into French society. Representatives of French culture were intrigued by the "Russian spirit". The writer and researcher of the historical heritage of Russia Henri Troyat, whose name at the birth was Lev Tarasov, wrote that the French were fascinated by the Russian character (Vedenina, 2000, p. 243).

The Russian influence was obvious not only in the artistic world of the French but also left a significant cultural footprint in the development of French philosophical thought (the work of Nikolai Berdyaev) and even fashion (Bakst style) (Muravleva, 2001, p. 110). An important indicator of the presence of Russian culture in contemporary France is also the presence of numerous architectural monuments, buildings, and structures that appeared only because of the presence of representatives of Russian culture in France.

Thousands of Russian tourists annually visit the capital of France – Paris, which has well-deserved fame as a museum city. Tourists are attracted by the Eiffel Tower and the Louvre, the Arc de Triomphe and Notre Dame Cathedral, palaces and castles, temples, and museums, as well as places associated with Russia, with the "Russian world". After all, great Russians lived and worked here. Cultural tourism routes are extremely interesting and diverse. Let's look at just a few of them.

Let's start with the main Orthodox Cathedral of the French capital, the Alexander Nevsky Cathedral. The idea to build this cathedral belonged to the Rector of the Russian Orthodox mission, Joseph Vasiliev. The architectural appearance of the cathedral is usually associated with the Constantinople St. Sophia Cathedral (Hagia Sophia in Istanbul) and the sixteenth-century Kolomna Church near Moscow. The cathedral was painted by Russian artists E.S. Sorokin, A.E. Beideman, M. Bronnikov, G. Vasiliev, and A.P. Bogomolov. The cathedral is full of rare beautiful icons. The lives of many Russian celebrities are closely intertwined with this majestic cathedral.

The burial service here was read for Ivan Turgenev, Fyodor Chaliapin, Anton Denikin, Ivan Bunin, and Andrey Tarkovsky. The bright events that took place in the walls of the cathedral include the wedding of I. Bunin, as well as the Russian ballerina Olga Khokhlova and the brilliant painter Pablo Picasso. Peter the Great Street deviates directly from the Orthodox Cathedral. Opposite the cathedral is also the famous Russian restaurant "The city of Petrograd", which was loved by the composer Igor Stravinsky, ballet dancer Sergei Diaghilev, and writer Vladimir Nabokov. Next to the restaurant, there is another street with the Russian name "Nevsky".

In the seventh arrondissement of Paris, a few hundred meters from the Eiffel Tower and close to the Quai Branly Museum, the Grand Palais, and the Paris Museum of Modern Art, there is the Russian Orthodox Spiritual and Cultural Center with a total area of 4.2 thousand sq. meters, and the Holy Trinity Cathedral situated nearby. Next, let move to the Turgenev's dacha. The great Russian writer was associated with France for 38 years.

In 1874, he bought the estate Yaseni in Bougival (near Paris), where he built a small house in the Russian style opposite the Villa Directoire. Turgenev hosted many great contemporaries in Bougival. Among them were Guy de Maupassant and Henry James, the writers Sologub and Saltykov-Shchedrin, the artist Vereshchagin, and others.

Turgenev also lived in Paris at 210 Rue de Rivoli. Here, in house number 206, in 1857, Leo Tolstoy also rented an apartment. In one of the old quarters of Paris, in a small square near the Boulevard Suchet, named after one of Napoleon's marshals, there is a bust of him. The great Tolstoy is known and loved in France.

Next to the Opera Garnier is a square named after the creator of the "Russian Seasons" Sergei Diaghilev. Among other figures of Russian culture, one can also see the names of Balanchine, Chagall, Prokofiev, Tchaikovsky, Mussorgsky, Rachmaninoff, Kandinsky, Nijinsky, and many others on the street name signs. Tourists can also visit the estate having the interesting name of Yellow Mill, which is located 80 kilometers from Paris. This is a fabulous park, invented by the great Russian clown Vyacheslav Polunin.

Paris guides usually explain to Russian tourists that in France the interest in Russian literature, in everything Russian, is quite profound. And in confirmation of this, they also cite the inscriptions on a sign at the entrance of one of the houses in the Passy district, where Russian writers and poets settled after the revolution. Bunin, Kuprin, Merezhkovsky, Gippius, Ivanov, Shmelev, Tsvetaeva lived here. Hundreds of French artists and musicians have Russian roots. The French ballet is unthinkable without Russian choreographers and dancers Diaghilev, Pavlova, Lifar, Nijinsky, Nureyev, Kshesinskaya, and Preobrazhenskaya. The well-known plays "Three Sisters" and "The Cherry Orchard", "Uncle Vanya" and "Ivanov" are performed on the French stage from season to season and from year to year.

As one can see, relations between Russia and France have a long history and were built based on the cultural and spiritual closeness of the peoples of the two countries. Culture has always been one of the priorities of Russian-French relations. Active cooperation was developing in almost all areas of creative and humanitarian activities, as well as tourism, even in the past era of so-called communism. But since 2014 these relations have started to change a little and not for the better. In the context of a tough international situation, in the era of the end of neoliberal globalization, the COVID-19 pandemic crisis, and the new world disintegration, Russophobic sentiments began to dominate in Europe due to various objective and subjective reasons.

Big geopolitics often determines the world economy vector, which, in turn, contributes to the emergence of various risks, including those for the normal functioning of the tourism industry that turned out to be the weakest link in this chain. The sanctions policy, enforced against Russia by European countries, has also struck a tangible blow to Russian tourism: tourist flows to Europe have decreased, and the image of Russia as a country favorable for inbound tourism has deteriorated (Gozalova & Gazilov, 2020; Nižić et al., 2011; Jucan & Jucan, 2010).

The change in the geostrategic paradigm of confrontation that is unfolding in the world today hinders the image of Russia. Europe (probably, like Russia) always looked for an external enemy (this helped it to unite, solve its internal problems), and almost always its gaze was directed at Russia which often was perceived as an external enemy (Gazilov, 2020, p. 13). But the world is changing, and along with the invented virtual image of the enemy, today Europe has faced with real enemies in the face of Islamic terrorists, the increased role of China, the COVID-19 virus, etc.

Even Europe's most reliable ally, the USA, is beginning to pursue protectionist campaigns against Europe. There is a chance that against the background of all this, Europe and Russia will be able to soberly look at the real picture of the world, find mutually acceptable solutions, and the negative image of the invented enemy will

gradually fade. One would like to believe that common sense prevails in this situation (Gozalova & Gazilov, 2020, p. 114). This would be of great importance for the further development of Russian and European tourism.

In this situation, culture again begins to play an important role, the role of a lifeline, including that for the tourism industry. In fairness, it should be noted that despite all these big geopolitical games and crises, in Europe, and in particular, in France, Russian cultural events are quite successfully held in Europe, for example, the oldest and most presentable project "Russia Day in the World" or the festival "When Russians love". Russian movies are widely presented to the French audience within the framework of the already traditional festivals and weeks of Russian cinema in Paris, Honfleur, Marseille, Nice, and Limoges. Understanding that cultural tourism is the best way to get acquainted with another culture, the Russian-French Year of Cultural Tourism is held regularly.

This entails a unique and effective tool for cultural and spiritual enrichment, designed to provide Russians and French with ample opportunities to visit both countries, get acquainted with the cultural and historical wealth, which allows them to get to know and understand each other better. One of the central projects of the year is the creation of new cultural tourism routes covering the Russian cultural presence in France and French cultural presence in Russia. These involve the implications of military and historical events, the influence of the Russian emigration, interaction in the field of fine art, architecture, literature, music, and gastronomy (Federov, 2008, p. 5).

In Russia, people love France and the French people. It should be noted that Russian tour operators classify the French as tourists who are most open to new cultural and educational routes in Russia. Unlike 90% of foreign tourists in Russia, French citizens are interested in visiting not only Moscow and St. Petersburg but also many other tourist destinations in the country, such as Yekaterinburg, Kazan, Baikal Lake, etc. Almost all the visits from France recorded by Rosstat were made by classic French tourists (who made excursions on arrival, stayed in hotels for a long time).

Tourists from France, along with the British, can be classified as the most valuable for Russia (Gozalova & Gazilov, 2020, p. 136). Taking into account this fact, as well as to further promote tourist routes in Russia, the Russian tourist office "Visit Russia" was opened in Paris in December 2016. A promising area to enhance contacts is the twinning of historical sites and the individual cultural heritage of Russia and France. The "premiere" here was the recent conclusion of relevant agreements between the Basilica of Saint-Denis near Paris and the Peter and Paul Fortress in St. Petersburg, the palaces of Chan-sur-Marne and Kuskovo, the Houses of George Sand in Nohant and Leo Tolstoy in Moscow, Corbusier's villa in the Paris suburb of Poissy, and Melnikov's House in Moscow. Russia is the first country with which France began to develop this type of cultural ties.

As already noted, today not the best image of Russia is widespread in France. A survey conducted among Russian and French students, as well as an analysis of stories on youth forums in social networks in France and Russia show that the French think much worse about Russians than Russians do about French. Even though the era when Russia was associated with the samovar and bears in the minds of the French is passing, the perception of the country remains contrasting. Russian think positively about France, more positively than the French think about Russia (Gazilov, 2016, p. 74).

To find out how familiar the modern Russian youth is with the above-mentioned sights and events related to Russian culture in France, the authors surveyed students at

the Russian State University of Tourism and Service distributing a list of attractions in France associated with the presence of Russian culture, and their description to 65 students, and asking the question: "Do you know anything about these attractions?" Students were asked to choose one of four possible answers. The data obtained during the survey are presented in Figure 1.

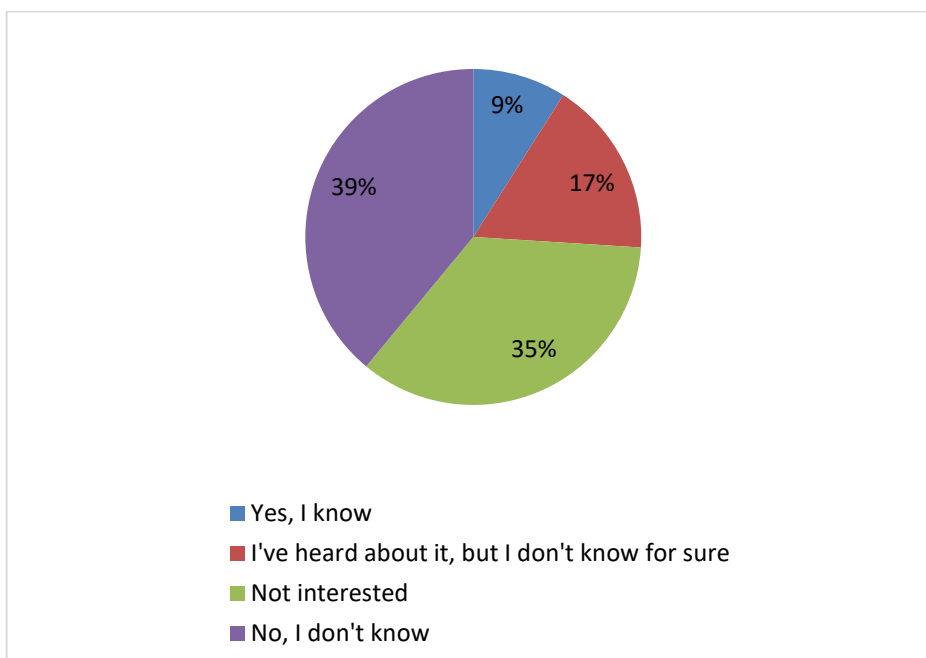


Figure 1. awareness of the attractions

According to the survey, the vast majority of respondents either do not know about such information or are not interested in it. However, perhaps, respondents are more familiar with the more popular attractions that make up the tourist attraction of France. The same 65 students were asked a question about what French attractions they were familiar with, and were also asked to rank them from the most popular to the least popular. The results are presented in Figure 2:

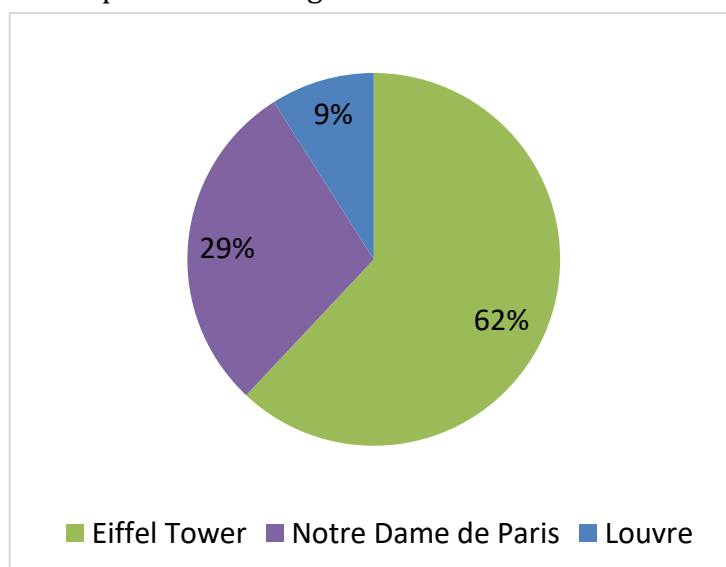


Figure 2. Top three attractions in Paris

In terms of popularity, respondents gave first place to the Eiffel Tower (40 students), only 19 students put Notre-Dame-de-Paris in the first place (very likely, this was caused by the latest tragic events – a terrible fire that occurred in this great Catholic church). Louvre was given first place by only six students.

CONCLUSION

It can be concluded that the majority of Russian students love France and Paris mainly because of the mood of romance that is in the air in France as nowhere else. This is a great country with a great history, insanely beautiful architecture, and one of the largest museums in the world – the Louvre. However, in addition to the Eiffel Tower, which every student seems to know about, there are also monuments of architecture and art in France, which were left by Russian people.

It is a shame that not many people know about this. Russian teachers, especially teaching French as a second foreign language, have something to think about. One says that Paris is present in the heart of every Russian who has ever visited the French capital. Youth needs to know that Paris also retains a part of the Russian heart.

Thus, this study will help Russian and French tourists get to know each other better, strengthen feelings of mutual sympathy and respect, and strengthen humanitarian ties. Besides, the study of the influence of Russian culture on the country of the foreign language being studied allows not only increasing the motivation of students' educational activities, significantly expanding their cultural horizons but also educating the younger generation a sense of respect and tolerance for other cultures and countries, because cultural tourism in the contemporary world is a factor that contributes to bringing peoples closer together, preventing conflicts and intolerance.

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