Image of France and French people in the Soviet and Russian screens

Alexander Fedorov a, *

a Rostov State University of Economics, Russian Federation

Abstract

Object of study: the development of the theme of the image of France and French people in the Soviet and Russian screens. Subject of research: the evolution of the basic concepts and ideological stereotypes theme image of France and French people in the Soviet and Russian screens.

Research objectives: to determine the place and role of the theme of the image of France and French people in the Soviet film industry compared with the trends of the Russian modern era; to study the cinematic, political, ideological, social, cultural context, the main stages of the project stated theme, direction, goals, objectives, concept interpretation of this topic in the Soviet and Russian screens; to carry out a comparative analysis of classification and ideology, content models, modifications of the genre, Soviet and Russian cinema stereotypes associated with the interpretation of the image of France and French people.

As for the statistical data, it can be noted that the Russian cinematographers' attention to the French theme has increased significantly (about twice) in the post-Soviet period. So for the Soviet years, 128 films with French characters were staged, whereas in the last 26 years (1992-2018) of such films 78 have been removed. With the dominance of the drama (75 dramas in the Soviet period and 25 in the post-Soviet period), the share of films melodramatic genre (from 14 in the Soviet period to 20 - in the post-Soviet).

Consequently, interest in French subjects in Soviet and Russian cinema is not accidental, which is understandable - the history of Russia and France is closely connected, and this is not only the history of wars, but also friendship, mutual attraction of cultures.

Keywords: image, France, French, USSR, Russia, screen, cinema, film, cold war, confrontation, media culture, media text.

* Corresponding author
E-mail addresses: 1954alex@mail.ru (A. Fedorov)
1. Introduction

The scientific problem addressed by the project stems from the contradiction between the detailed scientific elaboration of the political aspects of the USSR / Russia and the West relations (Chenin, 2003; Fateev, 1999; LaFeber, 1990; Levering, 1982; Narinsky, 2006; Nemkina, 2005; Nevezhin, 1999; Robin, 2001; Rukavishnikov, 2000; Utkin, 2005; Westad, 2007, etc.) and insufficient attention of researchers to a comparative analysis of the evolution of the image of France and the French people on the Soviet and Russian screens.

The main scientific significance of this research: the analysis of the image of France and the French people on the Soviet and Russian screen. In order to limit the audiovisual material of the study, I used the feature films only, not including documentary, animated films, and television programs in the analysis spectrum.

2. Materials and research methods

The material of our study: Russian and Soviet films, affecting the subject of France and the French people. The main method is a hermeneutic analysis (including: stereotype analysis, ideological analysis, identification analysis, iconographic analysis, plot analysis, characters’ analysis, etc. (Eco, 1976; 1998; Lotman, 1973; Potter, 2001; Silverblatte, 2001).

Object of study: the development of the theme of the image of France and French people in the Soviet and Russian screens.

Subject of research: the evolution of the basic concepts and ideological stereotypes theme image of France and French people in the Soviet and Russian screens.

Research objectives: to determine the place and role of the topic of the image of France and French people in the Soviet film industry compared with the trends of the Russian modern era; to study the cinematic, political, ideological, social, cultural context, the main stages of the project stated theme, direction, goals, objectives, concept interpretation of this topic in the Soviet and Russian screens; to carry out a comparative analysis of classification and ideology, content models, modifications of the genre, Soviet and Russian cinema stereotypes associated with the interpretation of the image of France and French people.

3. Discussion

The study of political, ideological, historical, sociocultural aspects of the confrontation between the USSR / Russia and the West quite often became the subject of research (Baskakov, 1981; Gudkov, 2005; Keen, 1986; Lafeber, 1990; Levering, 1982; Rukavishnikov, 2000; Volkogonov, 1983; and others.). As for the interpretation of the image of France and the French on the domestic screen, then, based on studies of domestic and foreign scientists (Douglas, 2001; Dubois, 2007; Fried, 1998; Haynes, 1966; Keen, 1986; Kenez, 1992; Klimontovich, 1990; Kolesnikova, 2007; 2008; 2010; Lacourbe, 1985; Lauren, 2000; Lawton, 2004; Reid, 2006; Rubenstein, 1979; Shaw and Youngblood, 2010; Shaw, 2008; Shlapentokh, 1993; Small, 1980; Stishova, Sivivlya, 2003; Strada and Troper, 1997; Strada, 1989; Turovskaya, 1993; 1996; 2003; Zorkaya,
2005; and others), it can be concluded that the aspect of the comparative analysis of film studies, sociocultural, political, ideological aspects of the development of the topic “France and the French people on the Soviet and Russian screens” still remains poorly understood.

4. Results

Despite serious interstate conflicts (which reached a peak in the era of the Napoleonic wars), the image of France and the French people for Russians has always been attractively romanticized. And here the cinema, of course, was no exception. The Soviet cinema of the 1920s - 1930s tried to synthesize the romantic image of France with revolutionary pathos (New Babylon, Mirabeau, Events in Saint-Louis, The Dawns of Paris, Young Communards, Gavroche), which did not interfere, however, The Doomed (1930) to expand on the screen a melodramatic love story of a Frenchwoman and a Russian soldier. Great success on the Soviet screen had adaptation of Guy de Maupassant’s story Boule de suif, directed by M. Romm in 1934. Surely, the prostitution had the direct consequence of the unjust bourgeois system in this film. Even in films about the military opposition of France and Russia, French characters in many cases looked like worthy opponents. That was, for example, the rivalry of the Russian and French pilots in the drama Wings (1932). The line of France as a worthy military opponent, this time in the era of the Napoleonic wars, was continued in the Soviet films of the 1960s-1980s (War and Peace, Waterloo, Flying Hussars Squadron, Bagration). Of course, the prominent figures of French culture were shown in Soviet cinema with the great respect (The Error of Honoré de Balzac, Dumas in the Caucasus, The Life of Berlioz, The Third Youth).

More than once, Soviet cinema has repeatedly turned to the screen versions of French literary classics, and in most cases the images of French characters looked positive: cute, bold, courageous and witty (Children of Captain Grant, Fifteen-Year Captain, Captain Nemo, Red and black, D'Artagnan and the Three Musketeers, Captain Fracasse, The Tricks of Scapin, Captain of “Pilgrim”, In Search of Captain Grant, Prisoner of the Castle of If, Rouen Maiden named “Boule de suif”, Cyrano de Bergerac, Save and Keep, etc.).

During the Second World War, the French topic in Soviet cinema, of course, turned out to be marginal, however, even in one of the films about the partisans (Glorious Small, 1942) there was a place for the love line of the French pilot and the village girl. The film, however, was considered censorship frivolous and came out on screens only in the late 1950s. Brave French pilots were shown in other Soviet war films (Restless Farming, Normandie-Neman). The hero of the French resistance movement appeared on screen in the films The Murder on Dante Street (1956), Far Away in the West (1968) and The Beaumont Prisoners (1970). The attractive image of a French nurse dying in a battle with the Nazis was created in Nocturne (1966).

The era of "thaw" has brought fresh breath to Soviet films with a "French accent." In the lyric comedy Leon Garros is Looking for a Friend (1960), the French characters traveling across the expanses of the USSR looked charming and friendly. In Green Light (1964), charming Frenchwoman Nicole sang in a Moscow taxi a cult song from the famous film Black Orpheus (Orphée Noir, 1959) by M. Camus. By the way, despite the
main prize of the Cannes festival and Oscar, *Black Orpheus* was not shown on the Soviet screens, because, according to the censors from the Communist Party, “the blacks are depicted in essence from colonialisit positions, as primitive children of nature in this film with domination of blind biological instincts and religious ecstasy” (Ideological Commission, 1998: 265).

Even the master of cinema socialist realism S. Gerasimov in those years could not resist the temptation of "francophony": in one of the episodes of *Journalist* (1967), the famous French actress Annie Girardot brilliantly played the role ... herself (much later, already in the era of “perestroika”, she remarkably played in the drama of V. Akhadov *Ruth*). And although the “cold war” made itself felt from time to time, the positive image of France and the French people on Soviet screens continued after the thaw. The touching image of a young French woman, falling in love with a Russian officer, captured the hearts of Soviet viewers in *The Star of Captivating Happiness* (1975) by V. Motyl. No less striking was the image of the French beauty in the spy thriller *Tehran-43* (1980). One of the most charming Frenchwomen appeared in S. Yutkevich’s film *Lenin in Paris* (1981), and this was probably the most positive French female character in Soviet cinema. However, one should not be surprised - the French star Claude Jade (*Baisers Volés and Domicile conjugal* by F. Truffaut) skillfully played here the best friend of V. Lenin - Inés Armand (1874-1920)...

In the 1970s - 1980s, cheerful French characters often appeared on Soviet screens in the screen versions of funny operettas and vaudeville (*Under the Roofs of Montmartre, Straw Hat, Ball in Savoy, Circus Princess, Voyage de monsieur Perrichon, Portrait of Mademoiselle Targey*). For all that, the Soviet screen could show the French in a different light: as insidious imperialists (*Ambassadors Conspiracy*, 1965; *Chameleon Game*, 1986), Nazi collaborators (*Murder on Dante Street*, 1956), polished high-society villains (*Wake Mukhin*, 1967; *The Last Road*, 1986), killers (*Paris Drama*, 1983) and usurers (*Gobseck*, 1936; 1987). But on the whole, the line from the song - “I worry about hearing the French language” - was key in the Soviet film perception of France and the French people.

It is not surprising that this line of sympathy continued in the Russian cinema of the post-Soviet period. For example, in the screenings of the French classics (*Musketeers Twenty Years Later, The Secret of Queen Anne, or Musketeers Thirty Years Later, The Three Musketeers, Tartuffe, The Simple-hearted, Queen Margot, La Dame de Monsoreau and Tartarin de Tarascon*). The French era of the Napoleonic wars re-emerged in the films *1812: Ulans’ ballad, Rzhevsky against Napoleon* and *Vasilisa*. As in the Soviet cinema, the heroes of the French resistance fell in love with the Russian girls (*French Waltz*), and the French pilots together with the Russians smashed the Nazi squadrons (*Fighters. Last battle*). The cunning Dantes, familiar to Russian audience from Soviet films *Wake Mukhin and The Last Road*, was not forgotten either: he again shot the great Russian poet in the drama *Pushkin: The Last Duel* (2006).

But post-Soviet times brought new French topics on the screen, which were impossible to imagine in the era of socialism.

Firstly, against the background of the disastrous life of the Russians, the cinematic storylines related to the acquisition of the French life partner and, in general, permanent residence in France (*White King, Red Queen, Bride from Paris, Window to Paris, French

In fact, the everlasting light of the Paris windows still attracted Russian cinematographers. So, having transferred the characters of his fantastic comedy Window to Paris (1993) directly from the St. Petersburg communal apartment of the early 1990s to the center of modern Paris, Y. Mamin rather successfully beat the significant difference between the Russian and French mentality. The unfortunate Frenchwoman, accidentally finding herself almost in what her mother had given birth to in the dirty Petersburg backyards, tried helplessly to call for help and was completely unable to get used to the new situation for her. But Russian citizens, after opening the magic window to the French side, after a couple of days, briskly traded in the market and stole everything that “wasn’t lying”, etc. Perhaps the best anecdote of the film, which reached the top note of ruthless sarcasm, was the story of a certain restaurant musician, who apparently “knocked down” to France in Soviet times. Lazily treating a former friend, he scolded the French and their customs, he sensitively recalled Russia and almost cried when he said that he would have given everything for the opportunity to return to St. Petersburg for a moment. For fun, this desire was fulfilled through the “window to Paris”. But instead of the promised happy ecstasy, the emigrant, seeing a figure on an armored car in front of the Finland Station, fell into bestial despair...

In another comedy, Bride from Paris (1992), a young French woman came to St. Petersburg to find material for her dissertation, but fell in love in a Russian lawyer... The film was simple, unpretentious, clearly not claiming to be a profound irony. The streets of St. Petersburg in the early 1990s were full of endless rallies, demonstrations and protests, and the poor fellow, a lawyer with a weary, tired look, watched the optimistic enthusiasm of his French guest, for whom all Russian evils seemed like a new attraction in an amusement park. Everything was strange and interesting for her - dull faces of the policemen who took her to the station, lack of hot and cold water in the flat, etc. It's a pity that the authors didn’t want (or couldn’t for financial reasons?) invite a French actress. A. Zakharova played at times amusing, but it was probably only the most inexperienced spectator who could believe that her heroine came from Paris.

Secondly, the plots with criticism of socialist times and customs became possible in the post-Soviet years (The Road to Paradise, East-West, Envy of the Gods, Charm of Evil, Mysterious Passion).

...1946. The Kremlin announces a action for the voluntary return of Russian immigrants to their homeland. Deceived by false promises, thousands of Russians decide to return to USSR. Among them is a doctor Alex (Oleg Menshikov) with his wife (Sandrine Bonnaire) and a child. Soon they realize that they have made a fatal mistake... But France is in no hurry to lend a helping hand to the former French citizens...

With the help of Russian scriptwriters, actors and assistants, the East-West (Est-Ouest, 1999) managed to create a reliable atmosphere Stalin-Khrushchev times without the usual in the western productions of “cranberries”. O. Menshikov plays a man trying by means of a compromise with the authorities to help his family survive. S. Bonnaire leads his heroine in a difficult way - from a naive misunderstanding of the environment to the bitter knowledge of the "charms" (including camp) of Soviet life.

...Summer 1957. Moscow, International Festival of Youth and Students. Rhythms of forbidden jazz. Smiling young faces... The Road to Paradise (1993) rather carefully
recreates the romantic atmosphere of those years when the USSR slowly crept out of the ice captivity of Stalinism. The love story of a Moscow student and his new girlfriend, a Frenchwoman of Russian origin, seems very organic against this background. However, *The Road to Paradise* is not a retro-melodrama: lovers are between two fires. The Frenchwoman is the Parisian secret services agent who was sent to find out the Soviet chemical secrets... *The Road to Paradise* was set with a sense of style: without pretending to psychological depth and analyticity, this love-spy story, inspired by nostalgia for the "thaw" of the late 1950s...

...1983. A married woman, the mother of an adult son suddenly and passionately falls in love with a French journalist. This retro film *Envy of the Gods* (2000) of Vladimir Menshov is distinctly reminiscent in style of his famous Oscar hit *Moscow Doesn't Believe in Tears* (1980). The same clear-cut style of the story told. The same skillful combination of melodramatic and comic. Just as much clearly written episodic characters. True, political and erotic motifs have been added to *Envy of the Gods*. Anatoly Lobotsky as a Parisian reporter seems quite convincing. Especially against the background of the openly minded Gerard Depardieu as a veteran of the squadron *Normandie-Neman*.

Thirdly, the French topic of Russian cinema touched criminal scenes (*Life Line*, *Fox Alice*, *Deadly Force-5*, *Victor*), where modern Russia often looked like a mafia state. However, this kind of plot twists and turns in this theme did not dominate at all in the 1990s or the XXI century...

*Cinematic stereotypes of Soviet and Russian films related to French topic and French characters.*

*The stereotypes structure of films, history period, place. Genre: drama:* any time, USSR / Russia / France, other countries. Furnishing, household items: modest dwellings and household items of Soviet characters, comfortable dwellings and household items of French characters and many characters from Russian Empire and the post-Soviet era. However, if the action of the film takes place during the war, then the living conditions of many of the characters are very ascetic.

*Reception of the image of reality:* a moderately realistic depiction of the lives of people in France and the French in the USSR / Russia.

*The characters, their values, ideas, clothes, vocabulary, facial expressions, gestures:* positive characters are carriers of revolutionary / democratic ideas (which is more typical of Soviet cinema until the 1960s, since in subsequent years, French characters were often presented in Soviet and Russian screens in a frivolous key); negative characters - carriers of anti-human ideas. Characters shared not only social, but often and material status. Separated by ideology and worldview (bourgeois, communist) characters, as a rule, are presented according to the settings of the source of the media text: most of the positive French characters are shown beautiful, charming, cute and friendly people, sometimes frivolous, but funny and witty.

*A significant change in characters’ life:* negative characters (as a rule, not the French, but, for example, the Nazis and their accomplices) are going to realize their anti-human plans.

*The problem that has arisen:* the life of positive characters is under threat.

*The search for a solution to the problem:* the struggle of positive characters with negative ones. The solution of the problem: the destruction / arrest of negative characters, a return to peaceful life.

Structure of stereotypes of films of melodramatic genre, historical period, place of action: any period of time, USSR / Russia / France, other countries. Furnishings, household items: modest dwellings and household items of Soviet characters, comfortable dwellings and household items French characters and many characters from the times of the Russian Empire and the post-Soviet times. However, if the action of the film takes place during the war, then the living conditions of many of the characters are very ascetic. Reception of reality: moderately realistic portrayal of people in France and French in the USSR / Russia (it should be noted that the genre of melodrama is more typical of the post-Soviet period cinema).

*Characters, their values, ideas, clothes, vocabulary, facial expressions, gestures:* male and female characters with a contrasting ideological and social status. Characters tend to have a slim physique and look cute. Their clothes, vocabulary and facial expressions are in the "average" framework.

*A significant change in the lives of the characters:* the meeting of male and female characters.

*A problem that has arisen:* an ideological and social misalliance.

*Search for a solution to the problem:* characters overcome ideological and social obstacles in the way of their love.

*Problem solution:* wedding / love harmony, or death, separation of characters.


The structure of films of the comedy genre, historical period, place of action: any period of time, USSR / Russia / France, other countries. Everyday objects: a modest dwelling and Soviet characters everyday objects, comfortable home and the French characters and many of the characters of the Russian Empire and the post-Soviet era. However, if the action of the film takes place during the war (for example, in the film *Glorious Guy* (1942) the living conditions of many characters are very ascetic). Reception of the image of reality: as a rule, conditionally grotesque.

*Characters, their values, ideas, clothes, vocabulary, facial expressions, gestures:* male and female characters with a contrasting ideological and social status. Characters tend to have a slim physique and look cute. Their clothes, vocabulary and facial expressions are in the "average" framework.

*A significant change in the life of the characters:* they are encountered under funny / eccentric circumstances, while French characters are often found on the territory of the USSR or Russia.

*An emerging problem:* “cultural shock”, mutual misunderstanding.

*Finding solutions to the problem:* in a series of funny / eccentric situations, the characters overcome obstacles on the way of mutual understanding.

*Problem solving:* harmony of mutual understanding of characters, colored with humor.

The structure of stereotypes of films of a thriller (or a detective story): any period of time, USSR / Russia / France, others countries. Furnishings, household items: modest dwellings and household items of Soviet characters, comfortable dwellings and household items of French characters and many characters from the Russian Empire and the post-Soviet times. However, being in a foreign country, spies adapt to any housing and living conditions. Image tricks of reality: a fairly realistic depiction of people's lives.

Characters, their values, ideas, clothes, vocabulary, facial expressions, gestures: positive (border guards, counterintelligence officers, spies, civilians of the USSR / Russia) and negative (same people, but already foreign citizens, including French). Separated by ideology and worldview (bourgeois, communist) characters, as a rule, have a strong physique and look according to the settings of the media text source, vocabulary, facial expressions, voice timbre and appearance of the characters are built for their current detective-spyware tasks. commit a crime (illegal border crossing, sabotage, espionage, blackmail, theft of state secrets, murder). arising problem: violation of the law. finding solutions to problems: p crime investigation, prosecution of negative characters. problem solving: positive characters expose / catch / destroy negative ones. Characteristic examples of films: “French Spy” (2013), “Spy Soul” (2014) and others. Our analysis of Soviet and Russian feature films with French themes and French characters, allowed us to make a table 1.

**Table 1. Soviet and Russian films related to French topic and French characters**

<table>
<thead>
<tr>
<th>Year</th>
<th>Total number of films</th>
<th>Drama</th>
<th>Comedy</th>
<th>Thriller &amp; Detective story</th>
<th>Melodrama</th>
<th>Action</th>
<th>Fantasy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1919</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1920</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1921</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1922</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1923</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1924</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1926</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1927</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1928</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1929</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1930</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1931</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1932</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1933</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1935</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1936</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1937</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1938</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>1939</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1940</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1941</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1942</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1943</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1944</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1945</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1947</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1949</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1950</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1951</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1952</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1953</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1954</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1955</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1956</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1957</td>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1958</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1959</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1963</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1964</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1965</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1967</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1968</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1969</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1970</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1971</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>1976</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1977</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1978</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1979</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1980</td>
<td>7</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>1981</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1982</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1983</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1984</td>
<td>5</td>
<td>4</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1985</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1986</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1987</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1988</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1989</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1990</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1991</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total for Soviet times</td>
<td>128</td>
<td>75</td>
<td>25</td>
<td>6</td>
<td>14</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>1992</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1993</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1994</td>
<td>3</td>
<td></td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

86
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1995</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1996</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1997</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1998</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1999</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2000</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2001</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2002</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2004</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2008</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2009</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2011</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2012</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2013</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2016</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2017</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2018</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>78</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total:</td>
<td>206</td>
<td>100</td>
<td>46</td>
<td>16</td>
<td>34</td>
<td>8</td>
<td>2</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5. Conclusion

So, from 1919 to 2018, 206 Soviet and Russian feature films, connected with France and French characters, were shot. Of these, two dozen are co-production with France and other countries, and thirty are screen versions of French literary classics (G. de Maupassant, J. Verne, V. Hugo, A. Dumas, Stendhal, Voltaire, J.-B. Moliere, T. Gautier, H. de Balzac, E. Rostand, G. Flaubert, A. Daudet, J.-P. Sartre, and others).

As for the genre spectrum of these films, the dominant genre of the drama (one hundred films) is obvious. Next come (in descending order): comedies (46 films), melodramas (34 films), detectives and thrillers (16 films), action (8) and fantastic films (2).

Between the 206 films associated with the French characters, 142 tell about the time period of the XX-XXI centuries. The following topics dominate in these films: friendship and love relationships between Russian and French characters, which is often associated with the joint struggle with the Nazis during the Second World War (32 films), the lives of French characters who fell into the USSR or Russia (23 films), emigration of Russian characters to France (19 films), espionage (6 films).

Analyzing digital data, we can note a significant increase (approximately twice) in the attention of Russian cinematographers to the French topic in the post-Soviet period. So during the Soviet years, 128 films with French characters were delivered, while in the last 26 years (1992-2018), 78 films were shot. While the dominant drama remains (75 dramas in the Soviet period and 25 in the post-Soviet), the share of films melodramatic genre (from 14 in the Soviet period to 20 - in the post-Soviet).
Consequently, interest in French topic in the Soviet and Russian cinema is not accidental, which is understandable - the history of Russia and France is closely related, and this is not only the history of wars, but also friendship, the mutual attraction of cultures.

6. Thanks

This article was written with the financial support of the grant of the Ministry of Culture of the Russian Federation (2018).

French in Soviet and Russian cinema

(Filmography of feature films excluding films in the fairy tale genre)


1919

1923

1926

1928

1929
1930


1931


1932


1934

**Boule de suif. USSR, 1934.** Director and screenwriter M. Romm (adaptation of the novel by G. de Maupassant). Actors: G. Sergeeva, A. Goryunov, F. Ranevskaya, T. Okunevskaya, and others. Drama.

1936


1937


1938


1939


1941


1942

1944

1945

1946

1953

1956

1957
1959


1960


1961


1962


1964


1965


1966


1967


1968


1969


1970

1971


1972

1973


1974


1975


**1977**


**1978**


**1979**


1980


1981

1982

1983


1988


1990


1991


Boyarsky, V. Smekhov, V. Smirnitsky, I. Starygin, V. Avilov, A. Ravikovich, A. Freindlich, and others. Adventure drama.


1993


1994


1995


1996


1997


1999


2000


2001


2002


2003


2004


2005


2006


2007


2008


2009


2010


2011


2012


2013


2014


2015


2016


2017


*Compiler of the filmography: Alexander Fedorov*

**References**


