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**COMMUNISM IN ЧЕБУРАШКА (ČEBURAŠKA) FILM:  
A SEMIOTIC STUDY**

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**ABSTRACT**

This article discusses communism in the film titled Čeburaška by Eduard Uspenskij. The study aims to identify the ideology of communism in Čeburaška. The Roland Barthes' semiotic theory was used to analyse the film. In order to see communism contained in Čeburaška, the author used two stages of Roland Barthes' semiotic theory of denotation and connotation. The research used descriptive and criticism methods. In analysing communism in Čeburaška, the author also use the following concepts: the concept of character and characterization, ideology, and film as an ideology. The research result shows that Čeburaška contains elements of communism that can be seen from the signs in every scene. These signs include the red color that denoted the symbol of communism, the nature of cooperation (communal) found in the characters, and the animals in the zoo that were described as free from the capitalist. The publication background of the film also influences the presence of communism in Čeburaška.

**KEYWORDS:** Čeburaška, communism, connotation, film, ideology.

**INTRODUCTION**

The Soviet Union is identical with communism. The ideology of communism affects all aspects: economic, political, and literature (Evans, 1993; Tertz, 1984). Communism has developed as a form of reaction against capitalism. Film is one of literary works used at the time to spread communism. The element of the communism has been visible in the Russian cinema since the fall of dynasty Romanov in 1917. This can be seen in film titles released that year—to understand anti-monarchs and radicals—such as *Dark Forces: Grigorii Rasputin and his Associates; In the Clutches of Judas, Governmental Deception, The Revolutionary, The Bourgeois, and Enemy of the People*. The ideology obligation remains in the Soviet film industry, although in the last years of the Soviet Union, ideology became stifled even subversive (Gillespie, 2003: 103). Politics and ideology play an important role in Soviet films, as can be seen from various genre of films. The ideology of the communism is used in the Soviet film industry during the Russian communist leader, Vladimir Lenin. Lenin used arts as propaganda, as in the case of films. Russian films in 1920 was the mesmerizing and experimental film in the world by using combination of aesthetic film shot and famous montage being called as *Soviet Montage by Sergei Eistein, Lev Kuleshov*. In montage, there

are a concept as term and the conditions closely related to socialism based on Karl Marx's thought. In Russia, the concept had been implemented through communism—such as dialectic is a relationship with conflict that creates a new type.

The concept of communism is shown in any system of social order, such as possessions, productions, consumptions on the same tastes, or common ownerships. So that in the concept of this presidency, there was no capitalists' control to the country. Also, there was no social class because all citizens are perceived to be the same or equivalent, so the division or distribution of goods or services for the community should be held evenly and thoroughly. The concept of communism is a branch of authoritarian, such as the press under an authoritarian regime and communist press devoted to the ruling party in a given time. The communist see freedom of the press will only strengthen the domination of bourgeois people above ordinary. The communism community was Marx described by the level of a community as not class, but peaceful, quiet, and consider self-discipline and hard work as a source of happiness, therefore it is not only for living, but the call of heart.

Animation films based on folklore were created to deliver soviet ideology messages. This is not only to criticize capitalism, but also to describe women as sexless and self-sacrificing, and cooperative, neighborly, and non-violent (Konenko, 2011). One of the films from that era is Čeburaška. Just like other Russian animation films, the Čeburaška animation series also deliver ideology, which is used by the government to achieve their goals. The works of Eduard was issued on late years of communist as a childhood signifier. In any film scenes, children's choir sings song during a service in schools and for events of communist youth organization known as *Pioneers*. In every episodes, Čeburaška shows characters dealing with various everyday life situations, such as celebrating birthdays, going on vacation, and supporting the establishment of communism in terms of cooperation which is conducted in each episodes. Čeburaška's director also affects the film. Roman Kachanov, the director, is a Jewish. In the Soviet Union the works of a Jew are regarded as underground. An animation series had proved, although in systematic anti-semitism and dogmatism. Jewish culture that was developed in animation studio *soyuzmultfim*, showed that Jews in the works of culture were entirely suppressed by the soviet popular culture.

Based on the background, we aim to analyse communist ideology in Čeburaška using the theory signs by Roland Barthes (1968). In the concept of Barthes the signification process includes two stages; denotation and connotation. Denotation is actual meaning to convey just a matter of factual. Meanwhile, connotation is not actual meaning but generally an allusion and the increased form of denotation meaning (Barthes, 1968; Allen, 2003). This research focuses on how communist ideology is contained in animation film Čeburaška which was examined using the semiotic of Roland Barthes.

The purpose of this research is to identify the communist ideology contained in Čeburaška, which was connected to the semiotic analysis. The research used descriptive method to describe situation in the film. We also used critical method to analyze and interpretate *Чебурашка* (Čeburaška) film work by Eduard Uspenskij based on evidences found in his work, also the final stage of conclusions from the results of the analysis. In order to get analysis results from the aforementioned steps, we used semiotic theory supported by concepts of character and characterization, ideology and film as ideology.

## CONCEPTUAL FRAMEWORK

The theory used in this research is semiotic Roland Barthes (1968) in his work on the development of the theory of de Saussure (signifier and signified). two concepts developed by semiotic of Barthes. First, the concept of syntagmatic and paradigmatic relations and the second is the concept of denotation and connotation. Every connotation as a system consisting of signifier, signified, and the process unite first system into a second system (signification), also interventions of the three elements. Connotation may be different by means of the text that is presented. The close the text to a picture, the less visible connotation because in a verbal message showed various objectivity. The effect of connotation is not clear than a title or articles which comes with it. The title and articles are distinctly separate from the first image with its emphasis because put away the contents of a picture. The title, by contrast with the average size read, appears to doubling a picture that is to be included in denotation. The concept of a connotation of Barthes explains how a symptom of culture being seen as a mark to obtain special meaning from community members. Barthes see significance in as a process by an arrangement of which has been structured. Significance in that is not limited to language, but there is also on the non-language requirements. Barthes regard social life itself is a form of significance (Allen, 2003). In other words, social life, whatever form, is a system of signs of its own. It is often represented in the social life of film. Thus symbol that is implied in a film may be transferred by the audience into in their life.

Semiotic system in the film use iconic signs, the signs describe something. Iconic signs used in film hint message to the audience and every cue received would be different, but when story played is already form one basic meaning in this case the displayed meaning. Every system of signs consisting of the economic situation of expression (E) and the economic situation of the contents of (C) and significance can be described as relation (from of two the level of: E R C). That E R C system will be the elements from second system of signs, more extensive than the first system of signs (Barthes, 1968: 89).

In steps of ĀburaŐka film analysis by using the theory semiotic Roland Barthes, the author also need a supporting research concepts. In writing it, author use three concepts, namely character and characterization, the ideology and film as ideology. First, character and characterization according to Abrams in Nurgiyantoro (2007: 165), interpreted by the readers having the quality of certain places such as moral and a tendency that are expressed in utterance and in what they are doing through the action. While characterization is clear delineation about someone who described in the story (Jones in Nurgiyantoro 2007: 165). In his book, Nurgiyantoro (2007: 178—181) differentiates the types of a character from the perspective of the role, character's appearance function and based on dispositive. However, focus research is not at issue characterization, hence, the author will only use two of the character's type, in terms of the role and character's appearance function, as follows:

a. The main character and additional character

The main figure is a character who plays an important role in story. The main character in being a support for an idea or key theme in stories and the most told, as a scene, or subjected to the incident.

b. Protagonist and antagonist character

The protagonist character is the main role or the first player who supports the principal idea in the story and usually set the stage and some reason, displaying something in accordance with the reader's view and hope. Compared to others there, time that is used to experience tells us of the protagonist is longer. The title of the story too which is exposing who's as the protagonist. A character represented the difference between good and praiseworthy, thus usually sympathetic the reader.

Second, ideology means a system of beliefs and the principles in the system to receive the idea better than the system and the exclusion of the bad. The ideology sometimes identified as a collection of an idea that reflects individual social needs, the group, class, and culture. In other words, the ideology of the reference to the world view of who systematically defines the concept about the relationship in the midst of the state or of collectivism. Soviet ideology is an attitude patriotism that had been prepared by scientific plus conscience and communist morality to be bourgeois. The view of ideology from Lenin (1870-1924) is to bring up all power and class awareness (Service, 2000: 1—9 in Ye, 2012). Ideology indicated by slogan, rhetoric political (art of public speaking ahead in the form of political) and government's regulation, besides ideology is the subject for the idea or thought. For example ideology of communism upholds togetherness, justice, and equality degrees. Freedom is very limited for public, especially against the media and even for art is controlled by government.

Marx and Hegels consider ideology as the idea of the ruling class (Pearson & Simpson, 2001: 232 in Evans, 1993). The ruling class is an ideal expression from the relations of the dominant material one. The ruling class strikes ideas who thread into the hegemony of a ruling class, with a girdle of rules for the interests of class domination. Hegel also marks the history of as the realization of the freedom from the human being. Hegel did not take the position of individualist that the scheduled freedom is forced, or that freedom denoted by the individual who's left alone. For Hegel, freedom means aspects concerning the achievement of ethical from the level of consciousness has the highest poverty rate. A person who's free is one who finds out principles common law might be voluntary on had been willing to accept the principle of was also discussed as of his belief own. As a result of this, freedom involving the handing over of the individual to be associated with him and rules designed to weed out also demanded the participation of each person in a community ethical (Evans, 1993: 10). Freedom in the work of Hegel, signifying the realization of their lives and implying alignment with other community members. In the stage of society development, the most important social interest is from capital owners. The owners class take advantage of a labor class which is lead to conflict between social classes.

Finally, of the class struggle completed with the kind of social revolution, each revolution set renewal of the class struggle in a new form to the progression of society toward a new revolution. A community born out of a communist social-economy reality that is not just in the European community, in which a laborer who more with a load less work heavy a reward for lower than more owners or those with capital a bit with the workloads some but to get much more large. As for the characteristics of communism, teach contention class, for example the proletariat opposed to landlords and the achievement of the capitalist with how

the mash (Evans, 1993). The communist make everyone feel freedom. By the absence of personal property in the means of production, all the community will work and at the same time share in ownership. This phase will affect capitalism, the community will contribute according to their ability and receive consumption meet their needs. If the country is the one class do the rule over another, will therefore the difference in class, to reduce state existence.

Third, as a film is the meaning of ideology as intangible of culture created by people for social practices and history (Stefano & Davis & Corsane, 2003: 1—4 in Ye, 2012). Some spiritual cultures created by human beings in social and historical they practices, three of them are to: (1) adapt to the natural environment, as the science of nature, religion, the art, and philosophy. (2) adapt to a social environment, much like the written of the language, observance of the mosaic customs, moral and legal. (3) match and adapt to material culture, as instruction and a method for using an instrument, instrument or apparatus. For fear of a massive audience film by the people, this is caused by the allegation of the ideology of film maker: culture elements, social, psychological, the delivery of film language and elements as an exciting or stimulating the imagination by the people.

According to Pearson and Simpson (2001: 300—307 in Ye, 2012), film explains the meaning of ideology with using a technique narrative and rhetorical. Film is the work of literature and art as a form of that ideology is represent man from the lives of the certain. Using a photo of the film, discourse, symbol, a myth, and narrative to reflect practices social, ideology, the idea, value, customs, moral and law in society contemporary. In a film many displayed meanings who do not visible packed in diversity signs of character and characterization. Learning in the film draw attention of public and some based by reason that the film have the ability to convey a message. Ideologies affect in patterns of thought and ideas audience about life to help audience understand cultural and social situation they face. In the text of a film, the character is a form of writer's ideology or reality who works not only on the aspect of the contents of but also on the due form of any ideology that does not through exssion directly. In other words, the ideology of the hide in the narrative structure, all of their codes, the images who built through language film. Ideology is one of the concept of the theory that becomes the most controversial in film and television. Theoretical perspective used in research is the ideology and criticism radical culture in Hollywood film (Kellner & Ryan, 1988 in Ye, 2012). In the context of media, the ideology of the film to expound and considered to be incapable of defining reality in making values justification. Ideology is not only to believe reality, but also a base manner to define reality. In its developmengt, film is not only show the story of life, but also a means of conveying the message, imparting values, and indirectly, also used by a producer to convey ideologies.

## COMMUNISM IN ČEBURAŠKA

### A. Film Čeburaška the first of the series in 1969



*Scene 1: 00:03:41-00:04:33*

The background scene on display at the zoo. The figures of animals to go home after work. A musical accompaniment scenes are functional. Functional music is music having certain functions to supporting the figure of a film that is in ongoing and form the atmosphere certain. At first a film producer use the zoo to see as what the zoo and how to people and animals move in space the zoo. In chapter analysis, drawing on shown to explain signs containing the communism.

Based on the semiotic Roland Barthes, the signifier is animal located at the zoo. Signified on picture above are the workers the zoo. Denotation meaning on them from the point of view of the figure on which is located at the zoo. The zoo having meaning as a place of nourishes many an animal for protection, research and as a recreation place. Connotation meaning is freedom seen from animal to home. Freedom here than human rights are free to vote no pressure and coercion to achieve happiness individual without damaging individual freedom other. It is based on opinion Hegel (Evans, 1993: 10), although people need freedom, it does not mean they're free to do everything. Free here means free in choosing personal rights, but not breaking principle law. Hegel also explains the gap between capital class and workers to be solved by kind of social revolution. So, the establishment of the communism aims to replace the system of capitalist account of ownership which benefits only the government. On a system of ownership and communist economy advantage controlled by communal.

The unique characteristics of communism is not the removal of the property in general, but the removal of the bourgeois property. However, most personal modern property of bourgeois is an expression of the end of a complete set of the system of production and distribution of the product, based on class antagonism, many on exploitation by some people. If it is associated with communism, freedom in the connotation meaning is the proletariat who want to feel freedom from the capitalist, who don't give the right for workers to choose

job. This is in accordance with the characteristics of communism that communist have a program of who want to create a wealthy, classless and all persons have a common right. It is in line with the conception and the flow of literature that are content with the namely socialist realism.

Socialist realism appears in favor of communist party. In the reign of Stalin, this social realism is being the only one allowed to evolve in Russian community. This ism is considered as the movement of art featuring reality without being able criticize or stagger because most writers tend to be neutral will all kinds of power by the government (Vazquez, 1972: 23—25 in Kaprisma, 2015: 57). Author in his work banned eliciting personal relationships and symbol to be personal. The socialist the flow of realism is based on the community. The fact the social conditions felt by the proletariat who want a better life again, in accordance with the glasses realism social not want the proletariat afflicted by capitalist.

As for in a film Čeburaška associated with authorship Eduard Uspenskij had taken that in the early, film Čeburaška to the era of communist. Social realism appears to favor the communist party. In the reign of Stalin, this ism is being the only one allowed to evolve in the community Russia, Writers must follow the patterns remain the same set in a precise manner, that is the work of issued must be about the proletariat, following the lines the party and should be an social document. In his work writer forbidden to bring up personal relationships and symbols to be personal. It can be concluded that the flow of realism socialist was the embodiment an event that emerged in the community, in this case the community is the proletariat accompanied by the fact social conditions in accordance with glasses socialism entrenched a better life. Hence, at the scene above displayed to the workers because the flow of realism this social is emphasized struggle the proletariat.



*Scene 2: 00:05:00-00:06:30*

Narrative in Russia:

*Когда кончался рабочий день, Гена тщательно одевался и шагал домой, в свою маленькую квартиру. Дома он читал газеты, курил трубку и весь вечер играл сам с собой в крестики-нолики.*

*Однажды, когда он проигран сам себе сорок партий подряд, ему стало очень и очень грустно.*

*«А почему я всё время один? — подумал он. — Мне надо обязательно завести себе друзей».*

*И, взяв карандаш, он написал такое объявление:*



*“МОЛОДОЙ КРАКОДИЛ ПЯТИДЕСЯТИ ЛЕТ  
ХОЧЕТ ЗАВИСТИ СЕБЕ ДРУЗЕЙ.  
СПРЕДЛОЖЕНИЯМИ ОБРАЩАТЬСЯ ПО АДРЕСУ:  
БОЛЬШАЯ ПИРОЖНАЯ УЛИЦА, ДОМ 15, КОРПУС Ы.  
ЗВОНИТЬ ТРИ С ПОЛОВИНОЙ РАЗА.”*

(Source: vseskazki.su)

Transliteration:

Kogda končalsja rabočij den', Gena tščatel'no odevalsja i šagal domoj, v svoju malen'kuju kvartiru. Doma on čital gazety, kuril trubku i ves' večer igral sam s soboj v krestiki-noliki.

Odnaždy, kogda on proigran sam sebe sorok partij podrajad, emu stalo očen' i očen' grustno.

*«A počemu ja vsë vremja odin? — podumal on. – Mne nado objazatel'no zavesti sebe družej».*

*I, vzajav karandaš, on napisal takoe ob"javlenie:*

*“МОЛОДОЙ КРАКОДИЛ ПЯТИДЕСЯТИ ЛЕТ  
ХОЧЕТ ЗАВИСТИ СЕБЕ ДРУЗЕЙ.  
СПРЕДЛОЖЕНИЯМИ ОБРАЩАТЬСЯ ПО АДРЕСУ:  
БОЛЬШАЯ ПИРОЖНАЯ УЛИЦА, ДОМ 15, КОРПУС Ы.  
ЗВОНИТЬ ТРИ С ПОЛОВИНОЙ РАЗА.”*

Translation:

When the working day ended, Gena carefully dressed and walked home, to his small apartment. At home, he read newspapers, smoked a pipe, and played himself all night with chess.

Once, when he lost to himself forty games in a row, he became very, very sad.

"Why am I always alone? He thought. "I need to make friends for sure."

And, taking a pencil, he wrote the following announcement:

*“YOUNG CRACODILE FIFTY-YEAR  
WANTS TO ENJOY YOUR FRIENDS.  
REFER TO THE ADDRESS:  
GREAT PALLET STREET, HOUSE 15, BODY Y.”*

Scene above display character of Gena (the crocodile). Gena played chess alone at home. He was lonely since has no friends. Finally, Gena wrote to invite citizens as a companion. Music used in the scene functional. Gena as a character in Čeburaška often associated with Gena and Čeburaška having friendship very close. Narrative above is being used to support signs in the picture.

According to the theory of semiotic Roland Barthes, from the point of view of an image from scene above the signifier Gena who was introspecting himself. Signified is the character Gena who felt loneliness and had no friends. Denotation meaning at the scene on the top is red. In general, red identical with the courage and having influence in the life of, both in the act of and confidence. Red also on Russian society pertaining to communist flag. Besides as of color flag, red in Russia also identical to a field of red a Bolsheviks relic. The connotation meaning is a sense of loneliness felt to be by Gena showed from the face and the his body gesture. A sense of loneliness that perceived Gena relating to communism that bases at the belief that people on perceptible to having a bunch of relation, so that they life based on community is not individuality. In other words, Gena figures who felt they had an individuality want to having community. This will be communism because in accordance with characteristic communism. Red suit used by figure Gena according to speech of Ir. Sukarno is stands for “Don’t forget history”. If it is associated with communism, red suit here means show not to forget about the history of opposition between proletariat classes and class Bourgeois. Socialist realism study describe contention between proletariat classes and class bourgeois . The flow of socialist realism is closely linked to Marxist philosophy, especially the theory dialectic-materialism (Tertz, 1984: 164 in Kaprisma, 2015: 58). According to Marx, the arrangement of the community in the economy sector called building under determine social life, political, intellectual, and culturally building up. History for him is a continuous development, their power in the reality progressively, and this is all for the purpose of ideal classless community.



*Scene 3: 00:10:30-00:12:10*

The scene above displays character of Gena and Šapokljak (old woman) who were talking. Setting of the scene above is Gena’s yard. The Šapokljak brought their livestock, that is a rat named Lariska. However, Gena and friend refuse the offer. Finally, he went out of the house with an upset face.

From the point of view of the theory of a sign from Barthes, the denotation meaning of mother is a just Russian woman who’s identical with her superb run the community gives great priority. Russian woman is often considered weak, in contrast to woman who displayed in Čeburaška. Women are not always weak and women have become free to do the things that she wants to do without fear of the forbidden things. Marx and Hegels in journey tell

more about it unless there is very little difference being cleansed flyweight title on a unanimous. The people of bourgeois likens woman as a means of production that must be exploited in general, but to do with this film Eduard Uspenskij on the other hand displayed a lady to be the figure on which strong.



Scene 4: 00:13:10-00:16:00

Narrative in Russian:

*На другой день к детскому саду подъехала большая грузовая машина, и двое рабочих сгрузили тысячу штук кирпичей.*

*— Нам нужно обязательно обнести наш участок (the site is part of the land area of an area allocated to a person for use or the territory acquired by a person in possession (dic.academic.ru) забором, — сказала Галя, — чтобы никто нам не мешал строить.*

*— Правильно, — согласился Гена. — С этого и начнём!*

*Они раздобыли несколько десятков дощечек, вкопали по углам участка столбы и поставили невысокий деревянный забор. После этого работа началась.*

*Чебурашка и Галя подносили глину, а крокодил надел брезентовый фартук (aprons are household items and work clothes intended to protect the main clothing from dirt. Taken from dic.academic.ru) и стал каменщиком.*

(Source: vsesказki.su)

Transliteration:

Na drugoj den' k detskomy sadu pod'exala bol'shajja gruzovaja mašina, i dvoe rabočix sgruzili tjsjaču štuk kirpičej.

- Nam nuzno objazatel'no obhestn nas učastok zaborom,-skazala Galja,- čto bj nikto nam ne mešal storoit'.

- Pravi'l'no,- soklasilsja Gena.- S Ètogo i načnëm!

Oni pazdobyli neskol'ko desjatkov doščeček, vkopali po uklam učastka stolbj i postavili nevysokij derevjannyj zabor. Posle Ètogo rabota načalas'.

Čeburaška i Galja podnosili glinu, a krokodil nadel brezentovyj fartuk i stal kamenščikom.

Translation:

The next day a large lorry arrived at the kindergarten, and two workers unloaded a thousand pieces of bricks.

- We need to cover our site with a fence, "said Galja," so that no one interferes with us.

- That's right, "Gena agreed. - With this and begin!

They got a few dozen boards, dug in the corners of the poles and put a low wooden fence. After that the work began.

Čeburaška and Galja brought clay, and the crocodile donned a canvas apron and became a mason

Scene above showing character of Čeburaška and friends, also acquainted with lion named Chandler. Lion says he doesn't have any friend. And then, Tolik go with lion to be his friend. Look at it Gena, Čeburaška and Galja planned to build a house for those who feel lonely with no friends. In picture 5, they were started the construction. Many friends who other come help. Animal characters in film Čeburaška used by director for strength of audience response (Burt, 2002) Animals that serve as a visual object is the key in the arrangement human response to animals, especially an emotional response. Image of animals can be easily beyond significance in the screen to the question of treatment or fate in welfare shows that the limits of the art of film, as *powell* and *pressburger* that cannot be easily limit meaning animal in fiction. At first, a film director use the zoo to see what the zoo look like, also how the manner of the people and the animals move in space like zoo. However, this film is emphasized on events and action seen from the perspective and saw the animal is not only in film, but also from photography and painting that reflects the fact that history of animals are the product of technology and practices culture interconnected each other.

The story understood by the author from picture above strengthened by narrative contained in an original story Čeburaška namely storybooks Čeburaška first written by Eduard Uspenskij crocodile Gena and his friend. Narrative on display Gena figures, Čeburaška, and Galja on empty land. They are cooperating to build their friendship.

The denotation meaning can be seen from a picture and for his narrative above. It can be seen from the narration of a "*Они раздобыли несколько десятков дощечек, вкопали по углам участка столбы и поставили невысокий деревянный забор. После этого работа началась*" (They brought a few dozen board, digging the corners site and install a wood). help each other was conducted between figures to build a house friendship. This is in accordance with the nature of humans when see other people need help so man will help each other. However, when viewed from the perspective connotation attitude help one another is a form of attitude a communal attaching relation to communism.

The ideology of the according to the theory, an idea Čeburaška to build a house friendship being one of the communism nature. He took the lonely city residents to cooperate to build the house. From nature of communal, this is the form of the communism. This idea is based on experience when the lion character, Chandler, visit Gena's house, in which

Čeburaška and company are playing. In their dialogue Chandler feeling that she had felt lonely and has no friends. This is what makes Čeburaška to build a house friendship. A sense of lonely and has no friends are just like individuality because if associated with communist, Chandler need to have a community.

B. Film Čeburaška the second of a series in 1969



*Scene 1: 00:10:51-00:13:07*

Scenes above shows character of Čeburaška and Gena are on an empty land, he saw children who were playing but does not have a good game. When they see a boy fall into the water, Čeburaška and Gena decided to build park for small having no place to play. Signifier in the scene this is Čeburaška and Gena build a playground.

Signs that may be analyzed of picture above makes a denotation meaning which is children gathered in the park. Gathered means together in the same place. As previous scene, connotation meaning that can be seen is cooperation was conducted by Gena and Čeburaška is a form of a communal connected with communist. Based on communism, cooperation was conducted Čeburaška and Gena building playground, meant for children is also a communal nature of communism. At the scene is also seen a few red marks, both used on Gena's characters and of thing existing around characters. If it is associated with soviet society, the nature of this cooperation is the same with what proletariat do to feel right are not holds classes.

C. Film Čeburaška the four of a series in 1983.



*Scene 1: 00:04:22-00:04:30*

Scene above began when character of Gena come back home. He asked why a letter always he sent to Čeburaška never be awarded. Čeburaška tell that he could not read. Finally, Gena register Čeburaška go to school. However, before that character of Čeburaška leaders and Gena went to buy school's uniform. Until they arrived at school, and register as new students. Čeburaška may not enter school because the school is repaired.

Denotation meaning at the scene on the top is the five-pointed star. The five-pointed star in school uniforms denoted by light, the power, and make. Red star interpreted as safety promised by christ with safety offered by the revolution. The five-pointed star red in general used as an emblem of communism. In addition, red star also used as a flag the Soviet Union in it there are a picture a hammer and sickle. A five-pointed star is a symbol communist interpreted as five classes of a community socialist: workers, farmers, intellectual, soldiers and youth. The connotation meaning is the Čeburaška unable to read. Literate in the soviet identical with the lower classes. It is based on injustice between the lower classes and upper classes, became the reason for the lower classes not get good quality education.

## CONCLUSION

This research result shows that communist ideology is visible in the works of literature such as films. Čeburaška film publication in the ideology of communism allows the film contained communism. Some scenes show signs of the characteristics of communism, such as the red marks and the communal nature. This is supported by the flow of socialist realism that authors must be in accordance with the life of the proletariat. Realism socialist conception literary is in effect in the community and emerged authorship. Film Čeburaška by Uspenskij can't be separated by the influence of socialist realism as ideology in communist art.

Communist elements were inserted through signs that are part of communist ideology, such as a red flag that figuratively reflects the nature of cooperation (communal). Another sign is loneliness. The scenes display the life of the people in the era of the Soviet Union which lacks freedom that was felt by every individual. There are also red marks that is associated with the communist ideology. It can be seen from any scene, either on characters or on a place. The first place showed a zoo background—if the impact considered is based on social realism—is a form of freedom of the proletariat who felt they have been oppressed. Also, the life of the characters Gena and Lion who is described to have no friends and it makes them lonely. As a result of this, Gena's character, which is initially individualist, finally has a community. Those characteristics are pretty much the embodiment of the communist ideology rested on an absolute truth with certainty that human beings basically have many mutual relations, therefore their lives are based on communities rather than individuality.

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