



**CONCEPTS AND CATEGORIES USED IN SOVIET PROPAGANDA  
ANIMATED FILMS**

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**ABSTRACT**

In this research, the codes produced by the Soviet animation cinema, operating for nearly seventy years and showing the consequences and reflections of the political ideology it is involved in as the product of a systematic mechanism, have been determined. In line with the conclusions, it has been examined that these animated films form a kind of cultural memory that reflects the political history and social culture of the Soviets. The content analysis method proposed by Juliet Corbin and Anselm Strauss for the analysis of qualitative data was used in the article. This method aims to gather and interpret similar data within the framework of specific concepts and categories. Content analysis was created in four stages: a) coding of data, b) finding categories, c) organizing codes and categories, d) defining and interpreting findings. If a structure is formed in line with the decisions, it is perceived that two separate groups are created as 'we' and 'they' in the films analyzed, and the expression 'they' is based on two elements: anti-Westernism built in the context of capitalism and imperialism, and anti-Nazism within the connection of fascism. The expression 'we' is based on bringing socialism and communism to the forefront, spreading and rooting them. In this connection, it has been noticed that the films used as data can be combined under three main titles: 'Anti-Capitalist and Anti-Imperialist Films', 'Anti-Fascist Films', and 'Films with Praise for Socialism and Communism'. After considering all the findings and inferences made, it was comprehended that the animated films were documents that exhibit the period in which they were described or referenced. From this point of view, it can be assumed that the propaganda actions carried out by the Soviet Union not only ensure the development and persistence of existing political ideas and ideologies but also found a cultural memory in the society.

**Keywords:** Animation, Cinema, The Soviet Union, Content Analysis, Propaganda

**SOVYET PROPAGANDA ANİMASYONLARINDA KULLANILAN**

**KAVRAMLAR VE TEMALAR**

**ÖZ**

Bu çalışmada, yaklaşık yetmiş yıllık bir süreçte faaliyetini sürdüren ve sistemli bir mekanizmanın ürünü olarak içinde bulunduğu siyasal ideolojinin etkilerini ve yansımalarını gösteren Sovyet animasyon sinemasının ürettiği kodlar tespit edilmiş, bulunan bulgular doğrultusunda bu animasyon filmlerin Sovyetlerin siyasal tarihini ve toplumsal kültürünü yansıtan bir çeşit kültürel hafıza oluşturduğu irdelenmiştir. Çalışmada, Juliet Corbin ve Anselm Strauss'un nitel verilerin analizi için önerdiği içerik analizi yöntemi kullanılmıştır. Bu yöntemde birbirine benzeyen verilerin belli kavramlar ve temalar çerçevesinde bir araya getirilmesi ve yorumlanması amaçlanmıştır. İçerik analizi dört aşamalı olarak oluşturulmuştur: a) verilerin kodlanması, b) temaların bulunması, c) kodların ve temaların düzenlenmesi, d) bulguların tanımlanması ve yorumlanması. İçerik analizindeki bulgular doğrultusunda bir çerçeve

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oluşturulursa incelenen filmlerde "biz" ve "onlar" olarak iki ayrı grup oluşturulduğu, "onlar" anlatımının da iki unsur üzerine kurulduğu görülmüştür. Bunlar kapitalizm ve emperyalizm bağlamında oluşturulan Batı karşıtlığı ile faşizm bağlamında oluşturulan Nazi karşıtlığıdır. "Biz" anlatımı ise sosyalizmi ve komünizmi ön plana çıkarma, yayma ve kökleştirme üzerine kuruludur. Bu çerçevede veri olarak kullanılan filmlerin üç ana başlıkta birleştirilebileceği görülmüştür. Bu başlıklar "Kapitalizm ve Emperyalizm Karşıtı Filmler", "Faşizm Karşıtı Filmler" ve "Sosyalizm ve Komünizm Övgüsü İçeren Filmler" olarak tespit edilmiştir. Bütün elde edilen bulgular ve yapılan çıkarımlar üzerinden düşünülüğünde animasyonların, anlatıldığı ya da referans gösterdiği dönemi yansıtan belgeler olduğu görülmüştür. Bu açıdan bakıldığında Sovyetler Birliği'nin yaptığı propaganda faaliyetleriyle sadece mevcut siyasal fikirlerin ve ideolojilerin gelişmesini ve kalıcı olmasını sağlamadığı, ayrıca toplumda bir bellek ve kültürel hafıza oluşturduğu da söylenebilir.

**Anahtar Kelimeler:** Animasyon, Sinema, Sovyetler Birliği, İçerik Analizi, Propaganda

### Introduction

From the moment it was first discovered, cinema has gained increasing popularity due to its predisposition to consumer culture and its wide range of opportunities to convey thoughts. The sense of the reality of visual communication, the ability to form opinions on people with expressions of emotions and subconscious, and the capability to root the concepts conveyed make cinema an influential governmental propaganda tool, notably by totalitarian regimes after the First World War. As a robust mass medium, the manipulative structure can direct, raise consciousness, and relieve the people conscientiously it comes into contact. In this respect, it can be stated that cinema has the capability to normalize the current policy in the public's eyes when the state makes it. In this way, propaganda can be applied to strengthen the internal dynamics of communities and generate an insight of unity among the people and undermine the enemy and create a backlash against it. This propaganda, which is made in a more explicit and open-source manner in its country borders, becomes more indirect when it invades other countries' field and tries to disappear.

The Soviet Union is one of the leading countries to come to mind when it comes to propagandistic cinema. The improvement and persistence of political thoughts and ideologies, which builds propaganda by the state and can maintain this for several years, owes a lot to the cinema. Nevertheless, investigations and researches have been performed on this cinema's fictional and documentary films, and animated films have not been focused. However, Soviet animated films commenced to emerge from the beginning of the 1900s, and the production of the primary propaganda animated films, in parallel with other genres, began in the early 1920s. There were various reasons for this irrelevance towards animation, such as the irregular production of films by diverse groups in the initial years, production and archiving in a separate studio called Soyuzmultfilm, not keeping the archives regularly, and producing films for short-term impacts and functional concerns. Moreover, taking its own society as the target audience, destruction of archives due to numerous historical events, and the fact that films made for past situations became outdated in the daily political flow or turned into serious material are the other reasons. Of course, the prejudice that animations are easy films designed for kids can be attached to this. Most of the Soviet animated films were only known when the archives were opened with the fall of the Soviet Union.

These films were started to be obtained by virtue of the DVDs released in the 2000s. One of the origin purposes of this study is that approximately 1400 films produced for nearly 70 years were unearthed extremely newly, little acknowledged worldwide, and rare studies have been done.

Films are documents that reflect their time and develop a social consciousness in the society in which they are produced. For this reason, Soviet animation cinema, which is roughly the same age as the Soviet Union, can be recognized as an essential cultural memory. It can even be assumed that it is a more comprehensive memory than fiction and documentary because animation is a genre that can provide direct information, tell stories, reveal the imagination more efficiently, and is much more fitting for symbolic representation due to its stylistic possibilities. It can be stated that causes such as icons, the Russian avant-garde, the prevalence of illustrative posters, and puppet art progress encouraged the working area and approval of animation in the Soviet Union. For this reason, animation presents more chances to display not only physical life but also abstract opinions, and cognitive effects compared to other genres. This inference is another of the starting points of the investigation. Furthermore, the usage of animations that were structurally far from the realism as an element of propaganda during the Stalin era, when socialist realism was active, also contains a contradiction. The interestingness of this inconsistency is also one of the grounds for the research. Consequently, in this study, it will be examined that the codes and themes in Soviet animation cinema, which has been operating for around 70 years and confirm the outcomes and observations of the political ideology in which it is an output of a systematic mechanism, create a variety of cultural memory that shows the political history and social culture of the Soviets.

### **The Relation Between Soviet Animation Cinema and Propaganda**

Soviet animation cinema was pressed between the state's political authority and the distinctive nature of animation. This animation cinema originated with stop motion animated films. Practically everything was used as a material from the earliest years, then switched to traditional animations made by imitating Disney in the 1930s and later on glass painting. It created unique and experimental works throughout its history. Prioritizing functional interests rather than aesthetic matters and its formation targeting inner dynamics were the primary reasons why it was limited to its own nation and society. The predisposition of these animations to allegories and metaphors, which are also fed by society's memory and their own visual culture, also brought about them to be turned into propaganda arguments using stern and didactic factors. Hence, it is noticed that it assists the government's ideological, political, social, and psychological desires rather than merely entertainment.

The animation is a structure suitable for propaganda since it distinguishes its expertise to construct an imaginary universe, present significant visual freedom, and allow the artist to clarify some cultural values and conceal others. Its exaggeration characteristic enables a pure symbolic border between 'you' and 'others' and is therefore extensively used in political propaganda. Thanks to its possibilities, such as storytelling and music, it is more persuasive than the cartoon. Due to its propaganda

capability, animations were applied as a vital weapon during the Second World War and the following Cold War.

In the propaganda works that both educate the masses and give the existing political thought structure, art was seen as a tool carried out by the state, used in the war for the socialist formation, and at the forefront of class struggle. It responded to social goals and desires. As stated by Eisenstein, art was no different from metallurgical science from the point of view of the state (1982: 25). Thus, it was the movie's primary purpose to introduce the Soviet people to the political environment they were in and protect the existing state authority by denigrating the opposing forces. Here, the universality of cinema, the fact that it was simply portable and reproducible, its visual power that eliminates the language obstacle, and its ability to convey whatever is desired even to the illiterate public were essential features.

Paul Rotha declares that Soviet motion pictures of the era undertook an educational and conscious mission, and these films could be divided into some classes for production purposes. Firstly, some films dealt with general issues related to life before and after the Revolution. These movies in drama, comedy, and melodrama aimed to highlight the achievements of the Soviet era by showing the difficulties and atrocities of the Tsar era. Films in the second type were government-sponsored productions that also included educational, scientific, and cultural films. Educational movies can be in areas such as industry, medicine, geography, as well as professional films for engineers or army employees. In the third class, there were newsreels about the week's events and aimed at popularizing the leader in the country. The last type was children's films. The government established scenario groups and information bureaus for each class, and these activities, carried out under the control of the Central Bureau, must be in parallel to the line of the current government and work in harmony with the state (1930: 149-150).

Although animation production increased towards the end of the 1920s, with the introduction of the socialist realist movement, innovative works diminished and the period of more 'realistic' but less 'artistic' works started. Animators, working under the influence of avant-garde and futurism in the previous decade, were put into the 'service of the national culture' where classical texts were adapted, films for children were made, and tradition was used. Linking animation to a system for children was also understood by the name of Soyuzdetmultfilm, founded in Moscow in 1936. 'Det' means child, and 'mult' also comes from multiplikatsija, meaning animation (Bendazzi 1995: 101). A year later, the establishment process of this institution, which dropped 'det' from its name and became Soyuzmultfilm, was completed as a result of two years of process. The studio began to centralize animation production by imitating Walt Disney's assembly line system and making animation a more standard production form. This method was frame by frame of successive motion drawings made on an opaque background and transparent celluloid layers. This principle accelerated animation production and reduced costs (Ромашова 2011: 119). The International Moscow Film Festival, which was held for the first time in 1935, and a festival in 1933 where some Disney animation samples were shown significantly impacted the foundation of Soyuzmultfilm. The films *Three Little Pigs* (1933), *Peculiar Penguins* (1934), and *The Band Concert* (1935) were screened at the Moscow Film Festival. Also, in the 1930s, a

group of filmmakers, including Grigorii Aleksandrov and Sergei Eisenstein, visited the United States, where they became acquainted with the work of Disney and the method of animation production. In addition to the sophistication of film production techniques, Eisenstein was primarily inspired by the association of humans and animals in Disney films and the fusion of the characteristics of both identities. Thus, it was possible to transfer social interpretations to the animal world and to present some realities that were difficult to express verbally, such as Soviet and Stalinist (Balina and Beumers 2015: 126-127).

In the beginning years of foundation, Soviet ideology was implemented in two approaches: to demonstrate the high moral character of the Soviet people and expose the degenerate moral situation of bourgeois societies. The Soviet Union powerfully used cinema, and animation, within this framework. Especially throughout the Cold War years, it was observed that the USA was introduced as an ideological opponent and portrayed evil and relentless in numerous ways in the works produced for both children and adults. Soviet ideology opposed 'bad Americans' as 'good' communists, working-class, peace fighters, African-Americans, and 'ordinary' Americans were portrayed sympathetically (Рябов 2018: 90-91, 98). During the Second World War, a related approach was applied to anti-fascism.

The USA's judgmental attitude towards the Soviets increased, particularly after the 'Action Plan of Strengthening the Anti-American Propaganda in the Near Future' in 1949, which targets the USA as the 'main enemy'. After the establishment of NATO on April 1, 1949, author Konstantin Simonov sent this draft, including measures for Anti-American propaganda, to the Central Committee of the Communist Party. As a result of the approval of the draft by Agitprop, the document was published. Articles in the document were generally: a) systematic publication in newspapers on American imperialism, America's 'so-called' welfare, and the frauds of bourgeois culture and morality, b) publishing anti-American brochures and articles, c) making speeches on radios to strengthen Anti-American propaganda, d) increasing the lessons given to the citizens on the global plans of American imperialism, e) supporting Soviet writers to produce books, f) publishing posters of anti-American satire, g) raising the amount of anti-American plays and using the best directors and players, h) producing films on the anti-American and expanding distribution of existing films (Центральный Комитет 1949).

The propaganda animated films produced in the Soviet Union usually intended to denigrate the Western image, principally the USA, and capitalism. In these films, capitalists, bourgeois, landowners, priests, spies, and counter-revolutionaries were distorted and given as 'enemies' and portrayed as evil. The built good-bad opposition was based on the conflict between individual and society (Taylor 1998: 52). The Western image in Soviet propaganda animated films can be essentially divided into three: a) capitalist, imperialist and barbarian, b) corrupt and uncultured, c) abused and innocent. Before the Cold War era, the Western figure was characterized as an ugly and aggressive capitalist. With the Cold War period, there was a narrative regularly pointed at lifestyle criticism. Characters drawn in more animalistic and monstrous began to acquire a more humanoid appearance. These films that criticize capitalism also targeted the weak points of opposing ideologies, notably the USA. The most

prominent of these was racism, and Western racist characters were regularly used in animated films. In addition to this, the urban fact and metropolitan life, traffic, crowd, shopping, luxury consumption, and lifestyle addiction to entertainment also stand out as details negated by being identified with the West. The American dream is also represented as inappropriate with socialist ideology, and the desire to have private property is applied as an adverse situation in films (İnceoğlu 2013: 34-37).

### **Methodology**

The Encyclopedia of Local Animation, prepared in Russian by Sergey Kapkov, and Animator.ru, is a database of animated films produced in Russia and the Soviet Union, were consulted to find and classify films. Founded in 2000, Animator.ru was updated to a large extent in 2006 with the Encyclopedia of Local Animation, and in April 2005, it became one of the internet projects financed by the Federal Agency of Press and Mass Media of the Russian Federation (Лента 2005). Some data that cannot be found from these two sources have been reached through IMDb (Internet Movie Database), КиноПоиск, mults.info (Мультики), and Кино-Театр movie databases. Since propaganda films were chosen as data, the films were scanned year by year, and after the credits and synopses were checked, the films were divided into genres. Because most of the films do not include genre knowledge in the databases, the film itself was attempted to be found immediately, and the genre information was collected by watching the films one by one. The films were accessed from Soyuzmultfilm's official Youtube channel, from the published original DVD sets, from the film parts transferred from these sets to Youtube and various online streaming platforms, and via the Russian online platform ivi (corp.ivi.ru).

The Animated Soviet Propaganda: From the October Revolution to Perestroika DVD set released by the American company Films by Jove was also used to find out the films. In this collection, the films were split into four separate groups, and interviews were done with academicians and the crew members working on the films (Borsten 1997). Nevertheless, in the examination administered within this article's scope, it has been ascertained that this DVD holds some historical inaccuracies. There are translation mistakes in the movie titles, and it does not comprise all the propaganda animated films produced in the Soviet Union. Additionally, in the study's scope, information about total animations in the Soviet archives, albeit from several sources, was endeavored to be reached, and whole films were checked one by one. Even though some films' English names are involved in multiple references, when the original Russian versions are investigated, there are translation errors in these English names, and the films are named differently from the title in the credits. Thus, the names in the archives and the films' credits were analyzed simultaneously in the translations.

Because of amateurish works and nonsystematic production until 1936, all films were considered individually, regardless of the production company and short-feature films difference. 173 films were discovered; the first was in 1923, and only Ladislav Starevich's works before 1923 were given as the opening date of Soviet animated films. Starevich produced four films in 1912, one in 1913 and two in 1914. The first films following these dates were in 1923 (Animator.ru). There are very limited knowledge and existing visuals for the first year's films. The films whose names were

detected in the database were searched one by one, and the genre was ascertained. No video record, synopsis, or genre data was attained for 33 of them. It was discovered that there was no film copy for most of the remaining 140 films, but the synopses and information of them were obtained. Also, movies with videos were watched. As a result, 65 of them were produced for propaganda plans, and 11 of them have survived until today. All of them are short films, and all have been selected for content analysis.

The rest of the content analysis, from the establishment of Soyuzmultfilm animation studio in 1936 to the downfall of the Soviet Union in 1991, short propaganda films produced within Soyuzmultfilm were discussed. Feature-length animated films produced between these years were also analyzed, but no film that could be called a propaganda film was attained, despite some propaganda parts in the films. For this reason, all of the films reviewed are short films. In this date range, 1329 films produced in all Soyuzmultfilm animation studio genres were identified from Encyclopedia of Russian Animation (2006). The films were examined one by one, and films with genre data were marked. If the genre information could not be detected, it was determined by watching the films. The genre data of rare films without videos was learned from synopses, and films without any knowledge were listed as 'unknown'. It was concluded that 55 of the 1329 films produced through this era were propaganda films. Video recordings of 10 of them were not found, but the left 45 were accessed, and all of them were incorporated in the content analysis. Consequently, with the 11 films defined for the first period, the absolute number of films used in the content analysis was 56.

Although all animated films produced between 1923-1936 were evaluated as the data frame, only Soyuzmultfilm productions between 1936-1991 were held. This restriction's primary purpose is that Soyuzmultfilm was the state's official animation studio and was the principal authorized center when propaganda films were created. The other is that the studios opened in the following years produced films for commercial objectives rather than propaganda objects and designed more fabulous tales for the public. Furthermore, there might be other movies that may not be archived or some films with no data, or video recordings may have been produced as propaganda films. These can be considered additional limitations.

The content analysis technique introduced by Juliet Corbin and Anselm Strauss to analyze qualitative data was utilized in the research. This method taken from Corbin and Strauss's Basics of Qualitative Research Techniques and Procedures for Developing Grounded Theory aims to collect and interpret similar data within the framework of specific concepts and categories. Content analysis is performed in four steps: a) coding data, b) finding categories, c) organizing codes and categories, d) defining and interpreting findings. In the 'coding data' stage, the collected information is analyzed and divided into sections, and each segment is expressed conceptually. Sections can be a word, paragraph, or page and are coded by creating a meaningful whole within themselves. After complete data is coded, the built code list is applied in analyzing and editing the data. Since it is inevitable to examine the research questions and conceptual framework in the coding method, in the investigated data, those included in the framework are coded, and the research is provided to reach accurate outcomes. The concepts used in coding could come from the researcher, the read sources, or the data itself. Corbin and Strauss suggest three types of coding: a) coding

based on pre-determined concepts, b) coding based on concepts derived from data, and c) coding within a general framework. The second stage, 'finding categories', is certain to form categories based on the codes found in the previous stage: thematic coding with an inductive approach. Some of the categories can be restricted in well-established research. Hence, related codes can be classified under these categories, and new ones added if needed. Accordingly, the first two stages can be considered and combined. In the 'organizing codes and categories' stage, the data is systematized by organizing according to the created codes and categories; thus, defining, explaining, and interpreting the data becomes possible. At this step, it is critical to be descriptive and to prepare the ground to present the findings to the reader. As a result of this presentation, the researcher shares his opinions and inferences at the last stage of 'defining and interpreting findings'. At this stage, it is expected to explain the assembled data, set connections between decisions, form cause-effect links, and draw some conclusions from the findings (1990: 61-74).

### Collection of Data

As a consequence of the constraints explained in the methodology part, animated films produced in two different terms were recognized in the study's data scale. The front part is the period from the founding of the Soviet Union to establishing the Soyuzmultfilm animation studio in 1936. The next period is the part from the forming of Soyuzmultfilm until the dissolution of the Soviet Union in 1991. Because propaganda films will be selected as data, the films were investigated year by year, their knowledge and synopses were reviewed and classified into their genres by year.

**Table 1**

### The List of Propaganda Animated Films Produced Between 1923-1936 and Included in Content Analysis

Year	Film Title (English)	Original (Russian)	Title	Director	Production Company
1924	The Interplanetary Revolution	Межпланетная Революция		Nikolai Khodataev / Zenon Komissarenko / Yuri Merkulov	State Customs Committee / Mezhrabpom Rus
1924	Soviet Toys	Советские Игрушки		Dziga Vertov	Goskino
1925	Our Response to the Schadenfreude of the Bourgeois World	Наш Ответ На Злорадство Буржуазного Миру		Dziga Vertov	Goskino
1925	What Did the XIII Party Congress Say About Cooperation	Что Сказал XIII Съезд Партии О Кооперации		-	-
1925	China in a Fire (Hands Off from China!)	Китай В Огне (Руки Прочь От Китая!)		Zenon Komissarenko / Yuri Merkulov / Nikolai Khodataev	State Customs Committee / Cinema-



				Moscow +
1927	Let's be Perceptive	Будем Зорки	Nikolai Khodataev	Mezhrabpom Rus
1928	Adventured of Little Chinesees	Приключения Китайчат	Maria Benderskaya	Mezhrabpomfilm
1928	The Boy from Samoed	Самоедский Мальчик	Valentina Brumberg / Olga Khodataeva / Zinaida Brumberg / Nikolai Khodataev	3rd SOVKINO School
1932	Black and White	Блэк Энд Уайт	Ivan Ivanov-Vano / Leonid Amalrik	Mezhrabpomfilm
1933	A Little Organ	Органчик	Nikolai Khodataev	Soyuzfilm
1934	Murzilka in Africa	Мурзилка В Африке	Semen Guetsky / Yevgeny Gorbach	Ukraine Film

In the remainder of the content analysis, 1329 films produced in Soyuzmultfilm animation studio between 1936-1991 were analyzed, and the films were studied one by one. 55 of 1329 films were distinguished to be propaganda films, the video recordings of 10 could not be found, but the remaining 45 were reached, and all were held in the content analysis.

**Table 2**

**List of Propaganda Animated Films Produced Between 1936-1991 and Included in Data Analysis**

Year	Film Title (English)	Original Title (Russian)	Director
1939	Combat Pages	Боевые Страницы	Dmitry Babichenko
1939	Victory Route	Победный Маршрут	Dmitry Babichenko / Leonid Amalrik / Vladimir Polkovnikov
1940	Ivas	Ивась	Ivan Ivanov-Vano
1941	Fascist Boot Won't Trample the Soil of Our Motherland	Не Топтать Фашистскому Сапогу Нашей Родины	Ivan Ivanov-Vano / Alexander Ivanov
1941	Vultures	Стервятники	Panteleimon Sazonov
1941	Hitler Wants That	Чего Гитлер Хочет	Ivan Ivanov-Vano
1941	Do Beat Fascist Pirates	Бей Фашистских Пиратов	Olga Khodataeva
1941	Do Beat the Enemy at the Front and in the Rear of the Enemy	Бей Врага На Фронте И В Тылу	Valentina Brumberg / Zinaida Brumberg
1941	A Strong Handshake	Крепкое Рукопожатие	Alexander Ivanov

1941	We Beat, Beat and Will Beat	Били! Бьём! Будем Бить!	Dmitry Babichenko
1942	Cinema-Circus	Киноцирк	Olga Khodataeva / Leonid Amalrik
1947	For You, Moscow	Тебе, Москва!	Grigory Lomidze
1947	An Adventure in the Land of Giants	Путешествие В Страну Великанов	Dmitry Babichenko
1948	Mashenkas Concert	Машенькин Концерт	Mstislav Pashchenko
1949	A Strange Voice	Чужой Голос	Ivan Ivanov-Vano
1949	Mister Wolf	Мистер Уолк	Victor Gromov
1949	The Ambulance	Скорая Помощь	Lamis Bredis
1957	A Realised Dream	Воплощённая Мечта	Nikolai Fedorov
1958	The Tale About Boy-Kibalchish	Сказка О Мальчише-Кибальчише	Alexandra Snezhko-Blotskaya
1960	Read It and Go to Paris and China	Прочти И Катай В Париж И Китай	Theodor Bunimovich / Anatoly Karanovich
1961	An Expensive Copeck	Дорогая Копейка	Ivan Aksenchuk
1961	An Overseas Reporter	Заокеанский Репортёр	Grigory Lomidze
1962	A Celestial Story	Небесная История	Youry Prytkov / Vitold Bordzilovsky
1963	Shareholders	Акционеры	Roman Davydov
1963	Mister Twister	Мистер Твистер	Anatoly Karanovich
1963	The Millionaire	Миллионер	Vitold Bordzilovsky / Youry Prytkov
1963	An African Tale	Африканская Сказка	Leonid Aristov / Igor Nikolayev
1965	A Hot Stone	Горячий Камень	Perch Sarkisyan
1966	A Proud Little Ship	Гордый Кораблик	Vitold Bordzilovsky
1967	The Prophets and The Lessons	Пророки И Уроки	Vyacheslav Kotenochkin
1968	25th, the First Day	25-Е, Первый День	Youry Norstein / Arcady Turin
1968	The Eaglet	Орленок	Vitold Bordzilovsky
1970	Attention! Woolves!	Внимание, Волки!	Yefim Gamburg
1970	That We Can Do It	Это В наших Силах	Lev Atamanov
1971	The Lesson isn't Good for Him	Урок Не Впрок	Valentin Karavaev

1971	The Songs of Fiery Years	Песни Огненных Лет	Inessa Kovalevskaya
1971	Pioneers Violin	Скрипка Пионера	Boris Stepantsev
1971	Adventures of the Red Neckties	Приключения Красных Галстуков	Vladimir Pekar / Vladimir Popov
1972	Ave Maria	Аве Мария	Ivan Ivanov-Vano / Vladimir Danilevich
1972	Plus Electrification	Плюс Электрификация	Ivan Aksenchuk
1972	The Song About the Young Drummer	Песня О Юном Барабанщике	Vyacheslav Kotenochkin
1976	A Legend About the Old Lighthouse	Легенда О Старом Маяке	Vitold Bordzilovsky
1977	Go Ahead, Time!	Вперед, Время!	Vladimir Tarassov
1979	The Shooting Gallery	Тир	Vladimir Tarassov
1984	The Story of a Doll	История Одной Куклы	Boris Ablynin

### Coding Data and Finding Categories

Corbin and Strauss's 'coding made in a general framework' method was practiced in the data's coding step. 56 films were watched, and the concepts were defined in the propaganda framework, and a code list was formed. While managing the codes, elements such as dialogue, script, character, background, voiceover, anthem, song, movie title were used, and codes that are not used immediately in the film and can only be obtained by prediction were not taken into consideration. Thematic coding was accomplished by bringing together the concepts located in the stage of determining the codes. First of all, a categorization process was made among the codes, the usage frequencies were calculated, similar ones were gathered, and all the found codes were tabularized.

**Table 3**

**List of Codes and Usage Frequencies**

No	Code	Freq.	No	Code	Freq.	No	Code	Freq.
1	USSR	38	135	cosmopolitan structure	2	269	journalist	1
2	physical appearance	36	136	credit	2	270	Kapik (currency)	1
3	hat / fedora / top hat	25	137	Dollar sign	2	271	Kapital (book)	1
4	war	25	138	equality	2	272	Karandash	1
5	patriotism	22	139	execution	2	273	Karl Marx	1
6	cigar	21	140	Federal Republic of	2	274	Kent (cigarette)	1

7	suit / tuxedo	21	Germany			275	KLM (airline)	1
8	animalistic / monstrous figure	20	141	five year plan	2	276	knight	1
9	capitalist	20	142	future depiction	2	277	Koltsov	1
10	obesity	18	143	hammer	2	278	Komsomol	1
11	soldier	18	144	hammersmith	2	279	Kool (cigarette)	1
12	swastika / iron cross	18	145	Hitler mustache	2	280	Ku Klux Klan	1
13	worker	18	146	Hungary	2	281	Kulak	1
14	bow tie	16	147	industriousness	2	282	Laika	1
15	exploitation	16	148	Italy	2	283	landowner	1
16	Lenin	16	149	jeans	2	284	Lermontov	1
17	small child	16	150	juggler	2	285	Lincoln (car)	1
18	Soviet star	16	151	laziness	2	286	locality	1
19	Nazi	15	152	Leningrad	2	287	London	1
20	World War II	15	153	merchant	2	288	luxury life	1
21	invasion	14	154	mining / miner	2	289	Mao	1
22	USA	14	155	Mount Fuji	2	290	marginalization	1
23	selfishness	13	156	mustache	2	291	Marshall aids	1
24	courage	12	157	Napoleon	2	292	Martini	1
25	self-seeking	12	158	Nazi salute	2	293	Mein Kampf (book)	1
26	warplane	12	159	Orthodoxy	2	294	Mickey Mouse	1
27	agriculture	11	160	plaid pants	2	295	Mikhail Kutuzov	1
28	industry	11	161	prison	2	296	Minin	1
29	farmer	10	162	Romania	2	297	Miss America	1
30	flag	10	163	ruble	2	298	Mississippi	1
31	class struggle / class distinction	9	164	shark	2	299	missionary	1
32	fascism	9	165	spy	2	300	modernization	1
33	racism	9	166	stock market	2	301	Mongolia	1
34	wealth	9	167	stupidity	2	302	musician	1
35	billboard	8	168	submarine	2	303	Mussolini	1
			169	tax	2			

36	black person	8	170	The Whites	2	304	Musya Pinkenson	1
37	bomb	8	171	trade	2	305	naivete	1
38	Hitler	8	172	treaty	2	306	Nazi Germany	1
39	red	8	173	viper / snake	2	307	Neo-Nazi	1
40	whip	8	174	weapons industry / arms trade	2	308	Nikon (sneakers)	1
41	boss	7	175	wolf	2	309	Norway	1
42	Coca Cola	7	176	African native	1	310	Notre-Dame Cathedral	1
43	collectivism	7	177	Alexander Nevsky	1	311	Oh du lieber Augustin	1
44	dissatisfaction	7	178	Alexei Stakhanov	1	312	oil	1
45	dog	7	179	ambitiousness	1	313	Ostrovsky	1
46	Japanese / Japan	7	180	amusement center	1	314	pacifism	1
47	Manhattan	7	181	anti-religion	1	315	Parker (fountain pen)	1
48	necktie	7	182	Antonescu	1	316	Pence (currency)	1
49	skull	7	183	arrogance	1	317	Pepsi Cola	1
50	tank	7	184	artisan	1	318	Peugeot	1
51	UK / British	7	185	artist	1	319	Pfennig (currency)	1
52	colonialism	6	186	aviation	1	320	piracy	1
53	consumer society	6	187	AVIS (car rental)	1	321	Pioneer (magazine)	1
54	cross	6	188	Baikal Amur Railway	1	322	popular	1
55	factory	6	189	Baltic	1	323	Pravda (newspaper)	1
56	imperialism	6	190	bank	1	324	Prince Pozharsky	1
57	individualism	6	191	baseball cap	1	325	private property	1
58	luxury car	6	192	battleship	1	326	Prophet Elijah	1
59	map	6	193	beard	1	327	protest	1

60	pioneer	6	194	Beijing	1	328	Pushkin	1
61	power	6	195	Belarus	1	329	rat	1
62	skyscraper	6	196	Berlin Wall	1	330	Renault	1
63	sword	6	197	Bernina	1	331	revanchism	1
64	tie	6	198	bless	1	332	riot	1
65	transport means of transport	6	199	bribe	1	333	robot	1
66	walking stick	6	200	Boeing (company)	1	334	rock music	1
67	anthem	5	201	Boris Godunov	1	335	rocket	1
68	Cadillac	5	202	brotherhood	1	336	Rollei (camera)	1
69	clergyman	5	203	Bulgaria	1	337	Russian avant- garde	1
70	communism	5	204	bulldog	1	338	Russian Communist Party	1
71	economy economic crisis	5	205	camel	1	339	sabotage	1
72	fear cowardice	5	206	Camel (cigarette)	1	340	sailor	1
73	money money bag	5	207	camel train	1	341	Sakura	1
74	Moscow	5	208	car	1	342	Samoyed	1
75	October Revolution	5	209	Catholicism	1	343	saxophone	1
76	peace	5	210	chains	1	344	SAS (airline)	1
77	pipe	5	211	Chile	1	345	self sacrifice	1
78	socialism	5	212	Cent (currency)	1	346	Semyon Budyonny	1
79	wheat	5	213	Cheryomushki	1	347	shamanist	1
80	Africa	4	214	Chevrolet	1	348	share	1
81	austerity	4	215	Chudskoe Lake	1	349	shareholder	1
82	bourgeois	4	216	church bell	1	350	Shell	1
83	China	4	217	cloak	1	351	ship	1
84	double headed eagle	4	218	clumsiness	1	352	show off	1

	/ eagle							
85	electrification	4	219	collective farm	1	353	sickle	1
86	empire	4	220	concentration camp	1	354	sledgehammer	1
87	Europe	4	221	conceptual art	1	355	sneakers	1
88	knife	4	222	Consumer Association	1	356	Soviet War Memorial	1
89	Kremlin Palace	4	223	crane	1	357	Spain	1
90	party	4	224	cross oneself	1	358	spider	1
91	politician	4	225	coup	1	359	SS	1
92	poverty	4	226	cowboy	1	360	St. Basil's Cathedral	1
93	revolution	4	227	Cutty Sark (drink)	1	361	star and crescent	1
94	slavery	4	228	Czechoslovakia	1	362	student	1
95	Statue of Liberty	4	229	dam	1	363	Stuyvesant (cigarette)	1
96	tachanka	4	230	demode	1	364	Sun Yat Sen	1
97	torment	4	231	disarmament	1	365	Tatar	1
98	traditional	4	232	dominate	1	366	Teutonic Knight	1
99	tsar	4	233	Don Quixote	1	367	The Beatles	1
100	weapon	4	234	drunkenness	1	368	The Great Wall of China	1
101	white man	4	235	East Germany	1	369	The Internationale	1
102	Bible	3	236	Egypt	1	370	theater	1
103	boots	3	237	elephant	1	371	Times Square	1
104	civil war	3	238	fashion	1	372	tractor	1
105	crow	3	239	fez	1	373	twist	1
106	Eiffel Tower	3	240	Fiat	1	374	Tyumen Natural Gas Pipeline	1
107	Ford	3	241	Fidel Castro	1	375	Ukraine	1
108	France / Paris	3	242	fisherman	1	376	universality	1
109	greed	3	243	Fonvizin	1	377	university	1
110	modern	3	244	foreign	1	378	vandalism	1

111	music	3	245	fortune teller	1	379	vengeance	1
112	peasant	3	246	General Motors	1	380	Vietnam	1
113	pig	3	247	gloves	1	381	Virgin Mary	1
114	Poland	3	248	God	1	382	Volkswagen	1
115	school	3	249	GOELRO	1	383	Vostok	1
116	space research	3	250	Gogol	1	384	vulture	1
117	Sputnik	3	251	gold	1	385	waltz	1
118	Stalin	3	252	Goofy	1	386	war criminal	1
119	strike	3	253	government bonds	1	387	Warner Bros	1
120	The Red Army	3	254	Goznak (company)	1	388	weakness	1
121	unemployment	3	255	Great Patriotic War	1	389	Westminster Palace	1
122	Wall Street	3	256	Horthy	1	390	wig	1
123	1905 Revolution	2	257	hyena	1	391	Winston (cigarette)	1
124	atomic bomb	2	258	Ice War (1242)	1	392	wisdom	1
125	Aurora	2	259	icon	1	393	woman burqa	in 1
126	ax	2	260	icon (belief)	1	394	Worker Kolkhoz Woman	and 1
127	Big Ben	2	261	individual pleasure	1	395	workplace	1
128	Bolshevik	2	262	innocence	1	396	writer	1
129	business man	2	263	innovation	1	397	Yankee	1
130	Christmas	2	264	installment	1	398	yellow race	1
131	Chrysler Building	2	265	Ivan III the Great	1	399	Yugoslavia	1
132	church	2	266	Ivan Terrible	the 1	400	Yury Dolgoruky	1
133	company	2	267	jazz music	1	401	Zagoskyin	1
134	cooperative	2	268	jealousy	1	402	Zhukovsky	1



### **Regulation of Codes and Categories**

Tabulated codes were analyzed, and categories that could be collected together were created: a) Location/Country/City, b) Character, c) Character Traits (Physical), d) Character Traits, e) Personage, f) Costume/Accessory, g) Business Life/Economy, h) Social Properties/Developments, i) Religion, i) Historical Events/Politics, j) Symbol and k) Brand. If a classification is made in terms of the conclusions in the content analysis, it can be observed that two sorts of propaganda techniques are applied in the investigated films, a) glorifying the existing system with the expression 'we' and b) creating an enemy with the expression 'they'. There are two circumstances for creating enemies: anti-Westernism built in the connection of capitalism and imperialism, and anti-Nazism within the context of fascism. On the other hand, socialism and communism were brought to the fore in glorifying the current policy. In this meaning, films used as data can be united under three main titles: 'Anti-Capitalist and Anti-Imperialist Films', 'Anti-Fascist Films', and 'Films with Praise for Socialism and Communism'.

### **Findings and Inferences**

The most used place in the Location/Country/City category is the Union of Soviet Socialist Republics. Cities such as Moscow and Leningrad were also applied to signify the USSR in various films. As the films' structure was commonly based on the contrast between good and bad, the USSR was approved as the good side and the foreign countries as the bad side. Outside nations are chiefly Western countries led by the USA, United Kingdom, Germany, and Japan, where the USSR frequently confronts its east. Although Nazi Germany was exhibited as the villain throughout the Second World War, in some Cold War-era films, the Federal Republic of Germany was also negated as the state where Neo-Nazi movements spread and longed for fascist actions in the past. While Western countries were depicted, cities such as Manhattan and London and historic and prominent buildings unique to them were also used. As the West's imperialist and colonial activities were criticized, China, Vietnam, or African nations took part in the films according to the historical period. The names of the occupied states by Nazi Germany were featured in several films, particularly in the Second World War. Countries in the socialist bloc were also used on the opposition's good side as the allies backed by the Soviet Union.

In the movies, various contradictions are constructed over the characters. The West's capitalist figure was usually used as the villain in films that highlight socialism and communism. This personality can be a boss, a businessman, a merchant, a bourgeois, a shareholder, or a landowner. Besides, as fascist forces, the Nazis were commonly used in wartime movies, while in the post-war era, war criminals or Neo-Nazis were represented as adversaries. Some characters also designated as enemies are politicians, jugglers, fortune-tellers, spies, cowboys, missionaries, and strangers, indicated by some physical or metaphorical uses to which they are Western. Those facing these opponents were mostly workers, soldiers, farmers, and peasants. In numerous films, pioneers were prominent as essential figures in combating the attacker, while it was frequently perceived that young kids were used as symbols of innocence, courage, and patriotism. While the struggle of black and white men was

practiced in films where racism was emphasized, it has been determined that some movies included stereotypes such as African natives and women in a burqa. Especially in movies where the revolution was at the forefront, the tsar found a place as the antagonist aspect.

In consequence of films having without dialogue and intertitle, using animation opportunities, animalistic figures, and physical manipulations were frequently used when describing foes. When depicting the Western capitalist, it was common to display the figure as fat or made it fat over time to emphasize the insatiability and greed. It was also prevalent for both Western figures and fascist invaders to be characterized as a strange animal or turned into it. These animals are predominantly dogs, pigs, crows, sharks, vultures, viper snakes, wolves, spiders, and rats, depending on the enemy's position and purpose.

While building good and bad characters in movies, positive or negative aspects were attributed to them. As the enemies were presented as selfish, self-seeker, insatiable, greedy, stupid, lazy, incompetent, fond of individual pleasures, pretentious, jealous, arrogant, and coward; those on the good side were described as brave, satisfied, hardworking, altruistic, and innocent.

Historical personages were also emphasized in movies, and these names were regarded both as enemies and as encouraging figures. Positive notables were principally Vladimir Lenin and Joseph Stalin. As people adjusted according to the films' period and subject, heroes such as Alexei Stakhanov, Mikhail Kutuzov, Minin, Musya Pinkenson, Semyon Budyonny were seen in the films. The most crucial negated person was Adolf Hitler, and he was presented as the principal villain in various films. Films using anti-fascism had either him or a symbol depicting him and his ideology. Names such as Napoleon Bonaparte, Ion Antonescu, Miklos Horthy, and Benito Mussolini came after Hitler. In early works, there were films in which the Whites were shown as opponents and Bolsheviks were brought to the fore, as well as films in which Karl Marx was a prominent figure. In some films, it was observed that writers such as Nikolai Gogol, Alexander Pushkin, and artists such as Karandash were presented as cultural figures. The Beatles band was also illustrated on a billboard as a symbol describing the West in a movie.

In the movies, characters were featured with specific costumes and accessories. The most apparent object was the hat. The top or fedora hat was primarily used when depicting the imperialist and capitalist Westerner. This hat, frequently worn with a suit or tuxedo, had the flag of the country it represents, mostly the USA, as a symbol. These Western personas wore bow ties or ties, smoked cigars or pipes. Some also had walking sticks and gloves. There were some films in which Western figures from the Cold War-era were dressing fashionably, wearing jeans, sneakers, and baseball caps, and some were displayed with cowboy hats and whips. The Nazis' characters were depicted with boots, knives, axes, whips, or weapons, and those drawing the Japanese with swords. In a movie, a character portraying the Ottoman Empire was exhibited in a fez. The figures representing the good side, typically workers and farmers, were shown with a hammer, sledgehammer, or sickle. Also, the red neckties used by the pioneers in movies were underlined.

In the theme of Business Life/Economy, the growth of the country in the field of economy and industry was emphasized by using a propaganda way that glorifies socialism. Consequently, agriculture and industry were at the lead within the structure of five-year plans. Wheat, tractor, and collective farms were marked to signify agriculture; factories were regularly used codes to express the industry. The contrary factor was capitalism. Wall Street and the stock market were displayed at the Western system center, as the money and money bag were the signs presented with the capitalist characters. Strikes, unemployment, economic crisis, and bribery were shown as codes with which the Western capitalist system tackles. The arms trade, the weapons industry, gold, and oil were also codes associated with the West, hence the enemy.

The category of Social Properties/Developments essentially covers the distinctions set in terms of society. The most applied code was patriotism used straight in about entire films praising socialism and the USSR. In civil war and revolution struggles, while class struggle and class distinction were prioritized, socialism, tradition, and equality were also highlighted. As opposed to this, Western society was introduced with exploitation, domination, individualism, racism, consumption, slavery, vandalism, colonialism, and imperialism. While criticizing the consumer society using an anti-US style, notably in the Cold War-era films, fashion, modernity, private property, wealth, luxury life, and shopping were denigrated. Unlike Western countries, the USSR was shown in numerous films as a peaceful, cosmopolitan, non-racist country. Made innovations not only in the economy and industry but also in the technological field were underlined. Codes such as transportation, electrification, space research were seldom used in propaganda actions putting socialism in the foreground. Culturally, there were works in which the Russian avant-garde was used, and conceptual art was introduced as a Western-style and symbol.

Although the religion theme did not seem as the primary factor in the films, it was involved in the movies, particularly in the beginning years of founding, as a consequence of the USSR's anti-religious policy. The clergyman was shown together with other evil characters and several films in which codes such as the cross, the Bible, church, bell, blessing, cross oneself emerged as religious elements. There was not only anti-Christianity but also anti-religion in the movies. As a matter of fact, negative narratives were produced about beliefs such as shamanism and idolatry seen in local communities in the USSR.

In the Historical Events/Politics category, there were political details along with the past events that were the topic of propaganda films. War was the primary historical factor that was the film's subject and was involved in this theme. This factor could be divided into three branches, and the first was films on anti-Nazi fascism. These developed predominantly within the framework of the Second World War and the Great Patriotic War, and the relevant codes that were used were occupation, bombing, and sabotage. Elements such as warplanes, tanks, submarines, warships were also distinguished. The second part progressed mainly within the frame of the October Revolution and covered anti-empires and then involved in the civil war years. Codes such as the 1905 Revolution, October Revolution, Red Army, Russian Communist Party, civil war, revolution, and uprising were incorporated in this branch. The last

section was the Cold War era. Although there were no exact codes like another two branches for historical issues in this section, which was based on anti-US, narratives have improved over codes such as atomic bombs, occupation, and power.

Thanks to the large-scale range of expressive chances of animation, symbolic formulations were applied a lot, and various symbols were used both directly and indirectly. While the villain figures were displayed as animalistic or monstrous shapes, their mentality took place in the films through different representations. The most commonly used symbol was the swastika, which is the Nazi emblem. Additional Nazi-related codes were the skull, SS logo, Nazi salute, Hitler mustache, Mein Kampf book, and the song Oh du Lieber Augustin. The codes used in anti-Western movies and introducing film locations were mostly on architectural structures. The Statue of Liberty, Chrysler Building, Times Square, and Manhattan were popularly used to portray the USA. Also, films used Big Ben and Westminster Palace depicting UK, Eiffel Tower, and Notre-Dame Cathedral, describing France, the Great Wall representing China, and Mount Fuji signifying Japan. In addition, the Kremlin Palace was chiefly used to symbolize the USSR. While maps and flags were frequently applied in the narrations, it is noticed that the Soviet star and red color were used in the figures who has represented the Soviet Union. There were films in which Sputnik was displayed and glorified in space research and Aurora in battles. Some other symbols used to describe the USA were Wall Street, Dollar sign, Miss America, Goofy, Mickey Mouse, Ku Klux Klan, and Yankee. Moreover, twist and waltz dance, jazz and rock music, and the saxophone instrument were shown as details drawing the West in some films. Again, Christmas was used in numerous movies as a Western sign.

The usage of the brand was also widespread in movies and used to indicate consumption society and capitalism. These brands, usually seen on advertising signs, characters, used vehicles, goods, or visited places. The two most crucial codes used to symbolize the USA were Coca Cola and Cadillac. Additionally, Camel, Kent, Kool and Stuyvesant cigarettes, Pepsi Cola, Cutty Sark whiskey, Fiat, Ford, General Motors, Lincoln, Peugeot, Renault, Volkswagen cars, AVIS, Boeing, KLM, Nikon, Parker, Rollei, The SAS, Shell, and Warner Bros brands were also used in various movies as describing the West.

### **Conclusion**

From its first founding years, the Soviet Union attached importance to the cinema, spreading its ideology using it and creating a permanent regime. This was not only done for a political attitude but also for a nationalist and utilitarian purpose, and many kinds of works were produced, principally local folk tales, fairy tales, and myths. In this direction, even though the work produced by the Soviets in the genres of fiction and documentary was known, hundreds of films were made in animation. Although these animated films produced since the early 1900s had elements of propaganda from time to time, they were prepared in a comprehensive framework, from education to humor, from advertising to science fiction. The fact that more fictional and documentary films are known, there is not much research on Soviet animation can be attributed to some reasons. The main cause for this is that films could not leave the archives of the Soviet Union for many years, and people could not reach them. The discovery of films

so recently and the fact that quite a little research has been done on films has been one of the starting points of this study.

This research revealed various conclusions by using the content analysis method, and in line with these findings, it determined and interpreted the codes and categories in Soviet propaganda animated films. The approach proposed by Juliet Corbin and Anselm Strauss for the analysis of qualitative data was applied in content analysis. This process proposes to assemble and interpret similar data within the framework of particular concepts and classifications. If a structure is formed in the direction of the content analysis's consequences, it is recognized that two separate groups are set as 'we' and 'they' in the examined movies. The expression 'they' is based on two elements: anti-Westernism performed in the connection of capitalism and imperialism, and anti-Nazism created in the setting of fascism. The expression 'we' is based on bringing socialism and communism to the fore, spreading and rooting it. In this meaning, it has been observed that the films used as data could be combined under three main headings: 'Anti-Capitalist and Anti-Imperialist Films', 'Anti-Fascist Films', and 'Films with Praise for Socialism and Communism'.

The constant value of what was called 'we' in films is Soviet society. Throughout the historical process, various countries entered and departed from 'we'. While Western countries were always revealed and excluded as 'they' in movies, unique examples that stand by the Soviets against the common enemy could be observed in some periods. In various movies, Eastern Bloc Countries were also included in the 'we' class due to common political reasons and shown as a union against the enemy. In other words, the historical process found a one-to-one response in films and could be read through them. As it was significant to refresh the memory and pass it on to future generations, enemy narratives spread throughout the history of the Soviet Union, although they were concentrated at specific periods. In particular, efforts were made to revive cultural memory through various narratives on anniversaries in significant events. This study aimed to notice the codes and themes used in creating this consciousness and carried out a research process by accepting films as the primary source in this direction. Tabulated codes were analyzed, and categories that could be collected together were created: location/country/city, character, character traits (physical), character traits, personage, costume/accessory, business life/economy, social properties/developments, religion, historical events/politics, symbol, and brand.

After considering all the decisions and thoughts made, it is comprehended that animated films are documents that exhibit the years in which they are described or referenced. From this point of view, it can be stated that the propaganda activities carried out by the Soviet Union not only ensure the improvement and continuity of existing political opinions and ideologies but also build a cultural consciousness in the nation. It can even be declared that this memory displays the mental impressions and emotional traumas of the current period in a much better method than fiction and documentary due to the more extensive stylistic opportunities and symbolic expressions of animation. For this reason, it can be easily deduced that the Soviet animation cinema, which has been operating for about 70 years and shows the outcomes and reflections of the political ideology in which it is an output of a systematic

mechanism, formed a sort of cultural memory that indicates the political history and social culture of the Soviets with the codes and categories used.

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