"War, War Never Changes":

Fallout 4, Nostalgia, and the Cold War

James David Dickert II

Stephen F. Austin State University

"War, War Never Changes": Fallout 4, Nostalgia, and the Cold War

Video games, like television, music, and film, have become popular enough to instill a nostalgic effect on consumers. This essay will attempt to analyze how the video game Fallout 4 mobilized Cold War language and themes to create a nostalgic science-fiction narrative. This paper will analyze how Fallout 4 created a world of nostalgia by utilizing a dystopian setting that preys on attitudes of American consumerism, how the game portrays the conflicting world views of nuclear technology, and how it shows the privatization of civil defense as a form of capitalism.

Fallout 4 is an action role-playing video game that takes place in the year 2287. The player takes control of the sole survivor of Vault 111 who was subject to experimentation by Vault-Tec and unwillingly cryogenically frozen amidst nuclear fallout in 2077.[1] Nuclear fallout occurred due to a conflict between the United States and communist China over natural resources. The game portrays the world in retro-futuristic art by combining the artistic styles of retro and futurism. Much praise for the game comes from how it represents a dystopian world where poor political and military decisions led to nuclear devastation. Marcus Schulzke, author of "The Critical Power of Virtual Dystopias," argues that dystopian societies offer a critical perspective of the political world and society.[2] He argues that videogames are a good medium to explore a world where the consequences of bad policy, military, and social decisions are on display.[3] Schulzke explains that the world of Fallout 4 not only shows the consequences of war

---

[1] Bethesda Game Studios. *Fallout 4*. Bethesda Softworks. Windows, PlayStation 4, and Xbox One. 2015.
[2] Marcus Schulzke, "The Critical Power of Virtual Dystopias," *Game and Culture* 9, no. 5 (2014): 315.
[3] Schulzke, "The Critical Power of Virtual Dystopias," 323.

and nuclear technology but recreates the nuclear paranoia surrounding the Cold War.[4] He

explains that this post-apocalyptic world calls to attention the seemingly everlasting arms race

with the Soviet Union and the possibilities of utilizing nuclear weaponry in a global conflict.[5]

The reimagined paranoia of the Cold War is likely what excites players into purchasing the

game, exploring the world, and experiencing a world that could have been, but never was.

Péter Makai, author of "Video Games as Objects and Vehicles of Nostalgia," argues that

video games, like films, have become so popularized and consumed as commodities by the

public that they have become objects of nostalgia.[6] Additionally, Robin J. S. Sloan, author of

"Videogames as Remediated Memories: Commodified Nostalgia and Hyperreality in Far Cry 3:

Blood Dragon and Gone Home," argues that video game designers have committed to the idea of

creating videogames around a sense of nostalgia by designing them to rekindle memories of

music, historical figures, and events in the past.[7] Fallout 4 does a good job of accomplishing this

goal by having the soundtrack in the game the same music that was popular in the real world

during the Cold War. Sloan continues by arguing that the wide variety of emotions felt by

consumers when purchasing a nostalgic game may enhance the appeal of the video game.[8] In

turn, Makai argues that some types of nostalgia come from the desire for a world that never was,

events that never happened, a world that could have been, or a counterfactual world that only

---

[4] Schulzke, "The Critical Power of Virtual Dystopias," 324.
[5] Schulzke, "The Critical Power of Virtual Dystopias," 324.
[6] Péter Makai. "Video Games as Objects and Vehicles of Nostalgia," *Humanities* 7, no. 123 (2018): 2.
[7] Robin J. S. Sloan, "Videogames as Remediated Memories: Commodified Nostalgia and Hyperreality in Far Cry 3: Blood Dragon and Gone Home," *Games and Culture* 10, no. 6 (2015): 526.
[8] Sloan, "Videogames as Remediated Memories: Commodified Nostalgia and Hyperreality in Far Cry 3: Blood Dragon and Gone Home," 538.

slightly resembles events of the past.[9] They continue by explaining that video games provide the

player with firsthand recounts of the past, or events counterfactual to the past, while also

exposing them to uncensored political realities that may reflect political tension in the status

quo.[10] Fallout 4 accomplishes this goal by having the player make moral decisions that could

affect the lives of non-player characters around them. Similarly, the game reflects the vast

consumer culture of the status quo and allows the player to have an intimate connection to it.

Fallout 4 is filled with images of consumer culture and popular Cold War tropes, like

joining images of nuclear weaponry with consumer goods and displaying beautiful women in

advertisements to garner public attention. These themes in the game were likely influenced by

the competitive display of consumerism between the United States and the Soviet Union during

the Cold War. Mary Neuburger, author of "Kebabche, Caviar or Hot Dogs? Consuming the Cold

War at the Plovdiv Fair 1947-72," explains that by the time the 1950s Plovdiv fair had begun, the

arms race was supplemented by the competitive display of consumerism between both nations.[11]

Ironically, she argues, the Soviet Union felt the need to compete with the United States and

present the soviet way of life as creating the better consumer for the market.[12] In Fallout 4, the

world is littered with images of consumerism and regularly displays a product called Nuka-Cola,

which looks noticeably like Coca-Cola. In chapter 1 of *The Socialist Sixties: Crossing Borders in*

the Second World titled "This is Tomorrow: Becoming a Consumer in the Soviet Sixties," Susan

---

[9] Makai, "Video Games as Objects and Vehicles of Nostalgia," 3.

[10] Makai, "Video Games as Objects and Vehicles of Nostalgia," 3.

[11] Mary Neuburger, "Kebabche, Caviar or Hot Dogs? Consuming the Cold War at the Plovdiv Fair 1947-72," *Journal of Contemporary History* 47, no. 1 (2012): 50.

[12] Neuburger, "Kebabche, Caviar or Hot Dogs? Consuming the Cold War at the Plovdiv Fair 1947-72," 63.

Reid argues that the Soviet Union wanted to produce consumer items that filled a function.[13]

However, they also desired futuristic consumer goods, like self-electric and plastic homes.[14]

While Fallout 4 presents a future filled with nuclear energy and retro-futuristic infrastructure, it

does not quite fit the environmentally friendly ideas of the Soviet Union. Instead, consumerism

in Fallout 4 takes a hyper-capitalistic approach and exaggerates many American consumer ideals

like displaying beautiful women in advertisements, gun culture, and maintaining 1950s and

1960s middle-class displays of capitalism.

Nuka-Cola advertisement found in the videogame Fallout 4.

In the Nuka-Cola image above, the game designers chose to highlight a beautiful woman

in a futuristic outfit displaying a Nuka-Cola bottle as a marketing campaign. The woman in the

---

[13] Susan Reid, "This is Tomorrow: Becoming a Consumer in the Soviet Sixties," In *The Socialist Sixties: Crossing Borders in the Second World*, Ed. Anne E. Gorsuch and Diane P. Koenker (Bloomington and Indianapolis: Indiana University Press, 2013), 29.
[14] Reid, "This is Tomorrow: Becoming a Consumer in the Soviet Sixties," 29.

image looks noticeably like Jean Harlow, an actress who was described as the blonde bombshell. Gun culture, and weapons in general, is highly represented in Fallout 4. For example, the Nuka-Cola bottle, a drink meant for consumption and not destruction, is in the shape of a nuclear bomb. Many other objects in the game, like the chain of Red Rocket gas stations, also show how integrated nuclear technology has become with the American way of life and culture. This design decision heavily reflects American culture during the Cold War. Miriam J. Dobson, author of "Building Peace, Fearing Apocalypse? Nuclear Danger in Soviet Cold-War Culture," argues that American culture embraced the symbols of nuclear destruction, in an effort to decrease social anxieties, and adopted it to their consumer culture.[15] In contrast, the Soviet Union attempted to shield their people from images of nuclear destruction in an attempt to decrease the amount of anxiety their people felt.[16] With its setting in the United States, it makes sense that Fallout 4 adopted the American approach to consumer goods and nuclear war. It may also have bolstered the overall nostalgic effect of the game.

Fallout 4 does not just reference nuclear imagery in consumer goods but emulates it into an entire theme park known as Nuka-World. This theme park is the spitting image of the Disney theme parks and even references specific rides found in the Disney parks. For example, the Nuka Galaxy rollercoaster is a reference to Space Mountain, World of Refreshment is a reference to Spirit of Refreshment, which is sponsored by Coca-Cola, and the Mad Mulligans Mine Cart coaster is a reference to Big Thunder Mountain Railroad. In the article "Mirror, Mirror for Us All: Disney Theme Parks and the Collective Memory of the American National Narrative,"

---

[15] Dobson, Miriam. "Building peace, fearing the apocalypse?: Nuclear danger in Soviet Cold War culture." In *Understanding the imaginary war*. (Manchester University Press, 2016); 4, 10.
[16] Dobson, "Building Peace, Fearing the Apocalypse? Nuclear Danger in Soviet Cold-War Culture," 2.

Bethanee Bemis argues that Disney is a representation of American values and presents a mythology that supports American identity and freedom.[17] Here, like how Disney represents American values, Fallout 4's Nuka World represents the values present in a post-apocalyptic dystopian game world. Unfortunately, that calls for bandits raiding, looting, and killing, but players can instantly see the resemblance between the two different theme parks and their connection to the American way of life.

Some aspects of Fallout 4 reflect the goals of the Soviet Union. In her writing, Reid argues that the Soviet Union desired technologically advanced household appliances to allow women to free themselves of the horrors of housework and become more engrossed in communism.[18] Early on in Fallout 4, the player comes across a Mister Handy robot. Before the bombs that caused nuclear fallout fell, Mister Handy robots did most of the housework. Seeing as how Fallout 4 takes place in the United States, it is also likely that Americans in the game world adopted a similar philosophy for home life. Possibly hinting at the inevitability of social and gender expectations evolving as newer technology becomes readily available to the public.

In Fallout 4, gun culture is heavily represented through collectible magazines spread throughout the game world. One such magazine called, *Guns and Bullets*, encourages the use of firearms against communist invaders. This is similar to the sale of toy guns to teach American youth values that contradict those of communism. Angela F. Keaton, author of "Backyard Desperadoes: American Attitudes Concerning Toy Guns in the Early Cold War Era," argues that toy guns shaped the children's knowledge of power.[19] She also argues that toy guns were used to

---

[17] Bethanee Bemis, "Mirror, Mirror for Us All: Disney Theme Parks and the Collective Memory of the American National Narrative," *The Public Historian* 42, no 1. (2020): 55, 58.

[18] Reid, "This is Tomorrow: Becoming a Consumer in the Soviet Sixties," 34-35.

[19] Angela F. Keaton, "Backyard Desperadoes: American Attitudes Concerning Toy Guns in the Early Cold War Era," *The Journal of American Culture* 33, no. 3 (2010): 184.

alleviate potential aggression due to the helplessness people felt during an era of uncertainty amidst potential nuclear war.[20] Keaton explains that toy guns shaped masculinity among the youth while also working against homosexual behaviors which, at the time, were seen as prone to communist corruption.[21]

In Fallout 4, the player can find a submarine that belongs to a communist soldier. The communist is the captain of the vessel and asks the player for help repairing the submarine. During the mission to repair the vessel, the player is asked to go eliminate the captain's crew who had turned feral. Both the captain and the crew were ghouls. Ghouls are people in the game who were exposed to large amounts of nuclear radiation and, instead of dying, were mutated. Due to the mutations, their lifespan was greatly extended. Some ghouls lose all mental capacities and go feral. The player confronts the captain about his crew and, after showing emotion, remains stoic and focused on the mission accepting the fate of his crew. The emotional reaction from the soviet captain is akin to that of Olga Korbut, a soviet gymnast who competed at the 1976 Summer Olympics in Montreal, whose performance was sub-par and resulted in her showing emotion to the audience.[22] Here, the audience is shocked to see a soviet competitor, whose emotions are always hidden by their stoicism, show emotion as she walks back to her coach.[23] This clip showed the world that the Soviet Union were not robotic humanoids devoid of

---

[20] Keaton, "Backyard Desperadoes: American Attitudes Concerning Toy Guns in the Early Cold War Era," 184.

[21] Keaton, "Backyard Desperadoes: American Attitudes Concerning Toy Guns in the Early Cold War Era," 189-190.

[22] British Broadcasting Corporation, 2012. *Soviet Gymnast Olga Korbut Charms the World | Faster, Higher, Stronger*. https://www.youtube.com/watch?v=FrDtXx87C38&feature=emb_logo&ab_channel=BBC.

[23] British Broadcasting Corporation, 2012. *Soviet Gymnast Olga Korbut Charms the World | Faster, Higher, Stronger*. https://www.youtube.com/watch?v=FrDtXx87C38&feature=emb_logo&ab_channel=BBC.

all emotion. Instead, it supports the idea that people in the Soviet Union were just like those all around the world. Furthermore, in the movie *Incident at Map Grid 36-80*, the audience is introduced to Major Volk who is on a mission of peace attempting to save lives, both American and Soviet. Tony Shaw and Denise J. Youngblood, authors of *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*, explain that Volk saved the lives of crewmembers who were left for dead and, although it was rejected, extended aid to American soldiers in need.[24] They argue that his character embodies the stoicism that every soviet citizen should embrace.[25] Shaw and Youngblood argue that his devotion to duty is what makes him a hero to the Soviet Union.[26] They continue by explaining that the movie was a way to promote the Soviet Union as agents of peace while the United States only wanted aggression and war.[27]

Nuclear technology in Fallout 4 is heavily intertwined in social life. Post-nuclear fallout, the organization known as the Brotherhood of Steel was formed to not only gather advanced technology but also to eliminate any non-humans that were created due to the misuse of nuclear technology. Ghouls, super mutants, and synths were all created by advanced technology, but the latter was made out of science and was not a consequence of it. Super mutants, like ghouls, were created by human mutations due to exposure to nuclear radiation caused by nuclear fallout. Robert Genter, in his article ""With Great Power Comes Great Responsibility": Cold War Culture and the Birth of Marvel comics," explains that the Hulk was created out of radiation

---

[24] Tony Shaw and Denise Youngblood, *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds* (Lawrence, Kansas: University Press of Kansas, 2010), 190-201.

[25] Shaw and Youngblood, *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*, 194-201.

[26] Shaw and Youngblood, *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*, 194.

[27] Shaw and Youngblood, *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*, 201.

exposure.[28] There are noticeable similarities between the Hulk and super mutants. For example, they are both giant, green, aggressive, and have abnormal strength. Synths are synthetic humans created by the technologically advanced hidden organization known as the Institute – this organization is the main antagonist in Fallout 4. The Brotherhood of Steel hates any non-human and works to purge them from the world while also seeking to acquire dangerous technology. They seek to make sure the weapons do not fall into the wrong hands whilst having no issue using them themselves. This pseudo-authoritarian organization adopts their opinions about nuclear technology from a litany of world views found in the real world.

For example, in the Shaw and Youngblood book, *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*, they cover two films called *Nine Days in One Year* and *Fail-Safe*. Both films project the general attitudes of both the United States and the Soviet Union regarding the dangers of nuclear technology. Shaw and Youngblood argue that the main character in *Nine Days in One Year*, Dmitry Gusev, represents the dangers of advancing nuclear technology at all costs by showing the audience that he irradiated himself three times to reach his goals.[29] Furthermore, they explain that Gusev and Kulikov, another main character, differ in their world views about nuclear technology.[30] Shaw and Youngblood argue that Kulikov thinks scientific disaster is inevitable due to the overzealous efforts of scientists like Gusev to achieve their goals.[31] The world view of Kulikov is manifested in the movie *Fail-Safe*. However, as

---

[28] Robert Genter, ""With Great Power Comes Great Responsibility": Cold War Culture and the Birth of Marvel Comics," *Journal of Popular Culture* 40, no. 6 (2007): 960-961.

[29] Shaw and Youngblood, *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*, 128-132.

[30] Shaw and Youngblood, *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*, 138.

[31] Shaw and Youngblood, *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*, 138.

Shaw and Youngblood explain, the incident caused in that film, where nuclear missiles are accidentally launched at Moscow, was caused by computer malfunction instead of human error.[32]

The anxiety and fear of nuclear technology were not just felt by scientists, but by religious people as well. Some people in the United States sought to find answers about nuclear war through religion. Michael Barkun, author of "The Language of Apocalypse: Premillennialists and Nuclear War," explains that some evangelicals, like Jerry Falwell, argued that nuclear war could not occur because God is in control of the world's fate.[33] This argument may have ceased anxiety in some people. In contrast, Hal Lindsey, as Barkun explains, believed that nuclear war is played out in the Book of Revelations.[34] This view is reflected in Fallout 4 as a cult called the Children of Atom. These religious zealots believe that the nuclear bombs are gods and the use of them is the divine will of their god, Atom. In the game, the player is tasked with obtaining nuclear warheads from the Children of Atom. However, the religious zealots refuse to give them to the player unless they promise to use the nukes. Science in Fallout 4 is just as well represented as religion.

The institute is an organization that values scientists for their contributions to their cause but fails to give them any agency in decision making and objectives. As Erica L. Fraser argues in her article "Masculinity in the Personal Narratives of Soviet Nuclear Physicists," scientists in the Soviet Union were not privy to meetings discussing the goals and objectives of their research.[35]

---

[32] Shaw and Youngblood, *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*, 142-143.

[33] Michael Barkun, "The Language of Apocalypse: Premillennialists and Nuclear War," In *The God Pumpers Religion in the Electronic Age*, Ed. Marshall Fishwick and Ray B. Browne (Bowling Green, OH: Bowling Green State University Popular Press, 1987), 160.

[34] Barkun, "The Language of Apocalypse: Premillennialists and Nuclear War," 162.

[35] Erica L. Fraser, "Masculinity in the Personal Narratives of Soviet Nuclear Physicists." *Aspasia* 8 (2014): 49-51.

Instead, they were told what to do and had to comply with the orders given to them by their superiors.[36] Like scientists in the Soviet Union, Scientists working for the Institute were kept in the dark regarding plans and objectives. This lack of inclusion motivated two scientists, Dr. Brian Vergil and Dr. Madison Li, to defect from the Institute and join other organizations, like the Brotherhood of Steel.

In the book *Stages of Emergency: Cold War Nuclear Civil Defense*, Tracy C. Davis explains that civil defense was used to ensure the American way of life survived a nuclear war.[37] She continues by explaining that local governments used first responders, women, and volunteers from the community to assist in drills and preparations in the event a nuclear strike occurs.[38] In Fallout 4, civil defense programs by the Civil Defense Administration had the same goals, but their program was built around military responders instead of civilians. They likely did not use civilians in their drills, because when the bombs fell at the beginning of Fallout 4, the player is escorted to Vault 111 by Vault-Tec employees and the military. In the game, it is more of a mad rush than an organized evacuation. Davis explains that civil defense bunkers were both private and public.[39] Here, she argues that public bunkers were for people who could not afford to build their own private bunker or those who were not near their private bunkers when a nuclear strike occurred.[40]

---

[36] Fraser, "Masculinity in the Personal Narratives of Soviet Nuclear Physicists," 49-51.

[37] Tracy Davis, *Stages of Emergency: Cold War Nuclear Civil Defense*, (Durham, NC: Duke University Press, 2007), 21-23.

[38] Davis, *Stages of Emergency: Cold War Nuclear Civil Defense*, (Durham, NC: Duke University Press, 2007), 19, 35, 43-47.

[39] Davis, *Stages of Emergency: Cold War Nuclear Civil Defense*, (Durham, NC: Duke University Press, 2007), 143-151.

[40] Davis, *Stages of Emergency: Cold War Nuclear Civil Defense*, (Durham, NC: Duke University Press, 2007), 127-151.

In Fallout 4, the player does not see any private bunkers and is only left with Vault 111, which is a pseudo-private bunker assigned to those who qualify for admission. At the beginning of the game, the player is approached by a Vault-Tec employee acting like a door-to-door salesman promoting admissions to the vault in the event of a nuclear strike. The player was pre-admitted into the vault due to his military experience. During the evacuation part of the game, the player sees people trying to get into Vault 111. They are stopped by military personnel in power armor, like Iron Man, wielding massive weapons, like Gatling guns. This shows that the military is willing to kill before they let the public into the safety of the vault. Furthermore, it shows the government's cooperation with a private company called Vault-Tec.

Vault-Tec is a great example of how civil defense preparations were centered around the individual and close family as opposed to being centered around the community. For example, Davis argues that it was the responsibility of the people, not the government, to ensure they are ready for a nuclear strike.[41] However, as Davis explains, this notion of individual responsibility was countered by some state and local governments who threatened jail time for not participating in civil defense drills.[42] Furthermore, public participation in drills may also counter the pre-established conventions that civil defense responsibilities were placed on the individual as opposed to the government. Relying on the argument by Davis regarding private bunkers, the capitalization of civil defense makes sense as it related to Fallout 4. While the game presents a more exaggerated form of this practice, the potential consequences of such were felt by those who did not have the financial means of building their own private bunker during the Cold War.

---

[41] Davis, *Stages of Emergency: Cold War Nuclear Civil Defense*, (Durham, NC: Duke University Press, 2007), 40, 46-47.

[42] Davis, *Stages of Emergency: Cold War Nuclear Civil Defense*, (Durham, NC: Duke University Press, 2007), 53-55.

It is also worth mentioning that Vault-Tec did not build conventional bunkers for those lucky enough to gain entry. Instead, these bunkers were used to experiment on its inhabitants to further technologically driven goals. This practice is playing into the aforementioned argument about science and how it may be advancing at the cost of humanity. Most people in the world of Fallout 4 were not lucky enough to gain entry into the vaults. Most of the time, it was the prewar elite who gained entry based on status and net worth.

In conclusion, Fallout 4 mobilized Cold War language and themes to create a nostalgic science-fiction narrative. By utilizing nostalgia, game designers and producers can market a game that feeds on the nostalgic emotions of consumers. The nostalgic response is furthered by Fallout 4 displaying items, events, and images in the game that reflect real-world commodities, practices, and themes – like established American mythology through Disney. The anxieties and fear of nuclear technology during the Cold War are displayed throughout Fallout 4 while also embracing the idea that some people and organizations will use to it advance their goals no matter the cost. Fallout 4 reflects the attitudes of Soviet scientists and how they are marginalized and kept out of important decision-making meetings while also not having any choice as to whether they should work on a project. The game also preys upon popular culture as a way to commodify nostalgia. Finally, civil defense is more of an exaggerated form of capitalism in Fallout 4 as opposed to a more unifying and publicly available method of potentially surviving a nuclear strike. While this essay covered a lot of material, it is by no means exhaustive. More research is needed on this topic for it to be a fully comprehensive guide to the world of Fallout 4 and its influences from the Cold War. In the end, Fallout 4 succeeds in reflecting Cold War themes and language onto the player while also preying on their nostalgia for a counterfactual world that never was.

Bibliography

Primary Sources

Bethesda Game Studios. *Fallout 4*. Bethesda Softworks. Windows, PlayStation 4, and Xbox One. 2015.

British Broadcasting Corporation, 2012. *Soviet Gymnast Olga Korbut Charms the World | Faster, Higher, Stronger*. https://www.youtube.com/watch?v=FrDtXx87C38&feature=emb_logo&ab_channel=BBC.

Secondary Sources

Barkun, Michael. "The Language of Apocalypse: Premillennialists and Nuclear War." In *The God Pumpers Religion in the Electronic Age*, edited by Marshall Fishwick and Ray B. Browne, 159-173. Bowling Green, OH: Bowling Green State University Popular Press, 1987.

Bemis, Bethanee. "Mirror, Mirror for Us All: Disney Theme Parks and the Collective Memory of the American National Narrative." *The Public Historian* 42, no 1. (2020): 54-79.

Davis, Tracy. *Stages of Emergency: Cold War Nuclear Civil Defense*. Durham, NC: Duke University Press, 2007.

Dobson, Miriam. "Building peace, fearing the apocalypse?: Nuclear danger in Soviet Cold War culture." In *Understanding the imaginary war*. Manchester University Press, 2016.

Fraser L., Erica. "Masculinity in the Personal Narratives of Soviet Nuclear Physicists." *Aspasia* 8 (2014): 45-63.

Genter, Robert. ""With Great Power Comes Great Responsibility": Cold War Culture and the Birth of Marvel Comics." *Journal of Popular Culture* 40, no. 6 (2007): 953-978.

Keaton F., Angela. "Backyard Desperadoes: American Attitudes Concerning Toy Guns in the Early Cold War Era." *The Journal of American Culture* 33, no. 3 (2010): 183-196.

Makai, Péter. "Video Games as Objects and Vehicles of Nostalgia." *Humanities* 7, no. 123 (2018): 1-14.

Neuburger, Mary. "Kebabche, Caviar or Hot Dogs? Consuming the Cold War at the Plovdiv Fair 1947-72." *Journal of Contemporary History* 47, no. 1 (2012): 48-68.

Reid, Susan. "This is Tomorrow: Becoming a Consumer in the Soviet Sixties." In *The Socialist Sixties: Crossing Borders in the Second World*. edited by Anne E. Gorsuch and Diane P. Koenker. 25-65. Bloomington and Indianapolis: Indiana University Press, 2013.

Schulzke, Marcus. "The Critical Power of Virtual Dystopias." *Game and Culture* 9, no. 5 (2014): 315-334.

Shaw, Tony and Denise Youngblood. *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*. Lawrence, Kansas: University Press of Kansas, 2010.

Sloan J. S., Robin. "Videogames as Remediated Memories: Commodified Nostalgia and Hyperreality in Far Cry 3: Blood Dragon and Gone Home." *Games and Culture* 10, no. 6 (2015): 526-548.