

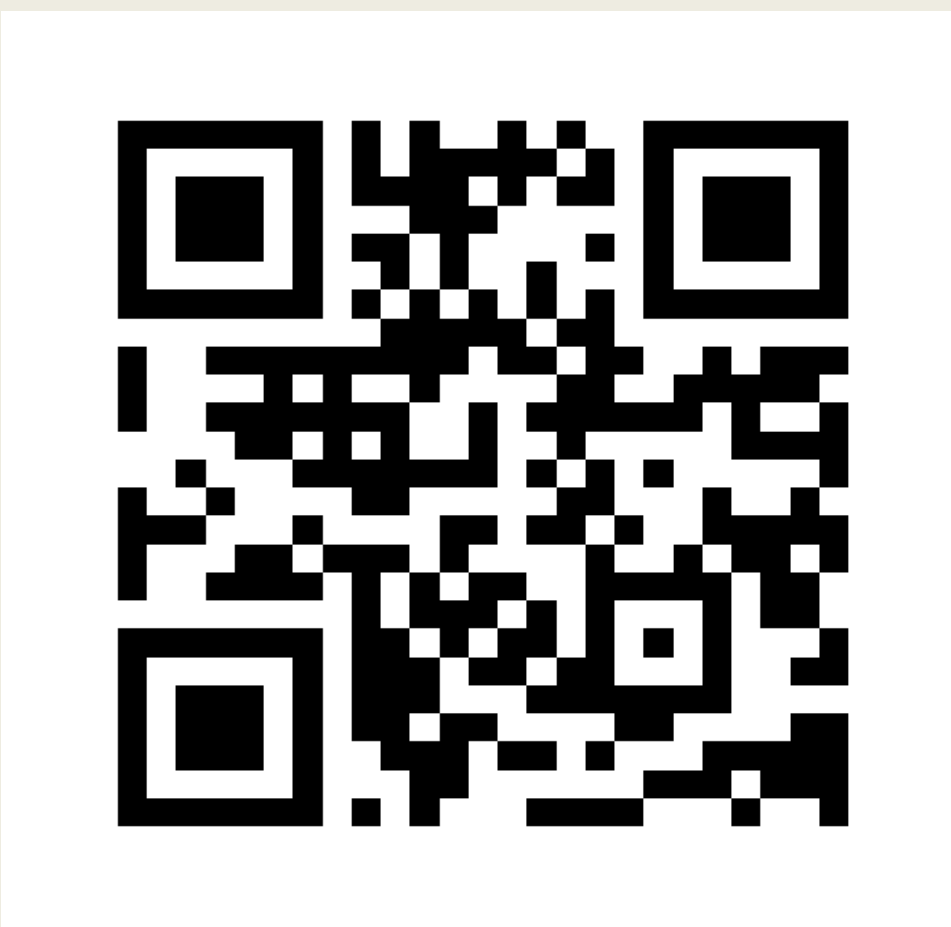
EXPANDING THE COLD WAR THROUGH PROPAGANDA

INTRODUCTION

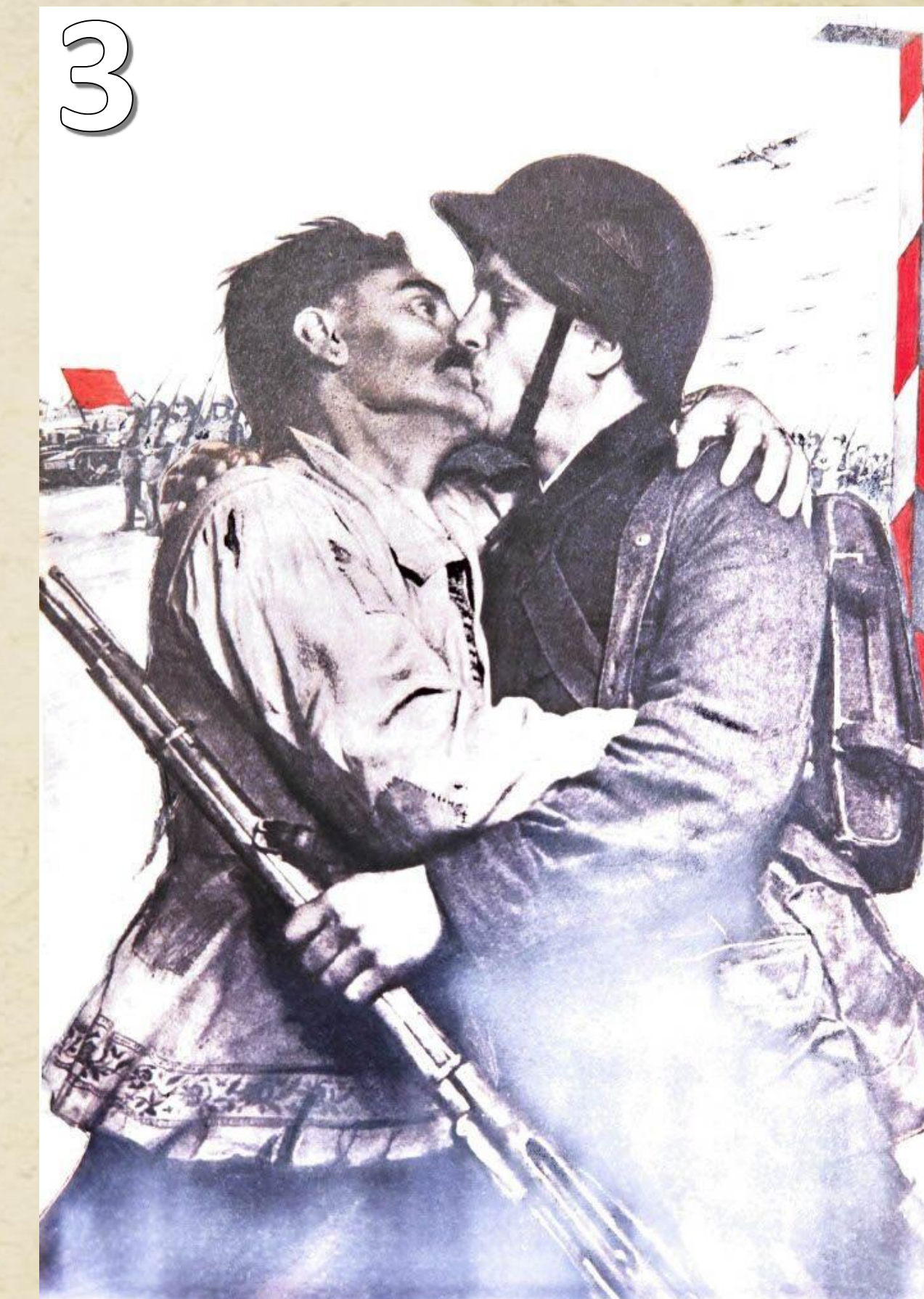
This project examines the Cold War through Soviet propaganda. Government-produced materials reveal what citizens were exposed to regarding U.S. capitalism and imperialism before the traditional Cold War timeline, showing that the ideological struggle between the USSR and the United States began long before the 1940s.

Many sources were analyzed, including posters, films, and other government-produced media. The primary source base consists of impactful images by Viktor Koretsky, whose work illustrates how the Soviet state consistently portrayed the United States as a political and cultural counterpoint. Together with other sources, Koretsky's images show that the ideological battle between Soviet and U.S. ideals spanned from the 1930s to the 1980s, revealing the messages citizens received and how propaganda shaped perceptions of the United States while reinforcing early Cold War tensions.

CONTRIBUTORS & SOURCES



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METHODOLOGY

- Examine how Soviet propaganda shaped USSR–U.S. relations before the Cold War.
- Use 1930s–1970s propaganda to track shifts in Cold War tensions.
- Focus on curated posters reflecting different political moments and messaging strategies.
- Analyze Viktor Koretsky's works as the central source due to his career and influence.
- Track changes in themes, messaging, and tone over time.
- Evaluate sources by subject, layout, color, captions/slogans, and year.
- Place each image in its historical and political context to understand its impact.
- Identify patterns showing how Soviet ideals evolved and shaped U.S. perceptions.

RESULTS

After examining numerous Soviet works, primarily by Viktor Koretsky, it is clear how Soviet media conveyed messages about the United States during the Cold War. Posters and drawings consistently employed color, composition, and captions to emphasize ideological conflict, portraying the United States as a political and cultural counterpoint to Soviet ideals. This study provides an overview of trends and methods while acknowledging its limitations, including the focus on Koretsky and the available sources, which may not reflect the full spectrum of Soviet propaganda. Future research could explore other artists or audience responses to broaden understanding of Cold War cultural and political communication.

Overall, the research demonstrates that Soviet propaganda systematically shaped citizens' perceptions of the United States, showing how exposure to messages about U.S. capitalism and imperialism contributed to tensions that suggest the Cold War began well before the traditional 1940s starting point.

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