Digital Doomsday: Environmental Collapse and Technology in Dystopian Video Games

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The human fascination with the apocalypse did not circumvent the medium of video games. Moreover, in the realm of video games, few themes have such cultural resonance as the end of days and the post-apocalypse. This article explores the portrayals of environmental collapse and the tension between humanity and technology in three notable examples: Fallout Series, Cyberpunk 2077, and Death Stranding. These games share the setting in a post-apocalyptic world where the, on one hand, environment, and technology clash with each other, and on the other hand, the symbiosis between nature and technology also serves as the means for overcoming the post-apocalyptic difficulties. The article will focus on both narratives and ludological aspects of games, to analyze in which ways modern video games deal with the everlasting dread of the apocalypse and technological overreach.

Keywords: hyperobjects, dystopia, post-apocalypse, technology, environment

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Introduction

Human fascination with the end of days is one of the oldest tropes in recorded human history. The idea of the apocalypse that would wipe out civilizations, the world, or even existence itself has been a central part of human consciousness. From the earliest recorded texts such as the *Epic of Gilgamesh* to contemporary dystopian fiction, the concept of the apocalypse has been present in cultural, philosophical, and artistic narratives. This begs the question: Why is humanity so drawn to imagining the stories of its own destruction and collapse? Fears hope, and the human desire for meaning, coupled with existential anxiety, all drive human fascination with annihilation. Faced with the realization of its own mortality, humanity explored anxieties tied to it by indulging in the apocalyptic narratives that served as an extension of this fear on a much grander scale.[1] However, the dystopian narratives set in post-apocalyptic settings are, paradoxically, inspired by a sense of hope. Many such narratives explore human resilience under extreme conditions. While the apocalypse signifies the ending, the post-apocalypse offers the possibility of a new beginning.[2]

This article aims to explore post-apocalyptic imaginaries in the context of the relationship between the environment and technology, which are often background causes of apocalypse in contemporary dystopian and post-apocalyptic narratives. This comes as no surprise, video games, as any other form of art and media, do not exist in a vacuum but are reflections of fears that humanity experiences.

[1] Mathias Clasen, "Imagining the End of the World: A Biocultural Analysis of Post-Apocalyptic Fiction," in *Evolution and Popular Narrative*, (Brill, 2019), 64–82.
[2] Hyong-jun Moon, *The Post-Apocalyptic Turn: A Study of Contemporary Apocalyptic and Post-Apocalyptic Narrative* (PhD diss., The University of Wisconsin-Milwaukee, 2014).

In the following sections, this article will focus on the analysis of *Fallout Series* (Interplay Entertainment, 1997; 1998; 2001; 2004; Bethesda Softworks 2007; 2010; 2015; 2018), *Cyberpunk 2077* (CD Projekt Red, 2020), and *Death Stranding* (Kojima Productions, 2019), and the representations of environmental collapse and technology in these games. Following the concept of hyperobjects introduced by Timothy Morton, I will trace the underlying anxieties and challenges that the protagonists of these postapocalyptias are facing.

Environmental and Technological Hyperobjects

According to Morton's definition, hyperobjects are entities that are so vast in time and space that they defy human perception and understanding. This does not mean these things are "not real" but that they exist on scales that make them difficult to understand and grasp in their entirety. Some of the prominent examples include climate change, plastic pollution, nuclear radiation, and the biosphere as a system. These entities are so massive that we can perceive them only partially or through witnessing some of their effects. For example, today we experience the effects of global warming through extreme weather conditions, but we are unable to truly perceive climate change as a singular, bounded object. Morton argues that hyperobjects disrupt traditional human-centered perspectives. In this context, humans are not separate from nature but deeply embedded within ecological and technological systems. Furthermore, Morton had a critical attitude toward the idea that technology is somehow "outside" of nature. In his view technology and technological systems are hyperobjects.[3]

The games analyzed in this article articulate the concept of hyperobjects differently. *Cyberpunk 2077* features several concepts relevant to this discussion. In the first place, Night City itself is a hyperobject. Night City represents an all-consuming urban environment where corporate control, total surveillance of the population, and AI blur the line between technology and human identity. Moreover, the world of *Cyberpunk* mirrors Morton's claim that capitalism itself is a hyperobject, a force so deeply embedded in every aspect of human life that it seems impossible to escape.[4] The post-apocalyptic world of the *Fallout* Series introduces nuclear radiation as the ultimate hyperobject. Nuclear radiation is an invisible force that shapes the reality of the world long after the war ended, with consequences so grave that one individual's life span is impossible to perceive in its entirety. The post-apocalyptic landscape in the *Fallout* universe is a physical manifestation of past technological decisions that continue to dictate reality. *Fallout* highlights Morton's idea that humans live in a world actively shaped by hyperobjects, although they do not entirely recognize them.[5] Finally, while *Death Stranding* also features several concepts of hyperobjects, my focus is on representations of climate change as a hyperobject, and the use of technology to repair the environmental damage. The game considers and reflects on how global logistics, technology, and ecological collapse intertwine, much like hyperobjects such as climate change and pollution. Furthermore, the game forces the players to physically navigate a world actively shaped by hyperobjects, making them feel their effects instead of just witnessing them.[6]

[3] Timothy Morton, *Hyperobjects: Philosophy and Ecology after the End of the World* (Minneapolis: University of Minnesota Press, 2013), 27-81.
[4] Morton, *Hyperobjects*, 99-105.
[5] Morton, *Hyperobjects*, 101-120.
[6] Morton, *Hyperobjects*, 159-165.

Environmental Collapse in Post-apocalyptic Video Games

In the passing decade, the environmental discourse became a more prominent topic featured in dystopian and post-apocalyptic video games. The fears of environmental collapse are becoming more present in video game media mirroring the real-world concerns of climate change and human impact on the environment. Lawrence Buell claims boldly that the problem of environmental issues should be the responsibility of all human sciences and that there is no escaping addressing this issue on multiple levels.[7] This article focuses on which ways the concerns related to fears of environmental collapse are articulated and what they convey about contemporary fears. All three games analyzed here share a common theme of humanity's involvement in environmental collapse, and that, despite the environmental catastrophe humanity manages to survive and supersede devastation. As already mentioned, video games, similar to all other forms of art and media, are not contained in a vacuum and reflect the concerns and fears of contemporary society. Every year, worldwide, we are witnessing the consequences of changing climate and its effect on the environment. Some authors, such as Elizabeth Kolbert, go so far as claiming that Earth is already experiencing the sixth extinction brought upon solely by human activities.[8]

The popular media also plays an important role in raising consciousness of current issues and public involvement in strategies for sustainability advocacy, practices, and education. John Pratham argued that media and culture play a crucial role in shaping the relationship between sustainability practices and climate change consciousness.[9] In the case of the representation of eco-apocalypse in popular media, this article, in video games, offers a sense of purpose.[10]

Environmental collapse and concerns tied to it are becoming more present themes in post-apocalyptic video games, serving both as the narrative foundation of the consequences of the apocalypse and as a mechanism for world-building. The dystopian landscapes prove to be an excellent conveyor of rising fears of humanity's ongoing decimation of ecosystems. The games analyzed in this article offer players an immersive experience that provokes further reflection on the possible consequences of environmental degradation caused by human factors. Moreover, the environmental concerns are the backstory setting of their narratives. Many post-apocalyptic games address climate change and resource scarcity as main concerns. Additionally, the concept of Anthropocene, the geological epoch marked by human impact on Earth's ecosystems, did not circumvent video games.[11] For example, the Anthropocene concept is a central theme to the *Death Stranding* narrative.

Between Ecological Restoration and Techno-Dystopia

Throughout human history, the relationship between nature and technology has been tense and tumultuous. In many ways, the growing advance of technology has often been celebrated as a means for humanity to overcome its limitations. On the other hand, technology was, at the same time, criticized as a cause of human alienation from nature, and more recently, as a cause of

[7] Lawrence Buell, "Ecocriticism: Some Emerging Trends," *Qui Parle: Critical Humanities and Social Sciences* 19, no. 2 (2011): 87–115.
[8] Elizabeth Kolbert, *The Sixth Extinction: An Unnatural History* (New York: Henry Holt and Company, 2014).
[9] John Parham, *Green Media and Popular Culture: An Introduction* (London: Palgrave Macmillan, 2015).
[10] Hugh Ortega Breton and Phillip Hammond, *Eco-Apocalypse: Environmentalism, Political Alienation, and Therapeutic Agency* (Lanham, MD: Rowman & Littlefield Publishers, 2016).
[11] Paolo Ruffino, "Videogames, the Anthropocene, and Other Problems of Scale: Methodological Notes for the Study of Digital Games in Times of Ecological Crisis," *Journal of Games Criticism*, 2024.

environmental degradation. This paradox raises an interesting question: is technology an extension of nature or its adversary?

Nature's ecosystems existed long before human intervention and operated relying on self-sustaining cycles. By contrast, technology is often seen as a product of human ingenuity born to shape and manipulate nature. If we follow this perspective, technology indeed does seem like an external force that disrupts the natural balance leading to deforestation, pollution, and climate change. However, this is a fault. Human beings are part of nature. The technologies they produce, whether those are wheels or modern artificial intelligence systems, are part of the human nature to adapt and survive, and by extension, part of nature. This raises another question. If technology is indeed an extension of nature, why does it often result in ecological destruction and disruption of natural cycles? This is where the main research question of this article lies. The games analyzed here offer one possible answer: the way technology is wielded determines whether it is in symbiosis with nature or its adversary.

The Industrial Age brought about accelerated technological advancement in contrast to slow, adaptive processes of natural evolution. This rapid advancement often prioritized profit over ecological stability. Industrialization and mechanization allowed humans to exploit natural resources at unprecedented levels and without regard for the long-term consequences. The anthropocentric worldview often places humans as nature's masters and not part of it, leading to the philosophy that technology exists as a means to dominate nature rather than coexist with it.

In the following sections, I will turn the focus on analyzing the hyperobjects underlying the narratives of each game, and the representations of the tensions between nature and technology in their worlds.

Fallout Series

The *Fallout* Series is set in a post-nuclear apocalypse in the United States of America, after the devastating atomic war. The remaining society is scattered in small settlements and vaults, trying to survive in a barren wasteland. The main hyperobject introduced in the *Fallout* universe is nuclear radiation, followed by several other underlying themes such as the depletion of resources and technological overreach. The connection between environmental collapse and technology in the *Fallout* universe is articulated in two main ways. In the first-place advancement of technology in *Fallout* world not only failed to prevent total nuclear disaster but actively caused it. This resulted in the complete collapse and transformation of ecosystems into radioactive wastelands.

On the other hand, *Fallout* cleverly criticizes the futuristic obsession with nuclear energy and technology and ignores that the "clean energy" it produces is after all not that clean.[12]

The unique retro-futurism of the *Fallout* world reflects both optimism and anxieties that emerged with the dawn of the Atomic Age after the Second World War. While it does acknowledge that technological advancement brought many advantages, *Fallout* points out what costs usually follow the progress introducing the themes of corporate exploitation, authoritarian government, and unchecked use of resources. The events of all *Fallout* games are set almost 200 years after the atomic war, but still, we can see the remnants of the pre-war

[12] Ozzie Zehner, Green Illusions: The Dirty Secrets of Clean Energy and the Future of Environmentalism (Lincoln: University of Nebraska Press, 2012).

retro-futuristic aesthetic. This is not unintentional. The idolized remnants of past visions of technology portray a society that considered scientific progress as the ultimate goal and solution to all the world's problems. Of course, this optimistic and bubbly aesthetic is only a façade hiding much darker uses of technology. Corporations such as *Vault-Tec* or *RobCo* used the technology that was promising to change and revolutionize daily life for other things such as mass surveillance, warfare, and social control. The *Fallout* Series also criticizes the atmosphere of constant fear inspired by the real-world Red Scare.[13]

However, following the atomic war, technology in *Fallout* World takes on new roles. Instead of a symbol of progress, technology becomes a means of survival. Almost all *Fallout* games feature as part of the main story, tracing some important piece of old-world technology to help communities survive and thrive. Vault Dweller from *Fallout 1* (1997) is in search of a water chip to save their vault, in *Fallout 2* the Chosen One searches for the G.E.C.K (Garden of Eden Creation Kit) to save their dying village of Arroyo. In *Fallout 3* Lone Wanderer leaves the Vault to find their father who was working on Project Purity, a plan to purify the irradiated water of Capital Wasteland. And finally, in *Fallout New Vegas*, the Currier is shot in the head while carrying the Platinum Chip. *Fallout 4* also introduces in-game worldbuilding and the use of scavenged technology for maintaining the settlements and repurposing them for more practical use.[14]

Moreover, the various fractions in the *Fallout* universe serve as different interpretations of possible uses (and abuses) of technology. For example, the Brotherhood of Steel dedicates its existence to hoarding, preserving, and controlling pre-war advanced technology, believing that only they are equipped and disciplined enough to wield it properly, which leads them to authoritarian organization bullying the rest of the population. Following Morton's view Brooderhood of Steel (or even Enclave or the Institute) attempts to control the hyperobjects but ultimately fails because the nuclear technology, radiation, or AI governance are forces too vast to be contained and successfully controlled.

The representation of technology in *Fallout* goes hand in hand with its impact on the environment. From the fight for resources, serving as the premise and reason for the atomic war, *Fallout* warns that uncontrolled use of Earth's resources would only lead to devastation and war. Ironically, the game sets the final stand of humanity on the last remaining old rig in the Pacific. The post-apocalyptic landscape in *Fallout* World is a physical manifestation of technological decisions made in the past that continue affecting reality almost 200 years after the war. Presenting a world where nuclear devastation becomes a defining constant, the *Fallout* Series suggests to players to be aware and consider the long-term consequences of using weapons of mass destruction.

Cyberpunk 2077

The world of *Cyberpunk 2077* is one of the more interesting video game worlds for studying the concept of hyperobjects, and the intricate relationship between nature and technology. *Cyberpunk 2077* is an homage to the popular sub-genre of science fiction – cyberpunk – that

[13] Jae Inscoe, "Lonely Miles of Wasteland: Radiating Failure in *Fallout 4*," *Radio Journal: International Studies in Broadcast & Audio Media* 19, no. 1 (2021): 7–22.
[14] Samuel Fuller, "My Ruined Town: *Fallout 4* Modding and Digital Storytelling," *End-Game: Apocalyptic Video Games, Contemporary Society, and Digital Media Culture* 16 (2024): 109.

presents the world where technology, rampant capitalism, and unchecked AI represent forces so vast and deeply entangled that they completely shape the reality of cyberpunk dystopias.[15]

In the first place, the Night City itself is not just a setting but an excellent example of a system so massive and complicated that it permanently remains outside the individual's grasp. Night City is a metropolis plagued by overcrowding, corporate control, and extreme pollution. Out of all dystopias analyzed in this article, *Cyberpunk's* world presents a society where the dangers of technological advancement and corporate greed leading to alienation from nature are not just an abstract threat but an ongoing reality, we today live in.

The problems of the Night City's reality (crime, corporate greed, pollution, class inequality) are not confined to a single area but are systemic and all present. No matter where the main protagonist, V, tries to go, they are trapped within the established system. Moreover, if V tries to break free and escape the corporate system, that only tightens the grasp. Even Johnny Silverhand, in his attempt to fight and destroy the system once and for all, fails and ends up consumed by it. In this context, Night City is not just a place but a vast ongoing process that directs the lives of everyone in it.

One of the most prominent themes of *Cyberpunk 2077* is the use of technology for cybernetic augmentation and fusion of human and digital consciousness.[16] The main object of the game's main story, the Relic, introduces the digital consciousness as a hyperobject. In the first place the Relic chip, once activated, is beyond human control. The chip also exists across the time bounds. In the case of Johnny Silverhand, he continues existing beyond his physical death. Finally, the chip alters the identity of its host thus blurring the lines between humans and the machine.[17] This supports Morton's argument that technology cannot be separated from humanity, as it infiltrates and actively reshapes what it means to be human. This question of "What does makes human, human?" is a philosophical question that has no definitive answer and ultimately is something humans cannot fully comprehend.[18]

The world of *Cyberpunk 2077* also portrays technology as a means of social control. The megacorporations in this world are self-sustainable and independent from world governments. In this capitalistic hellscape, the reach of corporations is inescapable.[19] Whether the player chooses to be a corporate employee, a street mercenary, or a nomad, the corporations would still shape the world in which they live. Johnny Silverhand's war represents the idea that hyperobjects, like capitalism in this case, cannot be destroyed that easily as they permeate reality itself.

Another striking feature of *Cyberpunk 2077* is its visual design. In the context of this article, the colorful neon-lit skyscrapers of the future contrast the slums and industrial wastelands of the Night City. The environment was permanently altered to make way for the urban environment. The environmental benefits soon became the commodity available only to the

[15] Rowan Tulloch and Craig Johnson, "The Dystopia Industry: Video Games and the Commodification of Cultural Collapse," *End-Game: Apocalyptic Video Games, Contemporary Society, and Digital Media Culture* 16 (2024): 365.
[16] Chris Lay, "Cyberpunk 2077 as Philosophy: Balancing the (Mystical) Ghost in the (Transhuman) Machine," in *The Palgrave Handbook of Popular Culture as Philosophy* (Cham: Springer International Publishing, 2024), 1789–1810.
[17] Miguel Bordallo López and Constantino Álvarez Casado, "A *Cyberpunk 2077* Perspective on the Prediction and Understanding of Future Technology," arXiv preprint arXiv:2309.13970 (2023).
[18] Mihai Burlacu, "Cyberpunked in 2077: A Moral Approach to Digital Choice," *Bulletin of the Transilvania University of Braşov, Series VII: Social Sciences and Law* 14, no. 2 (2021): 391–396.
[19] Taylanumut Doğan, "Progressive Gameplay: Emergent Anticapitalism in Story-Driven Video Games" (PhD diss., Bilkent University, 2023).

rich. In V's conversation with Goro, the constatation that seeing any animal in Night City is a rare occurrence, because the urban development permanently destroyed flora and fauna.

The irony of V's fight to become "a legend" represents the illusion. V firmly believes that they have control over their fate. However, whichever path V takes, the finale only reinforces the existence of hyperobjects and their ultimate control over reality. Despite the illusion of choices, V is never truly free and forever trapped in the system they cannot escape.[20]

Death Stranding

Unlike *Fallout* and *Cyberpunk 2077*, *Death Stranding* takes a more philosophical and metaphorical approach to technology use and environmental collapse. The game's main narrative presents the world in which a mysterious event known as Death Stranding permanently changed reality and merged the world of the living and the dead. This resulted in the near-complete extinction of life on Earth and the appearance of supernatural phenomena such as Timefall, a rain that accelerates the aging or BT (Beached Things), ghostlike entities trapped in the world of the living, unable to pass on to the world of the dead. Furthermore, unlike *Fallout* or *Cyberpunk* where the technology is a direct cause of environmental destruction, in *Death of Stranding* technology presents a means to repair the damage and help fractured society to reconnect.[21]

Similarly, *Death Stranding* introduces technological and environmental hyperobjects shaping its world. The central environmental force in *Death Stranding's* post-apocalyptic world is Timefall rain. From what we can discern, Timefall is spread across the entire world and is not a local occurrence. It shapes the environment everywhere and no one has found a way to circumvent or counteract its effects. The Timefall effects are irreversible, unavoidable, and impossible to be undone by any individual action. Furthermore, Timefall ages and decays everything it touches, both organic life, technology, and infrastructure. In a hyperobject context, Timefall is not just a mere weather phenomenon but an irreversible force that affects everything it encounters, much like climate change or pollution.[22]

Another important piece of technology in *Death Stranding* is the Chiral Network. This massive internet-like network connects the remaining isolated settlements.[23] However, while this network provides a lifeline for vulnerable settlements, it also introduces new problems. The Chiral Network operates on a massive scale and is not something the main protagonist, Sam Porter Bridges, can simply turn off or leave to function once installed as it requires constant maintenance. In many ways, the Chiral Network reflects how large technological systems function and reshape the human experience. Again, as with every piece of technology, Chiral Network also embodies the uncertainties following the technological systems, as their long-term consequences cannot be ever fully understood.

Finally, the Death Stranding event itself is a central mystery of the game. The intertwining of life and death, matter and antimatter, changed the in-game world forever. In many ways, the

[20] Leo Springfield, "Can Video Game's Invincible Protagonist Beat Capitalism? A Political Genealogy through *Cyberpunk 2077, Death Stranding,* and *Disco Elysium*" (Master Thesis, Uppsala University, 2022).
[21] Lawrence May and Ben Hall, "Apocalypse as Practice: Labour, Technology, and Environment in *Death Stranding*," *Journal of Gaming & Virtual Worlds* 16, no. 3 (2024): 315–331.
[22] Jordan Long, "A New Digital Ecology: *Death Stranding* and Thing-Power Materialism," in *Video Games and Environmental Humanities: Playing to Save the World* (Cham: Springer International Publishing, 2024), 157–167.
[23] Onur Sesigür, "'Alone Together': Reconnecting *Death Stranding*'s Broken Sense of Sociality," in *Collaboration in Media Studies* (London: Routledge, n.d.), 116–127.

event itself points out that some things cannot be changed, such as the long-term consequences of climate change or nuclear fallout. Once unleashed, these forces remain beyond our control, and we are unable to predict or understand the consequences. In this context, the Death Stranding Event is a post-apocalyptic hyperobject, as it is a continuous and evolving force that reshapes the world. The main protagonist ultimately only postpones the inevitable, as explained that an "extinction event" cannot be stopped reversed or slowed down.[24]

The relationship between the environment and technology in *Death Stranding* is an ambiguous one. While the main event reshaped nature and triggered the extinction, the use of technology in this world supports the idea that technology can be used in balance with nature and for the benefit of humanity. More interestingly, while in many other post-apocalyptic games where survival is tied to individual efforts and force, *Death Stranding* strongly supports the idea that survival is a collective effort that requires cooperation and thoughtful resource management. The game's emphasis on rebuilding the torn connections speaks for the need for contemporary real-world need for more nuanced international cooperation to overcome global crisis. This message resonates now when I am writing this article, more than ever when the world closes on international cooperation.

Conclusion

Post-apocalyptic and dystopian video games frequently explore the relationship and conflicts between technology and nature. The dystopian worlds of video games often depict technology as both a source of humanity's advancement and a catalyst for destruction. On the other hand, nature is depicted as the victim of unchecked industrialization, or it is depicted as an unstoppable force reclaiming the harmed ecosystems.

In this article, I analyzed their prominent dystopian post-apocalyptic games in the context of hyperobjects methodology. The worlds of *Fallout*, *Cyberpunk 2077*, and *Death Stranding* are all shaped by hyperobjects, or in other words vast, entangled systems that extend beyond human control and comprehension. Each game represents the manifestation of these forces in a different manner but all three support the view of the inescapability and endurance of these global problems.

In *Fallout,* the main hyperobject shaping the reality of this post-apocalyptic world is radiation. The nuclear apocalypse triggered by the atomic war was not just a single event but an ongoing process that continued influencing and reshaping life long after the bombs were dropped. Radiation and environmental decay persist across generations. The technological overreach personified in *Vault-tec Corporation* experiments continued existing even after civilization collapsed. The relationship between nature and technology in Fallout is cautionary of what could happen if the world would ever spiral into an atomic war. The obsession with technological advancement without taking into account the effects it has on the environment comes with a steep price. Even after the war, organizations such as the Brotherhood of Steel or Institute keep being obsessed with technology and repeating the same mistakes that led to the apocalypse in the first place.

The world of *Cyberpunk 2077* presents a world where technology and capitalism are the main hyperobjects, reshaping human identity a social structures on a vast scale. Night City itself is

[24] Darshana Jayemanne, Brendan Keogh, and Ben Abraham, "Hideo Kojima, *Death Stranding* (2019)/Reconnecting in the Time of Climate Change," in *Uneven Futures: Strategies for Community Survival from Speculative Fiction* (Cambridge, MA: MIT Press, 2022), 221–228.

a hyperobject, representing an urban system that dictates how people live and die. The efforts of various characters to escape this system ultimately fail and the system once again integrates them. The artificial intelligence and cybernetic technology of the Cyberpunk setting blur the line between human and machine, bringing the question of what makes humans, a human. The environment of this world suffered due to megacorporations concerned only with expanding their power and control. Organic meat and vegetables, and even air, became the commodity only available to the wealthy, while the rest of humanity kept living in slums, and feeding on synthetic replacements. The world of Cyberpunk 2077 is the closest one to the one we are living in now and serves as a cautionary tale that a dystopian future like that is not after all dystopian and maybe closer to our reality than we even realize.

Finally, *Death Stranding* takes the concept of hyperobjects to its most philosophical and existential extreme. The Death Stranding event itself and Timefall rain are ecological hyperobjects that blur the line between human and nonhuman, natural and artificial, and shape reality in unprecedented and unpredictable ways influencing all life on Earth. Unlike *Fallout* and *Cyberpunk 2077* where technology is depicted as the core reason for the apocalypse, *Death Stranding* portrays technology as a tool for overcoming the apocalypse and even as an extension of nature itself materialized in the Chiral Network does not serve only as a means of connecting scattered communities, but it reshapes the very fabric of existence. The *Death Stranding* suggests that hyperobjects cannot be destroyed, avoided, or resisted, but only navigated and understood, as the main protagonist, in the end, does not overcome the Death Stranding. He simply learns to exist within it.

Ultimately, none of these games have a "good ending" or a clean resolution for the hyperobjects that are shaping their worlds. These hyperobjects – nuclear radiation, climate change, unchecked capitalism – persist beyond the game narrative. These narratives and themes are not just imaginaries or speculative fiction. These games represent allegories of hyperobjects that are shaping our world today such as nuclear risk, corporate control, and climate change. Human fascination with the end of days is not going away and will continue serving as a safe space for expressing the anxieties that are plaguing humanity. In a world filled with uncertainty, the apocalypse and post-apocalypse fiction remains a compelling narrative device.

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