

depended on the passive consumption of movies by the newly burgeoning urban crowd, Shail proposes that cinema helped modernists move away from a model of engagement with crowd consciousness that depended on crowds powering aesthetic production and focus instead on cinema's model of collectivity. Through a detailed analysis of the publication history of T. S. Eliot's "The Waste Land" (1922) and Joyce's *Ulysses*, Shail highlights how Eliot and Joyce left behind the mass market and their attempts to reach large-scale audiences. Their "relationship with the crowd mind" turned instead into "that of influencing an entity perceived solely receptive rather than as the originating point of their own works" (194).

True to its interdisciplinary approach, Shail's project works both as an analysis of the institution of cinema in the early twentieth century and as an intervention in the larger critical discussion of literary modernism. This is an ambitious project that aims to locate in cinema a central and motivating element in the emergence of literary modernism, rather than treat cinema as a mere contemporary medium that was tangentially influential to certain writers. Shail's success with this varies from chapter to chapter, but his comprehensive primary research and perceptive close readings are a great and welcome contribution to these debates.

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Steven Belletto. *No Accident, Comrade: Chance and Design in Cold War American Narratives*. Oxford: Oxford UP, 2012. viii + 206 pp.

In the late 1980s and 1990s, scholars began rethinking the effects of mid-century American foreign policy on authors and the literary market. Landmark studies from Donald Pease, Thomas Schaub, and Alan Nadel encouraged critics to consider the ways in which authors negotiated and sometimes reinforced the postwar consensus built around strategies of containment. Once installed, containment became the dominant method for analyzing the eclectic body of texts known as Cold War literature. Everything, it seemed, could be read as a legacy of George Kennan's 1946 "Long Telegram" and Harry Truman's 1947 "doctrinal" speech. In the last decade, though, scholars began interrogating this logic to emphasize what gets left out in the

Manichean framework of American capitalist democracy and Soviet communism: the decolonizing third world, the implicit economic stakes of the protracted military conflict. This reoriented perspective is what Leerom Medovoi calls the "three worlds imaginary" and Christina Klein calls the "global imaginary of integration," containment's dialectic other. More than ideological dominance was at issue, they underscore, in the circulation of cultural objects during the Cold War.

Building on the work of Medovoi and Klein, Steven Belletto's *No Accident, Comrade: Chance and Design in Cold War American Narratives* shifts the focus once again. Belletto conceptualizes Cold War literature in relation not to containment or integration but rather to the idea of chance. He argues that chance became a critical tactic for mid-century intellectuals to contest what they took to be the fictional "objective reality" of Stalinism. They defined American democracy in contrast, as offering room for chance in life and history and thus personal freedom. This thinking depended on a misinformed understanding of historical materialism in which chance (and human agency) had no role whatsoever; all political and economic changes occur according to historical destiny: "There is no accident, comrade." Literary authors took to this subject, determinism and design, to consider the ways in which the construction of "objective reality" itself relied on storytelling to inscribe meaning and order. In doing so, they regarded fiction writing as a point of entry for contemplating the "authorial design" of Stalinism but also the political and cultural norms of the United States. Belletto clarifies: "Because politics were during the Cold War often viewed as being fictions, and the conflict itself betrayed its narrative quality again and again, the act of literary fiction making became laden with political significance, as did the use and theorization of chance within these narratives" (12).

In charting the meaning of chance in mid-century literary texts, *No Accident, Comrade* makes a critical distinction between "absolute chance" (23) and what Belletto theorizes as "narrative chance" (25). The former refers to the absence of intention altogether, something that cannot be foreseen according to a theory or rule. The latter, on the other hand, refers to chance as it occurs in a work of fiction, which cannot be absolute because it is ordered according to an author's intention and imagination; it is a scripted accident. Narrative chance is thus "interpretable" because it occurs within a larger design and is understood to contain meaning as such, whereas absolute chance falls outside of the critical enterprise as lacking design and therefore deliberate meaning. In the mid-century American climate of militarism and redbaiting, Belletto argues, the lack of absolute chance in fiction became a source of anxiety and political insight for some authors. If absolute chance stands as an indicator of "objective reality" and thus

true freedom, he points out, "then narrative chance is marked always by its inability to achieve the same sort of freedom possible in real life" (26). Belletto's argument thus carries considerable implications for the way we understand the political in relation to the fictional in postwar American literature.

No Accident, Comrade displays the tight and clear organization of a first book. Chapter 1 offers a sketch of the ways in which the idea of chance circulated in mid-century works of biology, philosophy, sociology, history, and mathematics. Belletto here focuses on National Book Award-winning writer Jerzy Kosinski's *The Future Is Ours, Comrade* (1960) and Nobel Prize-winning biologist Jacques Monod's *Chance and Necessity* (1971) to emphasize that intellectuals across disciplines understood chance as a sign of true, rather than designed, "objective reality" during the Cold War. The second and third chapters consider the ways two postmodern works of fiction, Thomas Pynchon's *V.* (1963) and Vladimir Nabokov's *Pale Fire* (1962), dramatize the complex workings of chance and design. In doing so, Belletto contends, they both foreground and criticize controlling cultural formations in the United States, Pynchon the tyranny of capitalist aesthetics and Nabokov the "homophobic narrative" of postwar American culture. Chapter 4 analyzes chance as it occurs in mid-century African American fiction, oftentimes in ways that denaturalize the determinism of communism and democracy alike. In the fifth chapter, Belletto hypothesizes what he calls the "game theory narrative" to suggest that chance during the Cold War was understood as freeing and yet altogether controllable through rational calculation. His analysis here centers (as one might guess) on Philip K. Dick's *Solar Lottery* (1955) and Stanley Kubrick's classic film *Dr. Strangelove* (1964). The book concludes with a nod to the Cold War's cultural legacy in the twenty-first century, underscoring the nostalgia and complexity that sometimes obscure what it means and what it can tell us about today's security state and entrenched militarism.

The sections that most embody *No Accident, Comrades's* dynamic contribution to Cold War literary studies are those on African American fiction. Although black intellectuals' fraught relationship to the Communist Party USA has been chronicled and debated many times, Belletto nonetheless offers an alternative way to conceptualize this relationship as it relates to American capitalist democracy. Whereas Pynchon and Nabokov mobilized the concept of chance to satirize political and cultural norms, mid-century American African authors did so with a specific emphasis on what chance might suggest about black agency. "For these and other writers," Belletto makes clear, "chance is a fecund concept useful not only for describing the sometimes uncomfortable similarities between democracy and Com-

munism but also for crafting a sense of self that resists or simply evades the prescribed role made available to African Americans by the reigning cultural narratives of the day" (83). Throughout *No Accident, Comrade*, Belletto blends readings of canonical works an archive of understudied Cold War novels. In this case, he couples a reading of Ralph Ellison's *Invisible Man* (1952) with Richard Wright's less analyzed second novel, *The Outsider* (1953), and John A. Williams's *The Man Who Cried I Am* (1967). He thereby traces an arc through these works that together treat communism and (more and more) American democracy as likeminded systems that enforce rank-and-file conformity among African American subjects.

Although the analytic frame of chance and design fits better with some of the analyzed texts than with others, Steven Belletto's *No Accident, Comrade* nonetheless enhances and reenergizes the ongoing study of Cold War culture. Alongside recent works from Daniel Grausam, Stephen Schryer, and Alan Wald, Belletto's study is at the forefront of an effort to rethink what it is we talk about when we talk about the Cold War. The stakes for this research are high in a present-day political culture in which war is less a bracketed-off historical period than a permanent feature of American life. The way in which we demarcate the political domain is as critical an issue today as it was during the Cold War. Storytelling has the capacity to structure reality in strange ways—and that structure, Belletto emphasizes, "does have real consequences for the ways that power could either subjugate or ennoble people" (12).

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Sarika Chandra. *Dislocalism: The Crisis of Globalization and the Remobilizing of Americanism*. Columbus: The Ohio State UP, 2011. vii + 303 pp.

I have lived in the US for almost a decade. In that time, I've heard Americans use the term "local" to describe their travel experiences *abroad* as tourists, business entrepreneurs, exchange students, and foreign scholars. These innocuous acts of self-definition carry with them a touch of US-centrism. The term "local" is applied to non-US culture and cultural practices, which are understood in terms of an American standard or way of life. In these cases, there exists a veiled