

3 valences of textual actions

Thematize	Symptomatic	describe
Theorize	Diagnostic	analyze
Transform	Constitutive	strategize counter-hegemonize

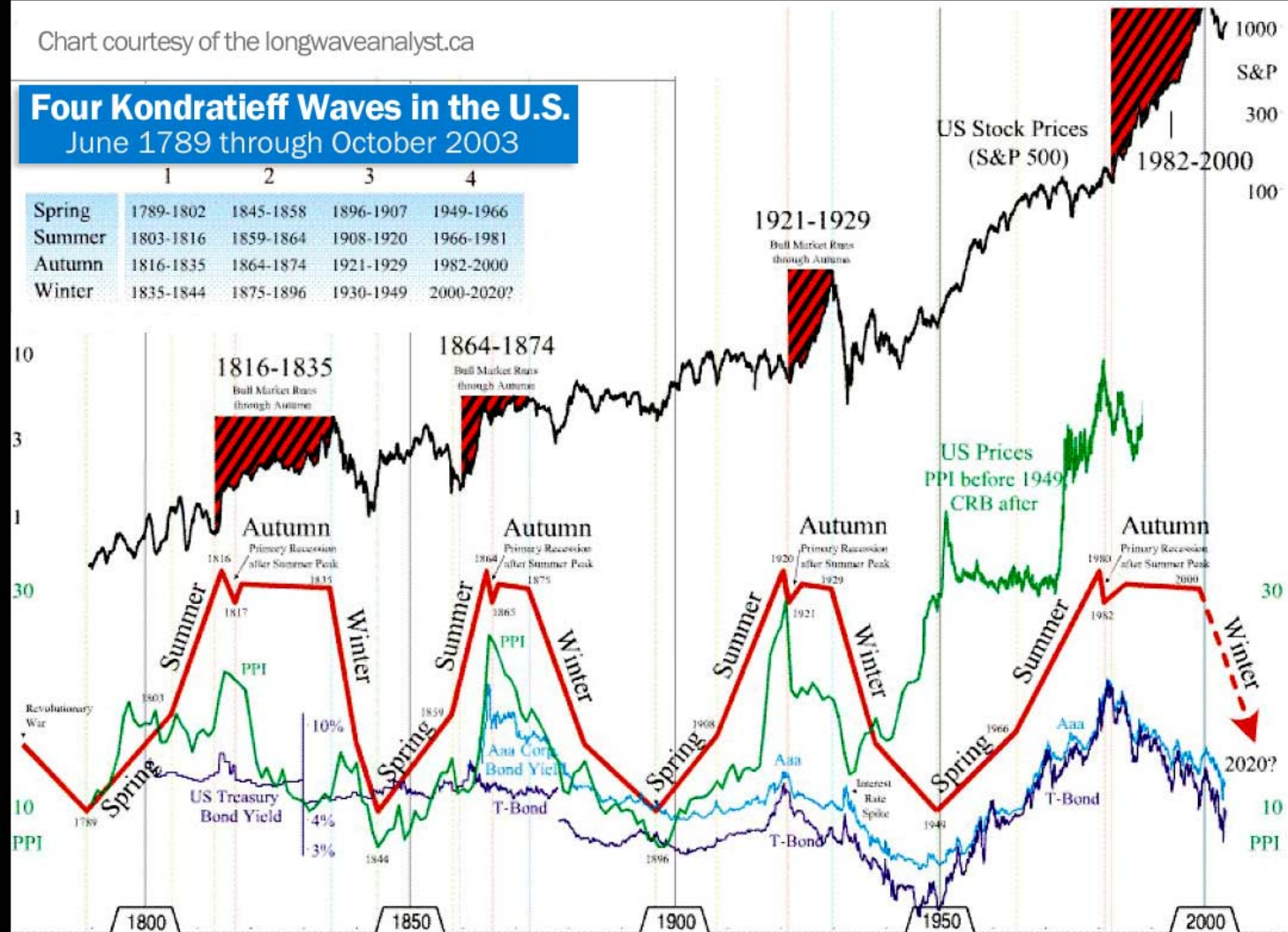
Stephen Shapiro: "The Cultural Fix: Capital, Genre, and the Times of American Studies" In Jacques-Henri Coste, Vincent Dussol (eds.), *The Fictions of American Capitalism: Working Fictions and the Economic Novel* (Palgrave 2020), 89-108.

Chart courtesy of the longwaveanalyst.ca

Four Kondratieff Waves in the U.S.

June 1789 through October 2003

	1	2	3	4
Spring	1789-1802	1845-1858	1896-1907	1949-1966
Summer	1803-1816	1859-1864	1908-1920	1966-1981
Autumn	1816-1835	1864-1874	1921-1929	1982-2000
Winter	1835-1844	1875-1896	1930-1949	2000-2020?



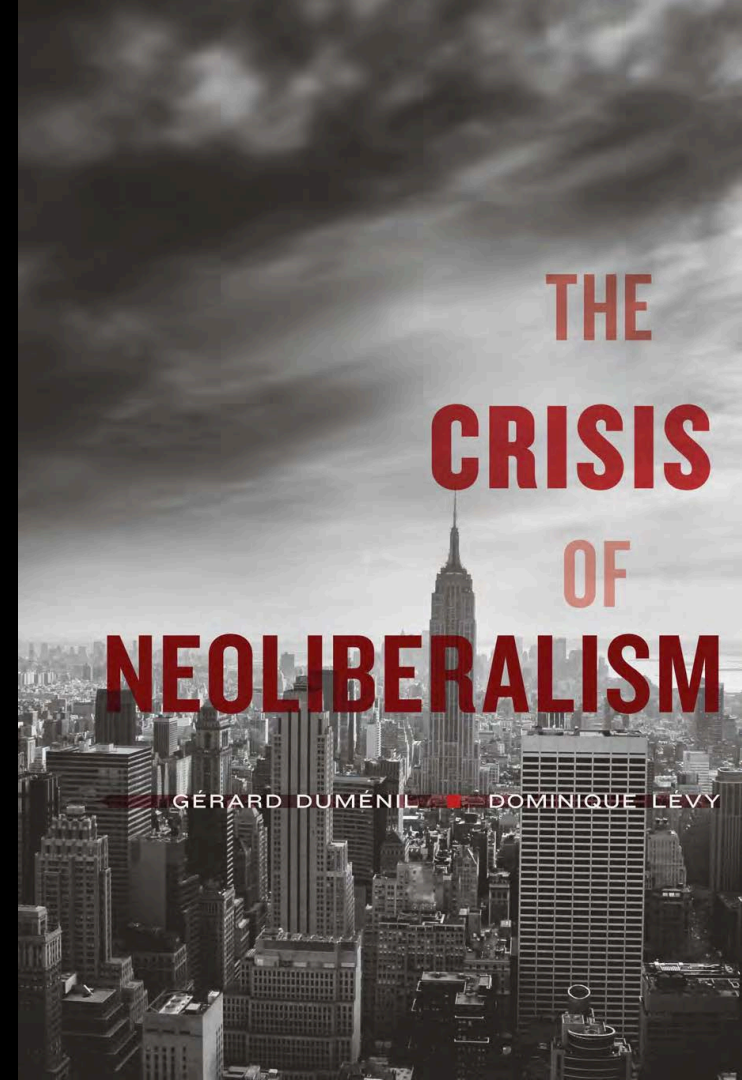


**Nikolai
Kondratiev/Kondratieff
(1904-38)**



2000
English
translation
2004

Originally in
English 2011





Profitability Crisis
1890s

Crisis of
Financial Hegemony
1930s
Social democratic/
Keynesian compromise

Profitability Crisis
1970s

Crisis of
Financial Hegemony
2000/10s
Crisis of neoliberalism

Compromise
to the Right



1. Capitalist classes

2. Professional- Managerial
[middle] classes

3. Popular
(working) classes



Compromise
to the Left



Profitability Crisis
1890s

Profitability Crisis
1970s

Crisis of
Financial Hegemony
1930s
Social democratic/
Keynesian compromise

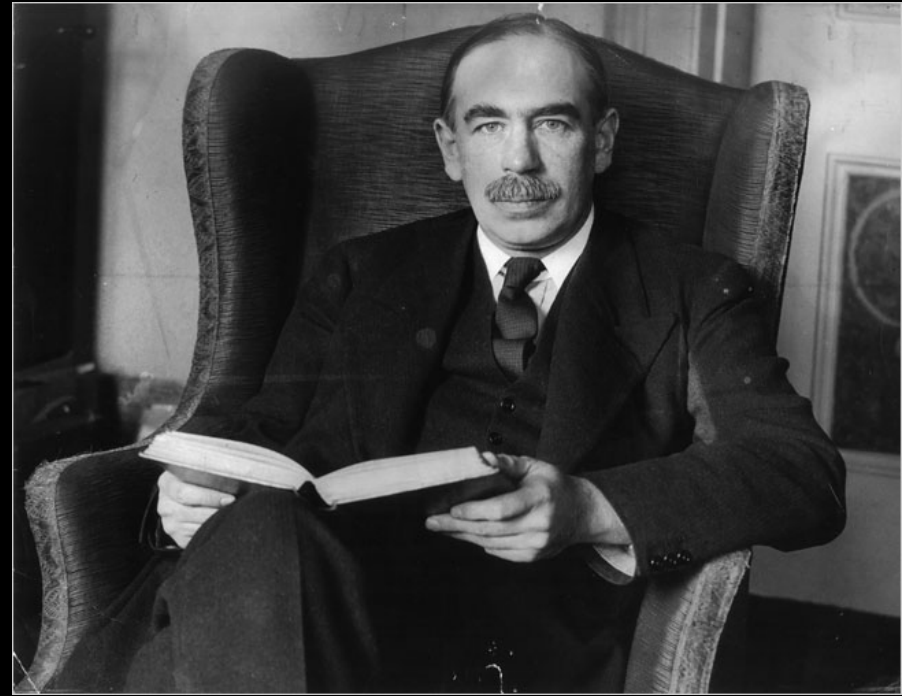
Crisis of
Financial Hegemony
2000/10s
Crisis of neoliberalism

Next inflection

Who will the middle-class call?

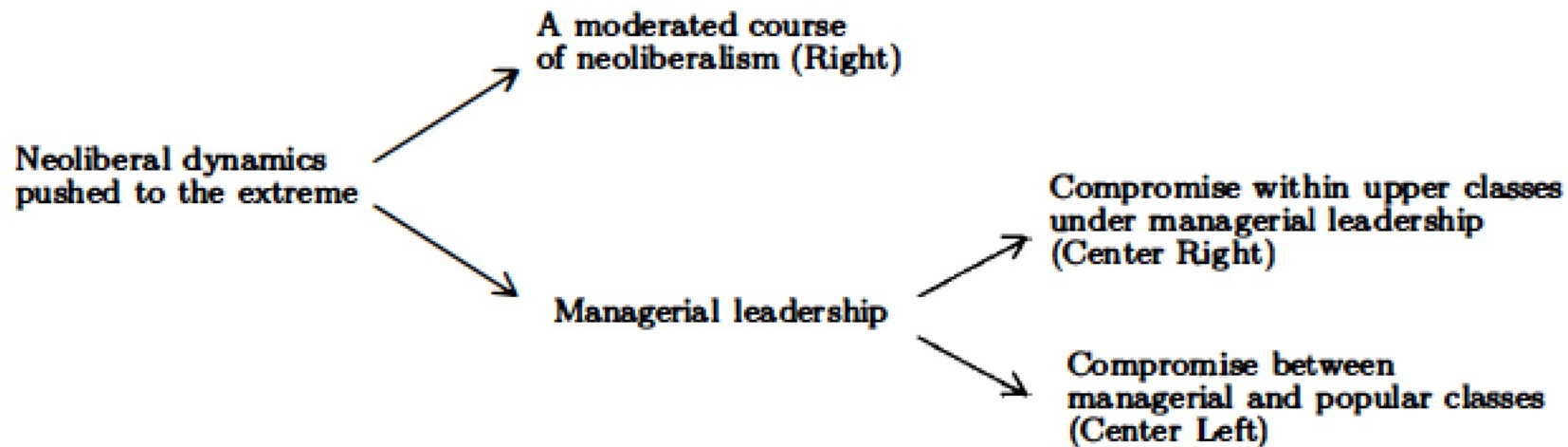
JP Morgan (1890s)

John Maynard Keynes (1930s)



Features of the post-war New Deal/Welfare State compromise

1. Managerial Autonomy – belief in technocrats/meritocracy
2. Rise of Mass Consumerism (stable wages/employment/life security)
3. Containment of Financial Interests –
corporations exist for employment, not shareholder profit
regulatory limits to speculation



Trump as anti-neoliberal, anti-globalization?

One kind of right-wing realignment towards fascist-type policies

What is a culture of Realignment?

Is Capitalist Realism an inability to think of transformation

Or does it register a “reality of neoliberalism” +

function as a **middle-class alibi** –

apocalyptic times as

self-permission to “work with the working

class”

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"A truly wonderful piece of history."
The Progressive

THE CULTURAL FRONT

THE
LABORING
OF
AMERICAN
CULTURE
IN THE
TWENTIETH
CENTURY

MICHAEL DENNING

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All three groups—the young plebeians, the radical moderns, and the anti-fascist émigrés—came together in the cultural front,

What would it mean to think of the Popular Front social movement as a historical bloc? Like many useful theoretical terms, Gramsci's notion of an historical bloc has two senses: it connotes both an alliance of social forces and a specific social formation. The connection between the two lies in the concept of hegemony: a moment of hegemony is when a historical bloc (in the sense of a particular alliance of class fractions and social forces) is able to lead a society for a period of time, winning consent through a form of representation, and thereby establishing a historical bloc (in the sense of a social formation). In such moments, one often finds the historical period taking its name from the social alliance. The New Deal was such a historical bloc, at once a particular alliance of political actors and the ruling force in the society.⁴

To understand the cultural front, I will distinguish two notions of the politics of art: "cultural politics," the politics of allegiances and affiliations, and "aesthetic ideologies," the politics of form.

Under the sign of the "people," this Popular Front public culture sought to forge ethnic and racial alliances, mediating between Anglo American culture, the culture of the ethnic workers, and African American culture, in part by reclaiming the figure of "America" itself, imagining an Americanism that would provide a usable past for ethnic workers, who were thought of as foreigners, in terms of a series of ethnic slurs. Its anthem, as we shall see later, was Paul Robeson's version of Earl Robinson's cantata, "Ballad for Americans," with its invocation of "everybody who's nobody . . . an Irish, Negro, Jewish, Italian, French and English, Spanish, Russian, Chinese, Polish, Scotch, Hungarian, Litvak, Swedish, Finnish, Canadian, Greek and Turk, and Czech and double Czech American."¹⁴

Say, will you please tell us who you are?
What's your name, Buddy? Where you goin'? Who are you?

Well, I'm the everybody who's nobody,

I'm the nobody who's everybody.

What's your racket? What do you do for a living?

Well, I'm an

Engineer, musician, street cleaner, carpenter, teacher,

How about a farmer? Also. Office clerk? Yes sir!

That's right. Certainly!

Factory worker? You said it. Yes ma'am.

Absotively! Posolutely!

Truck driver? Definitely!

Miner, seamstress, ditchdigger, all of them.

I am the “etceteras” and the “and so forths” that do the work.

Now hold on here, what are you trying to give us?

Are you an American?

Am I an American?

I'm just an Irish, Jewish, Italian,

French and English, Spanish, Russian, Chinese, Polish,

Scotch, Hungarian, Swedish, Finnish, Greek and Turk and Czech

And that ain't all.

I was baptized Baptist, Methodist,

Congregationalist, Luthern,

Atheist, Roman Catholic, Jewish,

Presbyterian, Seventh Day

Adventist,

Mormon, Quaker, Christian Scientist

and lots more.

You sure are something.

If 1929 became a symbol of despair and ruin, an emblem of the crash of an economy and a way of life, 1934 stands as one of the lyric years in American history. Along with 1848, 1886, and 1968, 1934 is an emblem of insurgency, upheaval, and hope.

The Kit of Social Convergences at Analogous Crisis Years

1848

1930s

2010s

Mixed race social democracy

abolition

“ethnic Americanism”
anti-lynching & labor rights
campaigns

“identitarian multitudes”

Bourgeois dissidence

feminism

radical modernism

Lesbian and gay marriage rights,
(student) debt abolition, anti-precarity
and data surveillance

International awareness

utopian socialisms

émigré anti-fascism

environmental concerns

New media and cultural forms

American Renaissance novel

cinema

blogosphere & social networks

Devalued media repurposed

itinerant revival circuits

radio

“prestige” (cable) television

1930s

“worker”/“people”
Comrade

2010/20s

99%
Ally

Cultural Appropriation

Or

Cultural Fusion?

Intersectional culture?