

Culture, Politics and Class War – an inexorable nexus

by Phillip W. Weiss

Yesterday I wrote five poems. Suddenly I felt the need to write and by doing so create something entirely new. So I did it. I believe I was inspired certain movies shown on AMC. I watched parts of Coming to America, Trading Places, Independence Day, Constantine and Pulp Fiction. These films were first released decades ago, when I was much younger than I am now. Now I watched these movies from a different perspective, that of an older man who has lived more of life. These movies feature major actors frozen in time. These actors are now either old or deceased, but when they made those movies they were young. The same goes for the production crews.

These movies were commercial products made for the audience at that time. Now they are watched by an entirely new generation who were not alive when these movies were made. These movies have political themes, especially the first three movies mentioned. Coming to America spoofs power and privilege, Trading Places spoofs race and class divisions, and Independence Day plays up patriotism. Constantine and Pulp Fiction showcase the darker and sardonic side of the human condition, especially the latter movie which is about two hit men who are anti-heroes. The two hitmen are played by John Travolta and Samuel L. Jackson, the latter of whom also played a criminal in Trading Places.

Regarding Samuel L. Jackson, he is but one of several great black actors. They include Cuba Gooding, Jr, Eddie Murray, Ving Rhames, Wesley Snipes, Will Smith,

Morgan Freeman and Denzel Washington. What they all have in common is the ability to play roles that go beyond projecting a stereotypical image of the black man. That is, they are not confined to playing roles defined by their race but rather play characters who incidentally are black. Of those actors mentioned, the best, if it is possible to make such a judgement, is Denzel Washington. Time and again he has played a wide range of parts demonstrating a remarkable range and versatility.

Yet regrettably race still creeps into their performances, not because of them but because of a movie industry that perpetuates stereotypes to sell a product. The black actor must project himself as being cool, jive, and hip, thus stripping them the full scope of humanity that separates them from their white counterparts who are not stuck with such labeling.

This is part of the institutional racism that permeates through our society. Blackness still carries a stigma. That is a fact that only those divorced from reality or steeped in denial can reject. That's just the way it is. The current middle east crisis with its many wars can be framed, and is framed, as a war between two cultures, one Western and liberal and other Islamic and autocratic. That war started the moment Mohammed died and became venerated as the Holy Prophet who ordered that the faith be spread by whatever means.

Islam has become equated with intolerance which places it in direct conflict with the West that long ago rejected theocracy in favor of democracy with its freedom of religion. So the war continues to this day as the United States and Israel attempt to bomb Iran, the center of Islamic extremism, into submission. The US and Israeli joint

effort has inflicted massive damage on Iran yet the goal of the attack, which is regime change, has not occurred nor is there any evidence that it will happen soon. Hence, and this is so ironic, the more Iran is bombed the more they can claim victory. Out the smoldering ruins of bombed out neighborhoods and a military apparatus virtually wiped out, Iran can claim that there is no power great enough to wipe them out and that they have the support of the people who embrace theocracy and reject democracy as depraved and sacrilegious.

We in the West cannot accept such thinking. We in the West believe that the Iranian people are being oppressed, that theocracy is medieval and a relic of the past, but it isn't. The names of Moses, Mohammed and Jesus are revered more than ever. And if you include the name of Marx, the results can be explosive. For Marxism is also a form of religion. It is an ideology that extols violence as a legitimate method to end oppression.

The Marxist is committed to change through violence. Marxism teaches that violence is not only necessary but inevitable. To the Marxist, class struggle is no mere cliché. It is something real, ongoing and necessary to produce a new society free from oppression. Their belief is based on a fantasy, dialectical materialism, developed by certain German philosophers to explain the process of social change. Marx applied this theory of dialectical materialism to class struggle.

For the Marxist, within the capitalist class lays the seeds of its own destruction. The instrument of its destruction is the working class. Conflict and struggle between the two classes is inevitable. Violence becomes not only

permissible but necessary. Crime becomes a form of social protest and a weapon to use against the oppressor class. Mayhem and murder are reframed not as base crimes but as a logical consequence of an unjust society and retribution for past and current indignities inflicted on the working class who are being robbed by those who control the means of production and their political lackeys in control the government. For the Marxists, the victory of the working class is a historical certainty. It is not a question of if but only when.

The Marxists are here to stay. Everything that can be done to purge the Marxists from our society has been tried but all in vain. They are fully embedded in our society, corrupting our political, educational and cultural institutions, using these platforms as bases through which to spread discord and incite violence all in the name of social change. They succeeded in taking power in Russia and East Europe, and once entrenched took decades to dislodge. Now the Marxists are actively promoting their ideology in the United States. Whether they will win, only time will tell.