



Leftism Is the Politics of Weakness

There's a lot to be said for the destructiveness of Marxism, particularly the unique brand of Marxism that has taken hold of America and so much of the Western World. But one of the greatest indictments of Marxism/leftism is that, at its heart, it is nothing short of the deification and idolization of weakness. And this quality has played a major role in bringing the once-great civilizations of the West to decline.

Similar descriptors of Marxism have been used before; some conservatives refer to the Left's politics as that of grievance or of victimization. These are correct, but they do not get to the deepest level of the matter, which is that the various forms of Marxism reverse the traditional ideals of strength, success, and achievement and instead ennoble weakness and failure as the targets to which one must aspire.



Luis Miguel

In the Marxist conception of history, for example, the emphasis is no longer on great men who performed heroic feats.

Historians from ancient times up to the modern era focused on generals, kings, statesmen, warriors, and the conquests they made, empires they built, and civilizational innovations they fostered.

But in contemporary times, under the influence of Marxists in academia, much history is now concerned with “oppressed” peoples and the ways in which their descendants allegedly continue to be oppressed, in one form or another, by “white cisgender power structures.”

Reading the history of old — the works of Herodotus or Thucydides or Charles Oman — imbued the reader with a sense of wonder and greatness for the potential of the individual's capacity for accomplishing monumental, world-changing tasks. These historians did not hide or embellish the faults and foibles of great historic men — men such as Alexander, Cesar, or Napoleon — but rather documented that human ambition and intellect are capable of overcoming tremendous hurdles in spite of one's personal failings.

By contrast, modern historical works cast such men as mere villains, concerning themselves instead with crafting a version of history in which “poor” “indigenous” peoples are repeatedly the victims of (usually white) oppressors. Of course, this narrative is simplistic, more akin to a Disney film than the nuanced and complex reality that indigenous populations in many cases were more violent and oppressive than Europeans.

A similar phenomenon occurs in the realm of literature and the arts. From ancient times across nations and cultures, stories and art were made to inspire people to the ideals of truth, goodness, and beauty.



Written by [Luis Miguel](#) on February 27, 2024

Think of the writings of Homer championing the military prowess of Achilles and the cunning of Odysseus, or of the Arthurian legends touting the courage and chivalry of Arthur and his knights. Think of Renaissance art displaying the beauty of the human form at peak physicality and painting scenes of warrior angels vanquishing Satan and his forces.

The art and literature of old was centered around heroes. These stories didn't necessarily pretend that their heroes were perfect men — both the Greek dramatists and Shakespeare usually characterized their protagonists with some sort of tragic flaw; but, nevertheless, they presented the public with templates on which one could pattern one's life on the journey to greatness. These works lifted men up to Heaven rather than dragging them down to Earth (or even deeper, to Hell).

Modern art, music, and literature no longer attempt to inspire men. Rather, the aim is always ostensibly to "depict the world as it is" by displaying knavishness, vice, victimhood, immorality, crudeness, and a host of other ills. And the hero is no longer the focus of the story, for he is deemed to be unrealistic and outdated. Instead, the protagonists are antiheroes or even outright villains and wimps — psychotics, serial killers, mentally infirm individuals, or lonely antisocial recluses.

Meanwhile, the type of art and literature that was once considered great is now looked upon with disdain. Academic elites at universities label as "true literature" that which is subversive, while panning tales of heroics and ideals as "mindless, unserious, escapist, juvenile genre fiction."

The combined effect of all this is a society in which people avoid greatness, strength, personal development, and other virtues in favor of basking in vice. This is more than readily apparent physically in the way that immodest clothing and obesity are now heralded as hallmarks of style and beauty.

This tendency can only result in the complete downfall of a civilization, and America's enemies are more than happy to see this development. After all, what fight can be expected from a people who inwardly hate themselves and believe they have no right to exist as a nation and who view fighting as something dastardly? The nation's enemies are watching with glee as our society rids itself of the will to fight and even of the will to survive.

Western man must return to the traditions that made his civilization great. If not, the downward spiral to complete collapse will be swift and brutal.



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