

Editorial

Today's American Tragedy

Among people who are both literate and not foolish, the use of the term "tragedy" is restricted to the self-induced doom of entire nations and cultures, to disorders which infect an entire nature or culture with a kind of pervasive self-destructiveness which, uncorrected in that society as a whole, will surely lead it to doom. As Lyndon LaRouche has emphasized, no Classical tragedy was ever composed which violated that distinction. The tragedies composed by Aeschylus, Sophocles, Shakespeare, and Schiller, are each and all excellent examples of that distinction between what fools identify as "personal tragedies" in the small side of social processes, and actual tragedies which occur only on the scale of entire nations or religions or other cultures.

With that qualification, it is permissible and necessary to describe the failure of the principal actor of today's U.S.A., President Bill Clinton, as tragic in the same sense that Classical term is to be applied to the case of the oligarchical gods of Zeus's Olympus, in the Aeschylus *Prometheus*, Hamlet, or each and all of the characters Philip II, Don Carlos, Posa, et al., in Schiller's *Don Carlos*.

The term "tragic" is applicable only to those kinds of decisions which are directly the cause for the doom of entire nations or cultures, and nothing less. Thus, Shakespeare wrote, in *Hamlet*, "Something is rotten in the state of Denmark," which is to say, the entire culture is corrupt to the degree that the kingdom as a whole is doomed by its own currently adopted institutions and associated beliefs. It is Clinton's position as head of state, which qualifies what would be otherwise simply his individual human error, as authentically tragic in the Classical sense of the term.

In all strategic studies conducted on the highest level, the subject is: Can a hopeless situation, a virtually inevitable tragedy, be turned around by the application of some radical change in policy-shaping to the centrally controlling bastions of power, and popular culture, too? Such is the situation of globally extended European civilization as a whole today, the U.S.A. itself most emphatically so. The strategic issue

becomes, thus: What change, and what appropriate instrument of change, can produce the required seeming miracle?

The tragic force in history expresses itself most simply in the U.S.A. today, when foolish people say, "You have to support Gore as the alternative to Bush." The force of tragedy, which grips their Faust-like souls, leers in their facial expressions and tones of voice, when they add: "There is nothing anyone could do to change that!" For such people, God Himself is an outsider, commenting upon a world which is governed by unshakeable faith in the confidence that man is, and therefore must be, intrinsically evil. That is the collective suicide-note which the majority of the United States appears to have signed at this moment. Only someone who rejects that view, is competent to lead the people out of the tragic doom they are presently working to bring upon this society as a whole.

Clearly, there is only one prominent individual on the scene today who has the proven competence to lead people out of the tragic alternatives which stand before us, both in the upcoming election, and in the strategic arena where questions of war and peace, and depression, are being fought out. It is commonplace internationally, to recognize the farce which the U.S. electoral choice, dictated by Wall Street, represents. But only statesman and economist Lyndon LaRouche offers the leadership which can change the nation's direction.

Face the stark reality. President Clinton has virtually resigned as President, by capitulating to the forces of Wall Street under pressures from Al Gore and his wife. The two ostensible choices to replace him are even worse. Public opinion itself remains fearfully antagonistic to any mention of the New Dark Age which looms ahead. A tragedy for the United States is inevitable—unless you act to put Lyndon LaRouche into a position of power to change the direction of our nation.

And the essence of Classical tragedy is that the individual has the free will to act to prevent it.