

the **CATCH**
in the **RYE**

Aryan

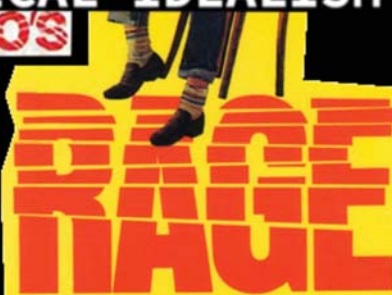
Allen Ginsberg's 'Howl'

PRACTICAL IDEALISM

CUCKOO'S
NEST



JEW



**RACE
RAGE
HAUL**

((LITERATURE))

UNLESS

FEAR AND LOATHING in LAS VEGAS

API: Entartete Literature

Hello and welcome to Aryan Practical Idealism. We're talking today on the second part of Entartete Kunst, Entartete Kultur, Degenerate Culture, about literature, quote-unquote, real literature and false literature, and what the purpose of literature is, and how Jews use literature as their propaganda to mind control people to carry out whatever sort of actions they want people to carry out. So it's usually designed as predictive programming, just like movies and just like music.

I guess it's also called psychic driving, which is a neurolinguistic programming term, if I am correct in my understanding of that. So you were just discussing a bookworm, which I guess will be for you. You were just discussing the degenerate nature of literature on the part of Jews and how they always push various perverted literature like Allen Ginsberg and various other Jewish sodomy and pedophile type stuff.

Really, it really demonstrates how much representation sexual deviants have with, you know, you could just say on a general basis, the media, but also sort of like that time period in the 60s with all that new age occult explosion, if you want to call it that, that so-called counterculture. Huh? More of an ejaculation than an explosion. Yeah, yeah.

And basically during that time period, like garbage like Allen Ginsberg, which is basically unreadable, those listening out there, if you really want to read some things that might make your eyes vomit, you could go check out Howl by Allen Ginsberg, one of the most disgusting things I ever had the misfortune to read. I think that poem is actually about ritual murder of children to Moloch or something. I don't remember the details, but I do remember reading it.

It's about Jewish ritual. It was typical of Jews. They're basically inherently vicious because they're bound up with Negroes genetically and probably controlled by some sort of entities of whatever nature.

Yeah. And they generally have, you know, drug problems that, and, you know, sexual, you know, they're generally sexual deviants that practice some, you know, this is an understatement, but just some very vile, sick acts on, whether it's children or whatever. I mean, it's really disgusting stuff.

Yeah. And that was during the counterculture, as you said, the culture of drugs. I believe William Burroughs was also a similar figure of that time period.

Yeah. There's Hunter S. Thompson as well, who was also pushing the drug agenda. Yeah.

He was pushing a, you know, drive around your van and be on LSD, basically. I recall my, uh, when I was in university, my roommate was this, uh, Indian guy, this, uh, you know, shitskin type who was basically a pothead and, uh, would just talk about, like, being a

pothead and saying bruh every three, four words. And, uh, basically just, um, talking about NFL football and just a very limited, uh, range of discussion.

And then, like, he was telling me kind of like what I was just mentioning Hunter S. Thompson, like, that's my dream one day is to go around with some buddies in a van and just be on drugs. It's just, it's just like, wow. I mean, you really, it's really your life purpose.

Well, talk to the exporter in a nutshell. That's what they want to push. They want to push degeneracy and pretty much, uh, all these moralizing pieces of shit who control society, talking about humanity and peace and love.

All they are is just a degenerate scum. Everything they do, they pretend that the populace does. And then it becomes a witch hunt, like in today's society, with the notion of, uh, their Jewish ritual murder of their pedophile, cannibal rituals.

Suddenly everybody in the whole of society becomes that. In the media they control, they project that onto the average person. And then everybody ends up witch hunting and spying on one another all the time.

And, uh, just because they, the Jews and their Freemasonic slaves and various other garbage adhere to those same practices. So that's the sort of sickness of this black magician society that whatever the Jews do, others do, that's bad. And the Jews wash their hands of their sins according to that sort of deviant logic of reverse projection.

Uh, and that's encoded in their, their whole literature. That's the way their literature in that degenerate form is the way they have of trying to expiate their sins for their corrupt, perverted nature. So they make up a bunch of disgusting literature and then they say, Oh, look what, look what the people are.

The people are just like this in the literature. Meanwhile, the literature came up. It's basically, uh, like rules for the, but not for me, basically.

Well, the point is they're trying to frame the population for what they do. And that's what they do. All the, all the so-called subcultures that they create, uh, with, uh, you know, Kurt Cobain and all these other, uh, drug culture, emo culture, uh, whatever it may be from the sixties onwards.

I believe there's a, the Jewish actor, Peter Lorre, who starred in a movie about Jewish ritual murder called M, which was directed by the Jewish director Fritz Lang during, uh, the interwar years in Germany. He wrote a book called drugs, and that was sort of like a vehicle in the sixties or even just before that to push the drug culture. And they had throughout history, all sorts of other drug, uh, supporting, uh, vehicles of propaganda, like the diary of the opium eater.

I forget exactly who the author was there with some English guy. Uh, that was around the turn of the last century with the, right around the time that the opium wars were going on too. So you see in that, in those microcosms, how the Jews basically create these, uh, these sort of subcultures.

First, they release it in pop culture, and then they try to make it a reality because that's the theater of the real. They try to manifest that, uh, that idea into reality and then curse the population and claim that they, the population are the ones who are doing that when those ideas would not even be in their mind, if it wasn't made popular in the Jewish media or the literature that they write. What they do, uh, sorry to interject here, but what they do is they create it out of nowhere, sort of like seeing more recently with all this wacky trans normalization garbage that, you know, that sort of thing.

They kind of create these things out of nowhere and then try to quickly normalize it and make it seem like, uh, it's, you know, reality and normal. And it's sort of so that they are able to, uh, make those sexual transgressions more acceptable. To create the chaos so they can destroy white society and then impose their order afterwards and claim that they're the ones who have the only solution for the problems that they caused in the first place.

And of course that would be some type of, uh, universalist, egalitarian, messianic, salvationistic religion like Christianity or Islam or Chrislam, a sort of mixture of the two mixed with new age, you know, mother earth worship and, uh, whatever, you know, the theosophical matriarch, uh, messianic figure. That's what their whole intention is, is to impose this sort of, uh, universalist, egalitarian religion on all and sundry to race mix them, of course. And, uh, first they have to create the chaos.

So they create the chaos through pop culture, you know, use some of their Jewish plants in all different subcultures to, you know, try to push the, uh, the narrative to degenerate, further degenerate society, and then try to entice various non-Jews into that of whatever race or creed or color they may be. And then they can use them to degenerate and destroy their own society. So like Alex Linder said, they, they work on the fringes or on the margins, right, and try to make that which is marginal and, and fringe into that which is normal.

So the, the vehicles in the form of literature, now they don't need to use that so much because most people aren't readers anymore because they're mind-controlled just to stare at their phone and, uh, whatever equivalent Netflix or whatever other garbage. So it's become more instantaneous, more, uh, disengagement of the rational mind so that they, they don't have the capacity, the interactor or the reader, the viewer, the experienter of that degenerate culture doesn't have the opportunity to dissociate themselves from that in a rational way and think about it or contemplate it. And for the more intelligent audience from the upper class, then I've got all the literature targeting

different demographic groups, you know, all the ideologies like National Alliance said in the opposing ideologies document, you know, they've got the libertarianism, the feminism, Christianity, Islam, the, uh, whatever else, new age philosophy.

And it all ties into the same thing and leads to the same thing, which is egalitarian pacifism, globalism with Jews ruling it all for themselves. So I guess we can even begin again, a historical timeline here, if you want. Of, of, well, basically in the beginning, they sort of, uh, you know, a good satire of this would be that Horace saves book where, or in the case of the sequel, which I'm currently editing right now of the author that is since passed away that I'm should be releasing sometime soon.

Basically they created it to unite, uh, you know, sort of like communism where you unite all of the nations as one, you know, it's like, uh, you know, it's sort of like, it all serves their same agenda. Yeah. I mean, I believe, uh, Revelo P. Oliver said that it's basically, you know, like Christianity is communism, basically.

I believe that was a quote from him. Yeah. I guess that's technically literature, but we're talking more about literature in terms of like, uh, when that came on the scene.

Oh, okay. Cause you were, you were talking about that subject. Sure.

Okay. Yeah. Because it all ties together.

It's all tangentially related. So in, when literature began, I don't know when we can say it began because they had ethics and they had mythos, mythos, mythology in the ancient world. Uh, and of course Jews were always playing a role from, I don't know when, Phoenicia from around however many thousands of years ago, maybe 3,000, 4,000 years ago, or actually it would be more than that.

It'd be more like maybe as much as 5,000 years ago. They've been interloping and intruding into white people's society to try to take over it by stealth. And they use literature and these various religions and so forth and philosophies as a means of modifying and changing the consciousness of the population to suit their template.

So they did that in, uh, in Rome with Stoicism. Stoicism derived from Zeno of Elia, which was right around where Syria is now, so far as I know. And he was a Jew who created Stoicism, which is basically like a forerunner of Christianity.

Stoicism is just about the anima mundi or the, the world soul and how it's all one. And, you know, we're all citizens of the world. You had that with Socrates and Plato in Greece too.

Everyone's a citizen of the world and so forth. And so that created universalism right there. And then from there, you had a lot of melodrama, a lot of, a lot of silly literature throughout history.

For the most part, it was only begun. Literature itself probably around the time, maybe after they destroyed the white societies, like in Rome, because the Rome, they had their, you know, satires, they had their, their organic cultural offerings of literature that was actually good quality literature, like Plautus's A Rope. And you had in Greece, you had Aristophanes' The Clouds and so forth.

I assume most of that literature is probably organically derived from the consciousness of the actual ethnic population of Aryans who lived there and that Jews basically ended up corrupting it through whatever means at whatever time. And that's, again, the general, general, general policy. But in the Middle Ages, they had Geoffrey Chaucer, they had people like that.

I think he actually was anti-Jewish to some extent anyway, it appeared to be. So there was some organic literature there, but they took it over the literature whenever they ended up getting enough power in society to create literature that was subversive. So in the Renaissance, they had, actually even before, they had Boethius, who wrote The Consolation of Philosophy.

And that was prescribing quite a lot of anti-spiritual ideology, sort of a humanist, pantheistic ideology that they were prescribing, because that's what the Jews are all about. Like in Stoicism with the Anima Mundi, it's all about egalitarian, universalist, globalist oneness with the magic deity. Be that Mother Earth, or Yahweh, or Jehovah, or whatever else, it's always oneness with an abstract entity, which just leads to your own extinction, of course.

And it's a purely Semitic, pseudo-spiritual conception, born of their own weakness and their own incapacity to be a spiritual being at a higher level of consciousness. So in the Renaissance, they had things like Francois Rabelais, who wrote a book called Gargantua and Pantagruel, which was basically this sort of perverse book, which just mocked and denigrated the culture of France at the time. And much of the Renaissance writers were like that, like Giordano Bruno and so forth.

They're all pushing pantheistic universalism throughout, and pushing a sort of rationalism that man is God. And what that leads to in an occult sense is basically like Baal worship or Freemasonry today, it leads to man wanting to become God through various perverted occult rituals, which is what the Jews practice. So everything's all one and so forth, everything's an individual, therefore it's up to you to just praise and worship this oneness, and to try to derive power for yourself from that, which is basically cosmic consciousness, from the aether, trying to empower yourself through various perverted rituals.

So that is what is being prescribed in much of this philosophical literature, shifting it away from more organic Aryan conceptions toward a more sort of deviant, Dionysiac type of revelry. Some discrepancies in your noise volume. There's some discrepancies in

your noise volume.

Yeah, there's problems with your noise. So Francis Parker Yawkey wrote, you know, obviously the rationalistic rise of rationalism basically made more prioritize, you know, economics and material over really the preservation of higher cultures, and higher, basically a higher state of consciousness. Yeah, it became materialistic and purely possessive individualist, because it was all about the individual, and there was no concern for anything, just like in Stoicism in Rome, and with Socrates, who said he was a citizen of the world.

There is no room for any sort of biological distinctness, because, you know, there's no differentiated order in the words of Julius Evola. There's only undifferentiated chaos, and that's what all that oneness amounts to, is just self-destruction, which is ultimately what falls on the premises of the ideology of the Jew, and of the praxis of the Jew, which is entropy, sort of collapse, a static system of politics, of theocracy, of theocracy, like in the state of Israel, and then it just falls in upon itself, because they can't, there's no dynamism in their system, and it doesn't, it's not sustainably developmental, it doesn't harmonize with the sum total of the surrounding, you know, sum total, because they're too rigid and inflexible in their praxis, because that is a manifestation of their own rigid inflexible consciousness, because they have a lower consciousness, lower egoic consciousness, and they're not capable of transcending that, because they don't have any spirits, they don't have any higher consciousness, therefore they inevitably, you know, end up in this sort of control freak system, this robotic system of, looks like the scum next door are banging boards deliberately to bother me, these gang stalking pieces of shit, as I'm trying to speak. You know what kind of work they do at all? No, they probably don't do anything, they probably just push drugs, or do some sort of criminal activity.

I assume that most Jews are actually probably tied in with the criminal cabal. I have actually documented that in my autobiography, that most of them, you know, they just suddenly just disappear, like all day, and then, you know, you don't see them, you don't know where they go, they just sort of disappear. Where do they go exactly, what do they do? I assume they make most of their money through drugs and gambling on the stock market or something like that, that they don't really do any actual real work, other than parasite work.

Michael Milken, you know, or, you know, in the sense of mob, you know, mobs, you know, Bugsy Siegel and Meyer Lansky, they don't really talk about them much, do they? And then there's Mo Daylitz, there's Al Capone was actually Jewish also, pretty much all the Jews at the higher level in the mob were the ones who controlled the mob, that's why it was called the Mishpaka. But in any case, a digression, but at the same time, it ties in, because in this century, in the literature regarding the mob, it was basically what they're prescribing as the anti-hero figure, which is what the Jew is, this sort of struggling victim

who has to, you know, buck the system and is a rebel against the system, because that's somehow virtuous, like they're this, you know, person who's got to crawl up from the gutter against the evil. It's basically a win by losing, basically, is what the old anti-hero theme is.

Yeah, and of course, basically, that's what society has become. Society has become a society of anti-heroes, because it's a Jewish society, and everybody has that mentality in this society, for the most part, very corrupt, egocentric, possessive individualist, materialist, unhealthy consciousness, basically, metropolitan, cosmopolitan value system. And that goes back throughout history, again, through the literature.

If you just read the books historically, there's always the same sort of thread that goes throughout all these. I won't call it the golden cord, I'll call it like some sort of dirty string that they use to tie up their victims in mafia executions. That goes throughout history, through the literature of Jews.

In the Renaissance, they had Francois Rabelais. Then from around there, they had various other novels and so forth that were facilitating their agenda of race mixing, which is basically like Daniel Defoe, right around the time that the so-called British Empire began, which is when Jews took over England and basically created the British Empire, because British means covenant man in Hebrew. Daniel Defoe, who wrote the book Robinson Crusoe, was pushing for the putting of a Negro on a pedestal, this good, innocent little man, Friday type.

And they did that so they could encourage the English people to go and support their colonialist ventures over the earth. Well, another one is sort of like Pocahontas, you know, that's kind of another one. John Smith, I think it was, wasn't it? I thought John Smith was who wrote The Wealth of Nations.

No, that was Adam Smith. Never mind. No, John Smith was right.

Yeah, you're right. The guy who allegedly was with Pocahontas. Yeah.

And yeah, that's really fucking annoying to me. I have to go down and tell those people to piss off. I'll have to, I'll have to stop this.

So big.