

PREDICTIVE PROGRAMMING



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IN JEWISH POP CULTURE & ARYAN COUNTER-CULTURE

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The following treatise purports to be a diagnosis of the deeply rooted malaise of modernity which has been planted in the consciousness of Aryan man by the mind manipulator Jew through his monopoly of the media and mass acculturation system, the public fool system, what is conventionally referred to as public education and especially the kosher culture industry of media and entertainment.

This spiritual sickness is exacerbated through the Jewish influence and power over the collective consciousness of their intended slaves and is only ameliorated slightly in terms of quantitative impact, of sheer volume, by the relatively feeble counterforce of Aryan power.

The following treatise of examples from the pop culture of 'modernity' of Babylon/Zion/J.O.G., of the Jew World Order and diagnoses the cancer and its necessary treatment. The title has been selected to inform the reader of the transgression and adherence to Natural law, the former being what amounts to 'injustice' and the latter the converse.

These examples are taken from a period when the trail of the serpent had still to be concealed under the red carpet of 'love, peace, and unity' and various other surreptitious catchphrases which enabled the slumbering masses to continue their lives of tax serfdom and hedonistic indulgence under the cover of rational self-interest and a cryptic 'enlightened' despotism orchestrated by the Jewdeo Freakmasonic elite and their underlings – the Christards, Libtards, and Mammon worshippers as well as their non- white anti-white slaves.

The subtlety of the conspiracy worked – and still does to this day in spite of its dysfunctionality work – to gradualistic overcome the white majority through imperceptible undermining and eroding of its self-understanding, perverting its cultural tradition and historical sense and substituting an unhealthy view of Nature and Natural law for a sick view based upon abstract ideas and their false associations of emotionality, of 'good feelings'.

Abstract ideas such as race-mixing ('integration', 'humanity', etc.), sex perversions (and this through exhibitionistic indulgence from porn to paedophilia) to confusion of identity based upon the most crude forms of human expression (reducing the higher to the lower). This anarchist bomb thrown at the white carriage purports to destroy the host body wherein the white king resides.

How it has worked so far is through the white masses and their king (their self-determination and power) lighting off too many firecrackers supplied by the Jewish mind manipulators. A few windows have at this point been busted out of the carriage alerting the white king (the Aryan leadership, the peak of the collective consciousness) to the danger of the incendiary multitude and their devil-may-care caprice instigated by the Jewish programming. Henceforth the subtle conspiracy seeks to conceal itself behind whatever fronts blaming the masses themselves (liberals, Christian conservatives, right-wing extremists, etc.) or a convenient scapegoat (Islam, etc.) to detract attention from their own incendiary bombs.

The new phase operates through a furtherance of the 'divide and conquer' strategy, ramping up the dialectic of right wing vs. left wing and thereby getting the white masses to fall upon one another weakening themselves sufficiently for the kill-the non-white invasion. At the time of the vehicles of propaganda treated of here the

conspiracy was operating in a more clandestine fashion and thus had to instill itself into the consciousness of the white majority through shaming techniques, guilt-tripping, blaming the victim, etc.

The Simpsons:

This portrayal of a white family unit served as a vehicle of the ethic of dysfunctionality that the Jewish mind manipulators had intended to uphold as the model of the antiheroic fragmented family that they knew would undermine the power of Aryan man, as the nuclear family (a family unit wherein the proper roles of its members are naturally assumed) serves as the basis of all societal order, being a microcosm of the macrocosm of Leviathan.

Thus to strike at the bedrock of society (the family) is to destroy the society and to render it susceptible of usurpation at the hands of those not so programmed with self-destruct conditioning (i.e. foreign invaders, the Jewish elitists - though the latter always corrupts itself through its own vices).

The pater familias has always been the support which the family unity has existed and to destroy this figure in its natural form (a self-sacrificial defender and protector of the family unit) is to destroy the cohesion of the family and lead to its fragmentation and inevitable destruction creating a chaotic and ruined posterity.

Enter the figure of Homer Simpson whose odyssey in no way approximates that of his Grecian forbearer but rather the alcoholic waywardness of a deadbeat dad whose absenteeism renders his biological offspring misguided souls who have no paedagogical influence and thus no understanding of what to do or how to do it. Add to this witches' brew the traumas induced in these same offspring through the Mr. Hyde brought out by King Alcohol and you have an inevitably dysfunctional demographic being created through this Homer Simpson influence of the corrupt pater familias.

Rather than conscientiously educating and instructing his biological offspring Homer Simpson was either hypnotizing himself in pleasant abandon before the Talmud-vision or hypnotizing himself before that same mind control machine in the Jewish-run poison store called 'the bar' wherein he would be encouraged in his vices by the barman who, though portrayed as a Polish Aryan (Moe), is in most cases a Jew feeding the addiction he induces in his goyim slaves at a profit.

Thus begins his down-going and that of his dysfunctional family unit, spiralling down the drain like so much alcohol fueled urine, flushing away the hopes and dreams of a better tomorrow for the hell of the present shunted aside through pleasant intoxicated memories of yesteryear when it was considered socially acceptable to be an alcoholic, as a high school hero, etc.

Thus the future is sacrificed on the altar of the past and the future of the family being bound up with that of the pater familias.

But can one entirely blame Homer Simpson for avoiding his parental responsibilities and seeking the sensationalistic entertainment, responding to the siren call of the bottle? Yes, however in the real world at the time of this fictional (and yet 'constructive') portrayal of the family the baby-boomer female was a presence often serving as the 'ball and chain' which the husband had to return to after his day's drudge, an unpleasant prospect indeed. Yet if he were a man in the Marlboro sense he would have 'straightened out' the crooked nature of a feminist corrupted home through assuming his proper role as the pater of the familia.

Marge Simpson is the portrayal of the female who sold herself short through the nuptials instead of becoming like so many baby-boomer careerists who decided to abandon their children (perhaps through this very psychological pressure) this insinuation that a traditional role is 'inferior', rendering one 'inadequate' or merely a shadow of a person who exists as a pale reflection of the 'man of the house').

Thus the formula for the Bart Simpson latchkey kid is generated and a generation of parentally abandoned youth, by the father through no account dead-beat-dadism and by the mother through status seeking careerism or the perpetual dissatisfaction drilled into her subconscious mind through such media portrayals of the 'inadequate wife' archetype. Thus Marge becomes a police officer assuming a masculine role while Homer continues to swell his corpulent form with liquor and donuts, adopting a purely passive and sensationalistic, female lifestyle.

Both of these characterizations (caricaturizations) are a flagrant violation of Natural law through subverting/inverting the natural role of the sexes androginizing the sexes and rendering their children confused as to which behaviour is appropriate for their sex and how to express it outwardly enabling them to become functional adults capable of maintaining the integrity of the white society against the takeover by the Jews.

Bart Simpson is to represent/construct/create the identity of the 'white boy', the reckless, unintelligent rebel without a cause who is perpetually creating trouble – legal, social, etc. He is portrayed as the quintessential no account (created in the image of his father) who skips school (implying an aversion to learning and an incompetence therein through its avoidance), and in general is the very presence of chaos in 'the system'.

Being so portrayed the white male's inherent rebelliousness and unwillingness to conform to 'the system' (a system which contravenes natural law and is thus unjust in essence) is construed as a vice when it is in reality a virtue. This is more perverting/inverting of the reality for the purpose of attempting to create an antiheroic role model for the white boys ('rebel without a cause', 'bad boy', etc.) and to construct his image as a purely negative figure, a destroying force of the putative 'good society' that constitutes Springfield (Babylon/Zion) run by the Jewish mayor Joe Quimby, the archetype of Jewish mishpucka corruption.

The converse is of course the historically veridical case/archetype of the white male youth: defender and protector of society, hyper-intelligent creative genius and natural law-abiding agent of justice. Within the matrix reality the reality is inverted. A nightmarish fantasy remains and nothing outside of it is permitted to be spoken of or acknowledged as existing.

The unintelligence of Bart is eclipsed by his little sister Lisa whose intelligence is the converse of his – that of genius level. The natural reality where males are endowed with much greater reasoning and inventive faculties is denied in the Jews' false reality they have created portraying females as wise and all-knowing while males are portrayed as near-imbeciles incapable of knowing their own good let alone that of society – in short to be castrated and cucked by a female which is the prescription of the Jew World Order via their programming of which this is but one instance targeted towards 'G' audiences, young and old, used as a meme of the 'smart girl' to invert the reality or at least implicitly denigrate the white male.

The politically correct neuroticism of Lisa Simpson has been replicated in real life after this portrayal (and before though perhaps to a lesser extent), has wreaked great havoc upon society (upon the population of whites who are slaves to the society) and this character is the Frankenstein's monster the Jews have created to unleash

their tyranny – that of feminism and anti-white moralizing bigotry to strike at the root (the womb) of the once-white society.

Thus the Simpsons represent a microcosm of the macrocosm of both the Jewish brain pollution apparatus (media) and the actual society in the way in which these inverted roles have been drip-fed into the consciousness of the white population to accept non-white immigration (Abu), Jewish supremacism (Krusty the Clown), feminism (Lisa, Marge, Marge's mother), deadbeat dadism (Homer), drop-out rebelliousness (Bart), etc. A more succinct vehicle of degeneration did not exist at that time though it was precedential in that it opened up the gates for even greater forms of vice to pour through into the consciousness of the passive spectator of the Talmud-vision.

Married with Children:

Second showcase and prescription of degeneracy. Simultaneous to the Simpsons this sitcom served the same purpose only to a greater extreme of vice, the characters being deliberately exaggerated from the reality as a means of distorting reality into their image, an idealistic reification of Satanic archetypes, in the words of Stalin an 'idealist materialist' praxis which seeks to create a reality in their own image attempting to usurp the throne of Nature/God and crown oneself (the Jewish people as a collective) as god of their own universe, creating a kingdom of hell upon earth.

This sitcom served well that purpose, being replete with satanic symbolism and memes that ingrained themselves in the consciousness of the docile hypnotized viewers who were rendered comatose and highly suggestible through the flicker rate of their Talmud-visions.

Again as with the Simpsons, the pater familias is denigrated as a will-less simpleton who exists purely for the sake of self-stimulation outside of his servitude towards his family before whom he grudgingly slaves in his meaningless occupation which like Homer Simpson (both former high school football stars) is the denouement of their lives and destruction of their youthful idealism, namely the family structure which is presented as a prison to which one is shackled. The castration of the pater familias (kill the king, kill the kingdom) was/is the surreptitious meme publicized through this vehicle of entrainment attempting to reify the idea 'the king is dead and obliterate his memory, history, culture, etc.'

This castration procedure was affected by the usurpation of the dominant role by the female Peggy who, unlike Marge Simpson, was more of a callous feminist black widow spider who ensnared her husband slave in the web of a prospectively comfortable home which led to his money/energy/blood being drained into her shopping sprees and credit cards, the remnant being allocated towards her chillins, the latchkey kids.

Thus the woman was placed on top and the man existed merely to transport her to her desired destination. The self-absorbed negligence of the wife/mother led to the unravelling of the family unit: the son being a castrated outcast and eventually a degenerate exploiter of women (a spiritual Jew), the daughter being a harlot (whore of Babylon) whose occupation consisted of romping around with random alpha male bad boys – both cases leading to the destruction of the nuclear family through exploitation (as exploiter and exploited) of themselves and others, themselves being exploited through their basest drives being cultivated (profligacy/polygamy in the case of males and the drive towards monogamy or attachment to the alpha male in the case of females).

Given this fragmentation process the Bundy family holds itself together through the magic of the hyper-reality of a sitcom. Translating this into real life leads simply to the degradation of the family and inevitable chaos in society taking this as the archetype which under the guise of humour exists merely to reify the ideal of the Jews in their creation of a Jewish utopia through the destruction of the nuclear family.

Contrast this portrayal of white families with that of negro families in the media as a further attempt to portray that which is white in the blackest light and to invert reality as a means of subverting it. 'Family Matters' is a case in point wherein the negro youth is portrayed as a genius and the negro police officer father, a law-abiding responsible dad who has a close-knit family unit wherein all manner of merriment ensues. Add to this mixture the 'Fresh Prince' wherein the black patriarch is a law-abiding judge who looks out for his 'people' in the form of an urban youth from a broken home.

The latter sitcom serves as a vehicle to inculcate the white middle America audience with a guilt trip for alleged historical events such as black slavery by white overlords and rampant black poverty in 'the ghetto' and enticing white youth with the 'urban culture' (black culture) to fill the vacuum of their own degraded culture with a kosher-approved substitute. Thus inversion/perversion operates at the level of the family unit striking at the roots of society to destroy the flowering of the higher culture through this communist levelling process.

Whatever influence might have existed and still exists in the mind control media there were a few venues which slipped through the cracks as 'gifts from god' of providence or karmic blowbacks against the black magician Jewish elite who had taken control of the media as their machine of mind control of the populace and programming to reify their perverse ideals they seek to impose upon the fertile soil of the Aryan collective consciousness as seeds of destruction.

Tolkien's Lord of the Rings:

Standing as a literary encapsulation of the world situation (one is tempted to say 'cosmic reality') his plots and characters represent the reality that is and was faced by the Aryans against the dark forces of evil which seek their destruction.

The hobbits are the 'little people' the common mass who lives their lives oblivious to the surrounding world (through admitting of exceptions to the rule such as the enlightened master Bilbo, Frodo, etc., the neue adel or noble caste) who are capable of attaining the higher consciousness and overcoming the pettiness of the daily drudge). They are weighted down by the leaden chain of materiality drawn to the mundane cares of the world, ensconced in the veil of Maya. However their leadership constitutes the new hope for evolutionary development to become like the elves (remnants of the Aryan race, the zenith of humanity) and sojourn over the sea towards the higher states of being (immortality) through the alchemical process and an acquaintance with good and evil on a quest to attain enlightenment (the higher self).

Instigated from their dogmatic slumber of ignorant bickering and worldly care in the shire (the lower self of the Aryan racial collective consciousness) by the dwarves (which may be interpretations of the Jew and their quest for gain) the initiation begins transmitting itself generationally within the family of the elite (Bilbo to Frodo) who are burdened with the responsibility of gnosis (the ring of invisibility) and who must develop this gnosis to serve the good instead of evil, like Gandalf instead of Saruman (Masonry), white as opposed to black magic, service to others (the white race) as opposed to service to self.

The former also endures the quest for eternity through overcoming his lower self (the balrog) and developing the diamond body (Gandalf the White) in contrast to the coat of many colours of Saruman black magician who hides his true purposes behind the white hand (of Freemasonry) and who serves the dark power in Mordor (Satan, Sauron, the demiurge, Jewhovah, Saturn) – god of the Jews.

The orc hordes (non-white beastmen) are unleashed against the 'little people' and even the einherjar/viras of Rohan and Gondor who constitute the tribe of Judah (Germany) from Tolkien's perspective, defenders of 'Middle Earth' (Midgard). These animal/beast hordes are the slaves of both Saruman and Sauron, servants of the Jewdeo-Masonic pact for global dominion. In the citadel of technocracy of Orthunc (the headquarters of Saruman), the metropolis prison of J.O.G., these beast people are perversely hybridized through technological gene splicing with the men (White Aryans of Middle Earth) creating beastman monstrosities to serve the J.O.G. as more intelligent and unfeeling slaves than the orcs yet divested of their identity and moral sense, malleable puppets of their masters molded to suit their agenda of earth devastation and totalitarian control, slave soldiers in the wars against Middle Earth (the Aryan race).

Through the heroism of the Aryan race the evil of the world is negated once it is struck at its heart through Orthunc being destroyed by the Ents (the roots or race soul of the Aryans) smashing the technocalypse of the metropolis. The shire had been flooded with the orc hordes who were then rooted out by the now fully aware denizens of the shire the ur-consciousness of the Aryan collective soul, its foundation in the peasantry who had not attained adeptship and initiated the change of the tide to cleanse the land for themselves and their posterity. Given that this is almost inevitably what must result the story of Tolkien is a revelation of the method prognosticative of the destiny of the Aryan and of his foe, the dark lord (Demiurge).

He-man Master of the Universe:

Another leak in the matrix comes in the form of what presumably is a gnostic (and perhaps Jesuit in the sense of Jorg Lanz von Liebenfels) offering, an insight into the future possibility (probability) of what is to come after the conflagration between the Aryan He-man and the leader of the dark forces Skeletor the Jew, namely total victory for the 'Eternian', the Aryan race who alone are capable of attaining eternity through cultivating 'the power of Greyskull' and ascending beyond the material plane. Thereby they attain eternity and thus are called 'Eternians' (Aryans).

He-man the blond-haired, blue-eyed ruddy-skinned Aryan man who crusades (with his Maltese cross) for the survival of the 'little people' who live outside of Eternia (the mundane world, still living behind the veil of Maya) and who are constantly beset by the machinations of the evil Skeletor and his evil horde. He-man's name is Prince Adam, connotive of Adamic man, the Aryan race who are of 'God' not part of the creation of god and who thereby are 'masters of the universe' not subject to dissipation and absorption into the demiurge as energetic food.

Skeletor the minion of this demiurgic force and through whom it manifests itself on the mundane plane form 'Snake Mountain' (left-hand path black magic) as opposed to the white magic benevolence of Greyskull, both of which are energy flowing along the Shushumna (spinal canal only in contrary directions in the case of Greyskull (the skull) upward towards the higher realms and eternity; in the case of Snake Mountain downwards and onto the earth. Perhaps however both paths lead to eternity?

But only how they are used and directed? Skeletor the Jew wearing the colours of the demiurge (Saturn) those of the night side of Eden (purple and dark blue) is equipped with great knowledge as evinced by his plotting and cunning manipulation – pure intellect, leftbrain robot thought, logic and entropic cogitation – nevertheless lacking in wisdom as operating on a wavelength not in harmony with the sum total, devoted purely to egoic pursuits and thus doomed to failure from the outset whereas in the case of He-man he is the white mage who resonates with the sum total and through a heightened intuition and understanding can easily circumvent the plans of the Jew/Skeletor, whose magic is rooted in a perverse twisting of the order of things to serve his own megalomaniacal plans for conquest of the earthly plane and Eternia, a realm he is incapable of attaining.

Sorceress is the bearer of intuition (intuitive consciousness) which is the seat of wisdom in castle Greyskull whereas her counterpart in the evil horde is Evil Lynn who represents the sacred feminine intuition in its lowest octave as a black magic manipulation so prevalent in the discipline of psychology that power source which modern feminists plug themselves into as means of self-empowerment which always entails a relative decrease in the power of others from whom this power is taken and over whom it is wielded.

The nanny state of today is represented by this Other- subjection by the feminine ego in its lowest octave. Sorceress resonates with the sum total, Evil Lynn runs against the grain for purely self-serving ends. Beastman with his feral strength is the enowsh of the bible, the preAdamites who are part of the creation and incapable of transcending the material plane where they remain as an earthbound soul if not absorbed into the demiurge as energetic food. His counterparts (if such a parallel may be drawn) would be Ram-man (brute strength used for good as opposed to evil and thereby always of greater force necessarily capable of overcoming evil) and Man-at-arms whose technological weaponry easily supersedes Beastman and the evil horde.

However this technology – itself a neutral force used for either good or evil – can be easily turned towards the source of evil and this is entrusted to the engineer Man-at-arms whose Aryan soul employs the technology for Good.

Both allegories of justice (the rare exception in a system of injustice) and of injustice are discoverable in countless forms in the pop culture even through (at this advanced stage in the dialectic of the Jews' evil) the good is overshadowed by the surfeit of evil which pervades the pop-cultural landscape. In spite of the degradation of the family and thereby the Aryan race in general by this mind control, good always finds a way to overcome evil, justice to rectify injustice. In the fantasy world of pop culture so too in the real world of politics at a micro and macro level: the Evil of the earth, the dark lord, is subjugated by the children of light, the Aryan (noble) race.

The Predictive Programming of the Jewish mind manipulators is revealed to the Aryans who the Jews contemptuously look upon as their goyim (animal) slaves, as a means of conditioning them to adopt self-destructive behaviors leading towards the Jews' intended genocide of the White Race.

The Aryan backlash in the form of such works as Tolkein, Jim Henson's the Dark Crystal and the cartoon Heman illustrate the struggle between the forces of light against the forces of darkness, between the Aryan who upholds the order of God and the Jew who seeks its destruction through chaos.

Learning the lesson of what the Jew wants the Aryan to do via predictive programming is essential to combating the genocide agenda.

