

HOLLYWOOD



The Retard

White Man

Hollywood White Man

Part 2: 'The Retard'

The inept or 'retard' is another of the three categories of jewish Hollywood in which the white man is portrayed in the false light of the silver screen, the gaslight of jewish perception management'.

He is presented when not presented as a 'psychopath' or an anti-hero 'hero' as a figure inept and defective in terms of the human virtues. He is either the goofy "Dumb and Dumber" (1994) type of the movie of the same name or he is the mentally deficient version of the retard or socially awkward geek or nerd type, an outcast and potentially dangerous figure which is combinable with a psychopath type, the two often being portrayed in the form of a sexually deviant 'fringe' or 'marginal' character.

The more benign and impotent (in the sense of lacking any inherent power or being worthy of the power he possesses) will be discussed under this head, though the reader should keep in mind that these three categories can be present in a single figure usually in the aforementioned combination of the sex deviant psychopath, the socially crippled or 'retarded' figure.

The comic book villain "Dr. Doom" in the Marvel comics is one such figure: a 'European' (itself implicitly presented as a stigma with connotations of that which is 'foreign' to the negrified American audience of jewish Hollywood) who is subjected to child abuse and owing to this 'psychological trauma' sought in his characteristically inept way to 'help others' of his kind through a National Bolshevist or Stalinist style 'solution', a template of social engineering he had devised with misplaced and aberrant altruistic content.

In this figure of the 'dangerous retard', a pitiable figure endowed with 'mental illness', the 'European' is stigmatized as a product of generational traumatic abuse (branding the European with the mark of Cain as a racial type susceptible to this aberrant behavior) and a 'totalitarian personality type'.

The problems he causes can only be 'cured' by the 'good' Capt. America, the hero of the Magian Occupied Regime and Government (M.O.R.G) the judeo-masonic cabal of 'humanitarians'.

Though the above figure flirts with the psychopathic dangerous white man he fits into the 'retard' category as possessing the trait of 'redemption' from his fall, which was not caused by himself entirely. This can be compared to the other Marvel comics villain of the Red Skull, the power-mad 'nazi' who has a psychopathic disregard for the plebeian masses and moves forward with 'devil may care' toward the goals of global dominion.

As such he, the 'nazi' figure portrayed in his worst form is irredeemably 'evil' hence portrayed as non-human at least in his form of the red skull, a tangible specter of death and violence.

"Dumb and Dumber" is the archetype of the white male retard played as a means of 'cursing the gentile' by the jew Jim Carrey who plays the role of the white male 'retard' though perhaps subtly connoting the instigator (the jew) as he is the leader of the dyad accompanied by his blonde haired affiliate Jeff Daniels (in reality a jew himself).

The TV show "Beavis and Butthead" is yet another presentation of the archetype of the jew (Butthead: Jim Carrey) and the christian, his follower and sidekick (Beavis: Jeff Daniels) with the jewish principle of the relationship playing the masculine initiator of chaos and the christian agent following his lead as a passive female agent.

For those who are observant this phenomenon can be observed in real life with the judeo-christian conspiracy reflecting this relational dynamic with jewry playing the role of instigator and christians playing that of their sidekick and 'amicitia inferiores' (inferior friend).

The dialectic of 'good versus evil' played out in the theater of the real can be observed with the christians playing the 'good' side attempting (or at least appearing to attempt) to put a stop to the chaos instigated by jewry who plays the 'evil' side as a rogue against Jehovah, His lost or rebellious children who christians pretend to 'convert to christ' or give (apparent) slaps on the wrist to after the damage is already done.

"Beavis and Butthead" are thus the archetype of retardation exported by negrified America for foreign markets with the intention of transforming the non-judeo-christian 'Other' into a figure of this nature and indeed to transform their own population in this image as well.

Working hand in glove with this retardation meme is that of the wiggerization protocol, the intended 'trance-formation' of America (of all white nations) being to manifest the Kalergi plan for the creation of the Eurasian negro.

This latter meme was introduced after the indoctrination of generation X and subsequent generations with rap music. However, given that the 'Wigger' had a rapport with the ostensive masculinity (in reality a feral machismo of the infrahuman) of black rappers and urban culture not much in the way of Hollywood representation of the wigger was given save as a meth head drug dealer and abuser or gimpy wannabe figure as in the song of 'The Offspring' "Pretty Fly for a White Guy"(1998) or in the form of the rapper 'Lil Wyte' reveals.

Lil Wyte a Southern rapper was instrumental in introducing the false association between drug (especially opiate) use and social acceptability and popularity in the minds of the white youth. As such he served as the poster boy for the opiate epidemic. Though aggressively macho he was presented as a retarded 'fallen figure'-retarded in the sense of mentally and physically degraded, susceptible to the vices of the infrahumans typifying the 'wigger'.

A mockery of the entrepreneurial white man, the 'capitalist hero' or captain of the ship of state is put forth in the movie "Dodgeball" (2004) with the Jew Ben Stiller playing the role of the white founder of the mega gym called Globo-gym by the name of White Goodman.

This figure is portrayed as an abrasive and arrogant 'douche bag' or moronic alpha male type who is a repulsive figure in the eyes of the attractive white female yuppie he seeks to involve himself with. His 'competitor', the owner of 'average Joe's' gym played by the Jew Vince Vaughn is of course highly appealing to the white female owing to his 'down to earth' theatricality and 'human-all-too-human' fallibility, his 'humble' anti-heroism which is posited over and against the complete lack of humility of White Goodman.

The latter is 'retarded' in terms of the social graces of the greaseball Vince Vaughn and Goodman is depicted as losing the dodgeball tournament against the 'average Joe' Vaughn. His fate is to be cast into a state of reclusion and a decadence of the lowest variety gorging himself on junk food becoming the antithesis of his former 'simulacral' self of the fit and healthy 'White Goodman', a slanderous portrayal of the white man in his true light.

Such a movie might well have served as predictive programming on the part of the Magian Occupied Regime and Government (M.O.R.G) where their intended regime of 'the meek inheriting the earth' becomes a reality with 'average Joe's gym' operating a charity for the 'meek and weak' inner-city chilluns and retards.

Yet another white hero figure the white security guard is presented in an inverted form in the movie "Paul Blart: Mall Cop". The white man is presented as a ludicrous distortion of white masculinity: a fat, out of shape wimpy and effeminate figure who lives with his aging mother and who had a mongrel child with a Mexican mail order bride who involved herself with him as a means of obtaining a green card.

The name 'Blart' has Germanic connotations and also connotations of crudity and simplicity thereby aspersing the American 'hero' figure as a joke, a retarded self-deceived wannabe hero and in actuality a 'zero'.

The theme of sexual retardation is present in much of the Jewish simulacra of the white male retard: "The 40-Year-Old Virgin" (2005), starring a Jew, portrays a straightlaced 'white male' working in a low-end/dead end 9-to-5 job and occupying a residence by himself occupying his spare time with nerdy activity such as video games and other comparatively meaningless trifles.

He is, as the movie portrays, a virgin 'having never known a woman' and having a sanitized personality. This is presumably a satire of Christians in their neurotic inhibited personality but is targeted toward white males as a whole and, as the current world situation bears witness to, is an idea that has become reified with white males fitting into the state of being as an innocuous and backward figure incapable in his impotence to adjust to the times and resonate with its Zeitgeist.

The portrayal of the retarded white male is palpable in the movies "Forrest Gump" (1994) and "Sling Blade" (1996) in which the backward Southerner archetype works in tandem with the 'mentally defective' and mentally ill attributes used to stigmatize the enemies of jewry.

The relatively independent white populations of the earth who embody the Kshatriya Spirit are first and foremost on the list of targets for the cabal of the M.O.R.G: Germans; English; the Americans of the southern states all being foremost on the list. Hence they are the recipients of the greatest harassment and abuse.

The black magic of jewry is deployed against these groups constructing a distorted image of them and having them adopt this stereotype and retarded image as a means of destroying jewry's enemies. The image of the sexually deviant and stupid Southerner in the movie "deliverance" or that of the psychopathic 'inhuman' German 'nazi' are prominent.