

RACE WARS

Episode 1: The Cosmic Racial War

Race Wars

"A long time ago in a galaxy far, far away..."

The franchise 'Star Wars' began in the 1970s during the 'discovery' (revelation of the method) of the moons of Saturn. The Jewish director and writer George Lucas became the bearer of this torch of the false light in his original trilogy, served up as a propaganda vehicle for the "transvaluation of all values" of the Aryan race and indeed of the distortion of the actual history of our origins on this earth.

The meaning of the franchise is embodied in its name, that being the cosmic war which actually occurred "a long time ago" and "in a galaxy far, far away" between the 'Nordic' Devas and the reptilian's and their slaves. The actual history is inverted in the franchise with the actual good being portrayed in stereotypically Judeo-Christian terms (Judaic terms) as 'evil' or that which is a violation of 'the force', and the actually bad (low; petty; the inferior type) exalted in the stereotypical Judaic sense of 'good', that which is humble and 'righteous', a persecuted 'victim', 'fighting for the Lord', i.e. for 'God' against they who are its violators, the alleged 'disturbers of the force'.

The following analysis of the original trilogy of Lucas will be a comparative one revealing the probable actual historical occurrences, the true events and the Jewish distortion as well as the distortion of values. The first part will focus on the racial (or 'special') caste of caricatures that reveal actual history and its Jewish distortion, while the second will focus upon a more linear analysis of the trilogy's storyline.

The propaganda vehicle of 'Star Wars' is intended to be an entertaining mode of transmission of Magian morality into the consciousness of the 'broad masses' or 'goyim', to transmute their relatively healthy mind into a mind of corruption and on that basis to destabilize the Aryan society.

The two sides or factions portrayed as pitted against one another in the franchise are: 'the Empire' and 'the rebels'. The Empire one might conjecture is a caricature of the Catholic Church; National Socialism and ancient Rome synthesized together into an archetype of Aryan mankind. All of the actors who played the 'Empire' were white, particularly of the ancestry of the nations Jewry stigmatizes continually in their media: English; German; Italian and Austrian- the representatives of the British Empire; the Catholic Church; the Austro-Hungarian and Holy Roman Empires and National Socialism as well as the Italians of Rome in both its pre-Christian and Catholic form.

The archetype of the stereotypical 'evil' Aryan stands forth clearly in 'the Empire'. Its ethics are portrayed through the lens of the Jew Lucas (himself a representative of the hive mind of Jewry, indeed of the Prince of Darkness) as that of the violent; ignorant; exploitative; usurious and "totalitarian personality type" as Hannah Arendt in her book of the same name called.

The stigma thus is established from the beginning scene of the trilogy of the aggressive and violent Aryan 'Empire' spoken of in the trilogy simply as 'the Empire' and sets its precedent for the remainder of the trilogy as the 'dark specter' of 'evil' (again in the judeo-christian sense) pursuing and hunting the innocent 'rebels' who in the words of the jewish Princess Leia "just want peace", echoing the refrain of the jewish pathos of today's world.

This stereotypical depiction of the (all-white, Aryan) Empire imposing its 'totalitarian' universalism upon all is a direct attack against the Catholic Church and all related putatively Aryan groups and movements who jewry has historically viewed as an opponent to their self-serving belief in their entitlement to rule the world (the Dominion mandate).

'The rebels', by contrast, are presented as humble victims and freedom fighters, embodying the archetype of 'magian morality' as Spengler characterized it, that of the Middle Easterner with his lunar mutability and his telluric orientation toward the emotional level of consciousness.

These are depicted as typically Jewish (at least the leadership and the higher level representatives) and inclusive of the 'mixed multitude' of 'humanity' (and in the movies aliens of various sorts) as well as the earthly humanoid jewry exults in their media as 'anti-heroic' heroes of the 'underprivileged'.

Their ethics are that of the persecuted victim, the 'chandal morality' spoken of by Nietzsche in "Beyond Good and Evil" and the "Genealogy of Morals". All they want is 'peace' and to be left alone to live in their limited state of what they call 'harmony' or a static inertia within 'The Force' (i.e. 'God').

The hypocrisy of such a portrayal of the two factions is easily borne out by the actual history of the cosmic war and of this world. The cosmic war is accessible only to they who can read via the Akashic records and Above and who are spiritually connected with the Divyas, the ancestors of the Aryan race and from whom the latter derive.

For the mundane the remnants of history can be viewed in the materials preserved throughout the world in the ancient sacred texts, of the bas reliefs; temples and statues. Texts such as the Oera Linda Bok; the Popul Vuh; the Vedas; the Edda; ancient Sumerian clay tablets; ancient Egyptian hieroglyphics and other sources reveal that the history of this world did not confine itself to the present few thousand years but reached back hundreds of millennia to off planet origins and indeed even within the recent, 6,000 years the world has been the battleground of cosmic war.

Much falsification and distortion on the part of the cabal has been put forth to hoodwink the 'goyim' and keep their minds enslaved within the exotericism of religion; profane philosophy and scientism, confining their consciousness to the phenomenal world of the Demiurge or serving the Demiurge in their churches as an alternative. Books such as 'the Bible' and 'the book of Enoch' amongst other near Eastern contrivances have played this part of generating a dark age of ignorance.

Prior to this and up to the present day all religious formations have facilitated this purpose: Zoroastrianism in ancient Aryan Persia (probably a contrivance of the wandering Jew to dismantle the Persian Empire); Vaishnavism and then Buddhism in ancient India- all designed as exoteric and rationalist instruments of shrouding the masses and ignorance which exerted its influence on the upper caste also as a backwash of pseudo-spiritual sludge of purely 'human-all-too-human' invention. This is discussed in the section of Rene Guenon's "The Crisis of The Modern World" entitled "The Dark Age".

Thus the history of the world has been deliberately shrouded in darkness under the mantle of piety and holiness, the light of truth has been concealed by they who have vested interests in monopolizing knowledge and information and thereby keeping the dumbed down masses on a leash of Saturnian lead. These black magicians are the true 'Empire' which is the inverse of George Lucas's portrayal in his trilogy.

'The rebels' who are a mediatized simulacrum of the gnostics (who were often of a Jewish mode of being and in the worst sense) are the true 'evil empire' in the sense of a violent, aggressive slaver of all and sundry for the profit of themselves and themselves alone.

The real history of the cosmic war the writer has attempted to piece together from his own investigations and his conclusions are by no means adequate or entirely correct. The 'galaxy far, far away' spoken of in the original trilogy's movie episode for "A New Hope" may very well have been Orion, the constellation which is revealed in simple and direct reference and historical artifacts of the earth: the Giza pyramids' 'Kings chamber' is directed toward Sirius B the most significant star (sun?) in the Orion constellation; within the Vedas Orion is referenced and the Pleiades or seven sisters are referenced throughout the symbolism and iconography of this world and its history. It might also have been the constellation of Taurus and the star Aldebaran which some have contended is the home of the Aryan race.

Whether in one galaxy or the other and whatever specific constellation a cosmic war occurred in this war entailed the ancestors of the Aryans who have been spoken of as the Vanir in the Edda of the Devas or Divyas in the Vedic tradition. Both traditions can be directly traced to the current Aryan race and particular groups thereof existent at that time in the North and in the Indian sub-continent.

The 'Vanir' (the writer will adopt the Eddic name for sake of convenience throughout this analysis) were pitted against the entities who were the creators of what have come to be called Jews, the reptilian trans-dimensionals who presumably derived from Alpha Draconis in the Orion constellation and/or in the constellation of Lyra.

Such falsifiers of the actual cosmic war such as Joseph Farrel (a jew) and Stuart Swerdlow/Swerdllov (a jew who traces his lineage back to a jewish commissar after whom the city of Sverdlovsk was named) have been introduced into the truth movement to muddy the waters of the cosmic origins of the Aryan race and to depict 'the cosmic war' in stereotypically magian-judaic turns, inverting the morality of the Aryans and depicting the weak and pacifistic as 'God' and the strong and powerful as 'evil' contrary to the Aryan values of associating 'the good' with the strong and healthy thus overlaying their lies upon the truth as an attempt to conceal truth in affirming their mendacity and hypocrisy.

The cosmic war was and is a reality and the 'Star Wars' franchise is its inversion . 'Star Wars' itself (always implicitly in a characteristically jewish mode) is a depiction not of a war of 'rebels' against an 'evil Empire' which is simply the external façade behind which jewry conceals its race (its hybrid species) war, but of a war of jewish aggression and despotism: 'The Empire' connoting in not-so-subtle form the white race, and 'the rebels' connoting the non-whites specifically and especially jewry as its vanguard or leadership are posited over and against 'the Empire' as 'freedom' posited over and against 'totalitarianism', i.e. the hegemony of the white race over others being subjugated by the 'good' hegemony of 'humanity' ('the rebels').

Hence the proper name of this 'cosmic war' is in reality a 'race war' of cosmic proportions and indeed beyond this a species war as depicted in 'Star Wars' with certain species aligned with one another against others.

Within the context of the trilogy certain 'species' (or 'races') can be discerned under the costume of 'aliens'. Perhaps there is actual validity to this portrayal and the current 'humanity' derives from multiple origins of separate extraterrestrial species?

The racial caste of characters (caricatures) depicted in Star Wars based upon name; function; affiliation and behavior enables one to conclude what the jewish creator George Lucas (and this as a representative of his tribe) perceives the 'Other' as. The racial caste of caricatures presented in the trilogy of Lucas enables the more astute viewer, he who is more astute than the average imbecile 'theater goer', to understand the Jewish perspective: one of vainglory and contemptuous disdain for the 'Other'.

The figure of 'Guido'(Greedo?) In the first movie is that of a bounty hunter who travels the galaxy killing for money, specifically hunting the so-called 'innocent jew' as represented by Hans Solo. Guido may have been a stigmatization of Otto Skorzeny the SS commando who operated in a solo fashion and has a name with similar sound. 'Guido' might be an aspersion of the Italian fascists in this context, with Mussolini having been rescued by Skorzeny who pulled off a daring maneuver to accomplish this feat.

Guido is easily dispatched by Solo who is portrayed as the typical jew-a slick and cunning pragmatist who is shown to be a smuggler in the movie and an opponent of the Empire though not entirely having sided with 'the rebellion', i.e. with the more gnostically oriented jews being a jew who is of a more 'worldly' variety (though in potentia of a 'spiritual height', being one of the tribe which is revealed as the scenes develop, the wandering jewish traitor returning to 'G-d').

The reality of the SS commandos of course was otherwise with jewry having to employ all of their Shabbos goy 'Allied powers' on their side in order to deploy the 'weight of numbers' to physically take down the National Socialist/Axis powers of 'the Empire', losing in the spiritual planes even as they win an apparent victory in the physical.

Boba Fett is yet another representative of the jews enemy bounty Hunter, a figure of undisclosed species origin owing to his robotic suit of armor which conceals his form. What can be gleaned is that his helmet is shaped in a phallic style somewhat reminiscent of that of the Italian fascists or perhaps another affiliate of the Axis powers who were only affiliated in a fallible way such as Spain or one of the South American countries (Chile; Brazil; Columbia; Venezuela, etc.).

He is portrayed as a tech savvy figure connoting the technical skill of 'the Empire' of the Aryan and employing his technology as his main means of achieving his capture of those he has been contracted to 'round up'.

The schismatic nature of the relations between the Third Reich and its allies (many of whom were erstwhile, fallible to the point of treason when the tables began to turn against Hitler) is seen in the relations between the bounty hunters employed by the Empire and the Empire itself with the comment of one of the Empire's officers: "we don't need their kind" underscoring the inferiority of the bounty hunter type (i.e. the third Reich ally) in relation to the doctrinal purity of the Empire (Catholic Church; Third Reich; Rome; Holy Roman Empire) and attempting to imply the hypocrisy of the Empire.

The racial purity of the officer caste with their black uniforms connoted the SS and its rigorous standards. One of the bounty hunters is shown to have a scarred face further suggesting Otto Scorzeny in a way which defiles his character- an aspersion of the commandos of the SS and their affiliates. This implied slander on the part of jewry reveals their fear of the legitimate threat to their despotism posed by the Third Reich and on a larger scale Aryan power under whatever formation.

Perhaps another inversion can be observed in the presence (in the ship of the Empire wherein the bounty hunters are lined up for inspection) of the reptilian bounty Hunter. Given that jewry are almost certainly a reptilian hybrid. The association of the reptilian with 'The Empire' suggests this traitorous nature. The reptilian's, being jewry's creators, are portrayed by such as David Icke; Stewart Swerdlow and other dis-info agents as the creators of the 'black (Aryan) nobility' which is a factual inversion and thus to extend this false association between the reptilians and 'The Empire' seems the presentation of a consistent psyop on the part of jewry.

Lucas may have been simultaneously revealing and concealing the truth within the context of the movie, mocking the 'goy' in his presentation of that figure, portraying the reptilian as affiliated with Aryans and a mercenary when the reptilian's are the coterie of a hive mind entity which Miguel Serrano called "The Prince of Darkness" and which is the Jews' god Yahweh-Jehovah.

However, perhaps some reptilians, like some Jews, had decided to side with good rather than their kind and betray their kind siding with Aryans (the Empire). Lucas could have been depicting the treason of his kind in this scene as well, stigmatizing the 'din rodef' (Jewish traitor) as a 'mercenary' in a pejorative sense.

In the Star Wars video game for the 'Nintendo 64' console released in 1996 the character of IG-88 is depicted, a robot mercenary '88' connotes the number of Krist, the eight-pointed star of Venus and "I.G" may connote the 'I.G Farben' company of the Third Reich, another implied aspersion on the part of Lucas against the (from his perspective) 'mercenary' nature of the Aryan race.

The true causes of any racial treason on the part of Aryans are: 1) hyper-individualism and following their true will; and or 2) cowardice; and or 3) following a path of corruption (either for the bad purpose of worldly benefit or out of a self-deceived understanding of 'the good' of the 23 words: "what is good for the white race is of the highest virtue, what is bad for the white race is the ultimate sin").

Chewbacca, the 'side kick' of Hans Solo, represents the archetype of the Negro, the darker variety of non-white, and the archetype moreover of "The Secret Relationship Between Blacks and Jews" as The Nation of Islam wrote of in their series of books by the same title. The relationship in the movie between Solo and Chewbacca reveals the mentality of Jewry as regards Negroes: that being of one of 'subgenation' or Jewish overlordship and Negro subordination which history has borne out in the slave plantations throughout history with Jewry being the beneficiary of the usufruct of Negro slave labor.

This 'relationship' for lack of a better term, can be seen today as reflected in Jewish owned factories and their own personal domiciles (at least of those more affluent) with Negro and darker non-white servants serving them for minimal to no wages. This is not to say that Whites especially women have not been employed as slave labor by Jewry throughout history. The cases of Leo Frank; the state of Israel and other sex slavers as well as the child labor in Jewish controlled factories in England are also telling of the Judaic perspective of the 'Other', so eloquently depicted in Dickens' novels.

Nonetheless the inarticulate gruntings of Chewbacca resonated with Hans Solo and they formed a 'secret relationship', that provided comic relief to Lucas's trilogy and more candy coating for the poisoned apple of this piece of Jewish propaganda.

Chewbacca is portrayed as a relatively unintelligent creature whose species is 'Other to Solo's and whose understanding of reality pales in comparison to the Jewish Hans Solo, one of the 'chosen ones' with his God-like mind directed in the earlier phases of the trilogy toward worldly concerns and later toward the 'noble' purpose of his dominion mandate (fighting against 'Satan', i.e. Shaitan the adversary of his 'G-d', the Aryan race as embodied in the Empire).

The Jewish supremacist concept of 'chosenness' contrast with the Divine Right of kings and the figure of Emperor Palatine who represents the Führerprinzip, the leadership principle of the initiatic priest king of Atlantean origin, the hierarchical structure of each faction reflecting its consciousness: in the former case an oligarchy of devious and cunning priests ruling on the basis of what might be called the 'lunar principle', and in the case of the latter the Solar-phallic principle of the masculine consciousness with absolute responsibility vested in the leader.

The Jewish leadership is portrayed in the most idyllic as paragons of virtue and persecuted victimhood, of a comparatively powerless group whose power source derives from 'The Force' as Jedi (enlightened and illuminated adepts). The 'rebel elites' are dressed in white as in the case of the concluding scene of 'coronation' wherein the heroic rebels are given medals celebratory of their 'victory' over the Empire.

The Empire and its legions are presented as of predominantly black costume connoting the stereotypical 'evil' aspect of the 'good versus evil' magian morality. The magian morality of 'good versus evil' can be observed in the simplistic black-and-white contrast between those 'purely good' and those 'purely evil' with the classical ethics of the Aryan being transposed into the ethics of judeo-christian weakness being equated with 'virtue'.

The hypocrisy of this contrast lies (and this is indeed the appropriate word) in the actual history of Jewry and their reptilian creators, not only within this world but within the larger context of the cosmic war of the forces of light against the forces of darkness, the Divyas and the legions of the Prince of Darkness and their antipodal earthly representatives the Aryans and Jewry.

The inversion of values can be seen in the 'Star Wars' franchise with those portrayed as absolutely 'evil' being 'the Empire' (the white race) and those absolutely 'good' being 'the rebellion' against the Empire, the hypocrisy and passive-aggressive female violence of the 'rebels' embodied in its Jewish leadership.

Yet other 'races' are depicted in the film, especially in the third film released ("The Return of The Jedi"). The planet of Endor is presented as for some reason a significant location of the Empire for its construction of the 'Death Star'. It resembles Earth and the moon of our earth perhaps is connoted by the Death Star. David Icke's "the Moon Saturn Matrix" has depicted the moon as an artificial object placed in the Earth's gravitational field used as a relay station for transmissions of gravitational and/or radio waves broadcast from Saturn via its ice rings. The inversion here lies in the fact of the matrix

being a reptilian construct and jewry being reptilian hybrids and hence the 'Death Star' being possibly theirs not the Aryans.

On Endor creatures reminiscent of the 'Brown Barbalutes' from Dr. Seuss's book "The Lorax" are presented both revealing the jewish exploitation and incitement of the non-whites against whites). These creatures represent the 'indigenous peoples' who jewry purports to 'liberate' from 'the Empire' via communist revolution and agitation.

The reality of course is otherwise: the 'liberation' of the non-whites from the influence of Aryans typically was undergone for the surreptitious purpose of effacing the cultural contribution of the Aryans (Quetzacoatl-the white gods) culture from the memory of the 'indigenous' peoples and their supplantation as a leadership with that of the exploitative jew and their Christian slave golem who carry out their Master's orders in the manner of a zombified robot.

The 'Ewoks' are the 'victims' of the evil Empire who has installed its violent (explosive) technology upon the earth. This is an inversion of course as the whites had created harmonious technology based upon implosive power, that of the mother goddess, not the explosively generated power systems of the Demiurge running on electricity, a disturbance of the force and the harmony of existence.

The ancient Aryans as discussed in copious detail in Miguel Serrano's "Adolf Hitler: the Last Avatar" were the true liberators of the anthropoids (autochthonous/indigenous peoples) of Gaia and gifted their higher knowledge to the non-whites with whom they had interbred as means of liberating their souls from the prison matrix of the Demiurge and his slaves, jewry and later the judeo-christians who are the true exploiters and enslavers of the earth.

The Lemurian beastmen anthropoids are depicted in the form of the Ewoks, and the original inhabitants of Gaia perhaps created by the Demiurge himself, had ceased to exist with the sinking of Lemuria through the cataclysm of the moon being placed in the Earth's atmosphere.

Another race depicted is that of Yoda who is presented as a superlatively developed 'adept' who is bound up with Obi-Wan Kenobi ('knoubis' the name of of an Egyptian adept, if the jewish gnostic writer William Henry can be believed).

Yoda appears to be some sort of reptilian creature whose alleged power is of a characteristically 'Magian' type, that of a passive aggressive and reactive sort, purely defensive and maintaining the 'harmony of the spheres', resonating with 'The Force' of the Mother Goddess.

Of course in reality the black magic of jewry easily belies this claim to simply 'wanting peace' as Princess Leia had contended protesting the Grand Moff Wilhuff Tarkin's threat to destroy Alderaan (Aldebaran?-Again another inversion). The passive-aggressive nature of jewry and by extension their reptilian masters is the real face of the Dark Forces behind the mask of 'universal love' behind which they conceal themselves.

Yoda is the guru of Luke Skywalker (Lucifer sky-walker, who dwells in the higher planes; is spiritually elevated while others are considered spiritually 'inferior' in relation to himself, both his fellow rebel tribe members such as Hans Solo and the 'beastmen' he is purported to 'help', offering within the context of the movie a solution to the problem that in reality is caused by himself, his tribe and 'Yoda'-the reptilian's-, in the first place, and inverted portrayal of the facts).

Skywalker is the messianic figure of jewry, the King of the jews, a shepherd king of the order of Melchizedek (the Jedi Knight). He receives training to 'become who he is', a Jedi Knight, from the reptilian guru Yoda on a planet whose atmosphere resembles that of the planet Venus (aka. Lucifer). According to Robert E. Dickhoff in his book "Agartha", Venus was (at least 'a long time ago in a galaxy far far away' perhaps) occupied by reptilians. Additionally the name 'Yoda' connotes the Hebrew letter 'Yod' which, being the smallest letter of the Hebrew alphabet (Aleph-Bet) represents the spiritual. Also being the 10th letter it represents the Demiurge whose number is '1' numerologically.

The reptilian connection with jewry is thereby illustrated in the Lucas's movie, revealing in a covert manner characteristic of jewry in their mediatized 'revelations of the method' who they are and what their agenda is -at least from their self-serving and schizophrenic perspective, wherein everything they do is above criticism and everything everyone else does is beneath their contempt.

By revealing in coded and fictional form their self-understanding and intentions while simultaneously concealing it from the masses, hoodwinking them and 'hiding in plain sight', they place their captive audience in a 'double bind' of black magic witchcraft, serving up what appears to be mere 'entertainment' for fun and profit while simultaneously 'cursing the Gentiles', letting them know what they are doing and attempting to shift their karmic burden onto their hapless dupes through giving them a 'choice': to either accept their actions by partaking of their 'entertainment' or rejecting it, the poisoned candy apple the wicked witch of the West uses to poison snow white (the Aryan race).

Various other 'races' (i.e. alien species) are depicted in the movies who are affiliated with jewry to varying degrees on the earth especially in "The Return of The Jedi", the last of the films in the original trilogy.

In the 'rebel' spaceships the captains are all 'non-white' (i.e. alien species) or 'rebel' leaders (jews) and the negro Lando Calrissian who participates in characteristically flashy if belated (retarded?) fashion, demonstrates the jews' perspective of negro behavior, that of a self-serving show boater and untrustworthy ally though 'loyal' in the end (at least as depicted in the movie, the purpose of which was to 'put the Negro on a pedestal' according to the "Racial Program of The 20th Century" of Israel Cohen of 1912: "We will aid the negroes to rise in prominence in every walk of life, in the professions, and in the world of sports and entertainment. With this prestige, the negro will be able to inter-marry with the whites and begin a process which will deliver America to our cause.").

Some of the alien species depicted have features distantly reminiscent of 'races' currently existent on this earth: the captain of one of the ships has features connotative of a Chinese person, another of an East-Indian though both of course are exaggerated and deformed (or perhaps the Chinese and East Indians of our earth are deformations of them over millennia and through interbreeding with or even genetically engineered with the blood of the Divyas, the remnants of the slaves of the Prince of Darkness having been culled over the span of this time.).

The Chinese are clearly an ally of jewry and have been for millennia as the books "The History of the Jews in China" by S.M.Perlman and "Chinese Communists, Chinese Jews" by Istvan Bakony reveal.

Hence jewry (as Miguel Serrano speaks of in "Manu: For the Man to Come", pg.304) have been a presence in China for millennia and have gone by the name of 'Tiao-Kiu-Kiaou', 'Those who extract the tendon', referring to their black magic practice of 'human' sacrifice.

One of the other aliens portrayed is reminiscent of an East-Indian both in skin tone (Caramel) and clothing (a naru collar on a white suit). The Indians had also been infiltrated by jewry as the 'fifth caste' of India, the Bene Israel who dwelt apart and who fought amongst themselves being bifurcated into black and white racial castes. Lucas' portrayal of this alien suggests an affiliation between such beings, their descendants and the 'rebel' faction of the cosmic war.

Though this would exclude the Brahmin caste who, being predominantly white and only partially mixed with Lemurian beastmen and whatever species they derived from, are 'Aryan' in the conception of such as H. P. Blavatsky and Savitri Devi, "Hitler's Priestess" in the words of a liberal pseudo-scholar, a revealer of the doctrine of vedism as presented in its devolved form of the Kali Yuga.

Bal Gangadhar Tilak in his work "The Arctic Home of the Vedas" argues for a polar origin of the Vedic which can be easily seen in the parallels of both language (the runes; Old Norse; Germanic and Sanskrit) and symbolism (the swastika, symbol of the poll as both Julius Evola in his article "The Swastika" And Rene Guenon in his "The letter 'G' and the Swastika" have discussed).

Within the 'fictional' trilogy of its jewish creator George Lucas, one can perceive the reality of the cosmic war which has played itself out without interruption leading to our present crisis, the 'end times' of the Kali Yuga and its 'terminal madness' (as Baudrillard called it).

To understand the fantasy of the jew, his obsession with global dominion and his violent hatred of the Aryan race one need only observe the portrayal of the two factions of the cosmic 'Star Wars' and how they relate to the current factions on the earth , the movie serving as not only a microcosmic portrayal of an intergalactic contest for supremacy but predictive programming to vilify, slander and defame the white race and to exult and hold up as venerable heroes that of the jew.

Though presented as a mere fictional amusement the aliens depicted within the context of the movie may very well have a relationship to the bipedal anthropoids on the earth. In the movie and on the

earth only the white race have no non-humanoid counterpart with all non-whites having a different form within this setting of the trilogy "a long time ago in a galaxy far, far away".

Though the Aryans in the film are vilified as 'the Evil Empire', they are nonetheless depicted in their purity, in the purity of the blood of the Divyas. The sanskrit word 'pur' is translatable into the English word 'fire' connoting the Divine Elektron or holy Graal of the Aryan Race, the 'fire in the blood' of the Aryans and their ancestors the gods.

At least the jew George Lucas got something right, revealing more than he intended in his 'revelation of the method', revealing the True race of the Gods and rekindling the memory of the blood in those able to perceive themselves as reflected in 'the Empire', albeit in an opaque pool of the sewage of the cloaca gentium of modernity.

