

RACE



WARS

Episode 2: Archetypal Inversion

Race wars

Part Two: Archetypal Inversion

Within the quasi-fictional scenario of George Lucas' "Star Wars", the perspective of the jewish cabal is presented through their representative. His earlier work "THX-1138" was of a similar variety of jewish gnosticism portraying a dystopian world of totalitarian rule wherein a white contingent of slavers and exploiters employed technocratic modes of power to curtail the 'rights of man' and reinforce their monopoly on power. This is the jewish perspective of the historical white power structures which have constituted the higher cultures and civilizations on our planet and beyond.

Though his earlier work was more explicitly anti-catholic in connotation with aesthetics of christ-like idols and robed priests, his later work "Star Wars" more discretely veils his biases, but only to a degree, reflecting the anti-white perspective of the jewish 'rebels' against 'God'.

Paradoxical as it may be the rebellious nature of the 'gnostic jew' is a rebellion against his own deity Jehovah-Yahweh, the Demiurge, and thus in no way portrays history as it actually occurred in its proper light. Rather it is a deliberate inversion of reality, stigmatizing the Demiurge and affiliating the Demiurge with the Aryan race while expropriating from the latter their deity Lucifer who the jew George Lucas portrays as a messianic figure 'Luke Skywalker', played by the crypto-jew Mark Hamill, who leads 'the rebel' faction against 'the Empire', the latter being an all-white faction representative of Aryan Imperium and which Lucas portrays in a characteristically slanderous way: usurious; intolerant; violators of 'Otherness', etc.-again the inverse of their own behavior.

Thus the tables are turned in the franchise "Star Wars", which inverts the cosmic reality of the polarities of 'The Force' portraying the harmonious; powerful and creative forces of the Aryan race and their Divya ancestors and their antipode, the forces of chaos, servants of 'The One', the Demiurge, the reptilian transdimensionals and their earthly creation jewry who embody the forces of chaos within themselves.

Again this is a jewish perspective propounded in the original trilogy "Star Wars" and inverts the reality, portraying things from their perspective of self-serving bias and magian morality of 'good versus evil' instead of the Aryan morality of 'good versus bad', the morality which affirms life not only in this world but in the realms above this world and higher dimensions of frequency rather than the morality which affirms stagnation; entropy and death in the name of 'peace'.

Given that whites have been subjected to the trauma-based mind control of christianism throughout the entire Piscean age they have become conditioned like Pavlov's dog to operate on the basis of magian morality, believing in their mental stupor that if jewry and their affiliates subscribe to a gnostic worldview and magical practice through which jewry empower themselves, then whites should simply cling to the dogma of the pacifistic, contemplative christian value system as some form of 'opposition' (in reality false opposition) to those who wish to destroy them.

The reality is that forces exist and one will utilize them to empower himself and his kind or he will fail to do so and insofar will disempower himself and his kind and thereby empower his enemy will then harm him and his kind. Clinging to christ is like clinging to a life preserver full of holes and filled with lead- an absurd and cowardly, effeminate escapism that is serviceable to one's enemies and not to oneself or one's kind. christianity was formulated as a slave religion to weaken and disempower the enemies of jewry and to serve their dominionist expansion of power as the entire history of the Piscean age has revealed.

Thus the perspectives of Lucas presented in the franchise "Star Wars" are that of the magian morality of jewry, wholly foreign to the Aryan and one must not make the mistake, as is undoubtedly the intention of jewry of endowing either 'the good' rebels with any such quality or 'the evil' Empire or to affirm that the rebels are the truly 'evil' or the Empire the truly 'good' in the sense of magian morality as both perspectives (the jewish gnostic and the christian) are simply a function of the jewish perspective of moralizing.

Since the jews were largely incapable of overcoming the 'good versus evil' moralism and thus either pursued the gnostic path of a variant of judaic moralism or clung to their jewish tradition it would be folly for the white race to follow the same path of error and cling to the pseudo-tradition of christianity or its secular or new age variants, all of which perpetuate the magian morality.

Ultimately whether one is jewish or 'gentile' the magian morality' of the Piscean age must come to an end with his moralizing and emotional pathos, the modalities of consciousness that are a function of the hive mind of the Near Easterner with his lunar-dionysian consciousness, his plaintive supplication before 'The One'.

Though George Lucas took a step away from the Demiurge worship of his orthodox forebears toward the luciferian light he nonetheless remained trapped within the matrix of Jehovah. 'The Force' Lucas depicts in "Star Wars" is the Ain Soph Aur of the qabala of Isaac de Luria, 'the boundless light of nothingness'. This might be associated with the Mother Goddess Mary Magdalene or even Allah according to Rene Guenon the latter being both "Being" and "non-Being", the manifest and non-manifest, contrary to the manifestation of the Big Bang of the Dark Lord, the judeo-christian God. 'The force' thus is simply the 'astral light' as Eliphaz Levy has spoken of in his "The History of High Magic".

Luke Skywalker's name connotes Lucifer, the light bearer, who dwells in higher planes of existence, walking on 'the clouds', ' bigger than Jesus', who walked on the water. Hence can be seen the jewish contempt for the figure of Jesus who is subtly mocked by Lucas in presenting the messianic figure of Luke, the Messiah of the jews, in "A New Hope" (episode four of the series).

Luke works with "The Force" to empower himself and become a Jedi, an illuminatus employing the weapon of the Jedi Knight the light saber (not the sword of truth of christianity- another symbol of jewish supremacy over 'christ') against 'the dark side of the force' as embodied in 'the Empire'. The light saber is a kundalini shaktipat or force which dwells at the bottom of the spinal column (in the muladhara charka) and which ascends the shushumna (the spinal canal of occult anatomy) developing a higher consciousness leading to illumination.

According to Miguel Serrano in his magnum opus "Adolf Hitler: The Last Avatar", the Aryan Kabbalah worked in the opposite direction activating the higher chakras first and working the energy is down toward the feet. In this instance can be seen the inversion of the 'counter-initiation' of jewish qabalah, working backwards, perhaps 'in Time' and in accordance with the cycles of Time of the Demiurge, directing energy toward 'The One' instead of bringing down energy into the corporeal form for integration in the formation of the diamond body of esoteric Hitlerism.

Obi-Wan Kenobi is the mentor of Skywalker, and adept who connotes the Egyptian or Phoenician adept as does the rocky cave in which he dwells connotative of the Near East or around Alexandria Egypt, possibly the Dead Sea wherein the Essenes had their cult of magian gnosticism, following the path of the Dark Lord toward contemplation and inevitable extinction, to be devoured by 'the one, dissipating the elements of one's being into the maw of Jehovah.

Princess Leia, the sister of Skywalker revealed as such in the final movie of the trilogy, is the de facto matriarchal ruler of 'the rebels'. She is clearly a biblical figure and according to the jewish scriptural perspective represented by Lucas in his films was associated with a fruitful marriage and the building up the tribes of Israel as well as being associated with humility and modesty.

That she is placed in a position of authority over 'the rebels' connotes the matriarchal structure of jewish society (and this in spite of the rabbis constituting a theocratic oligarchy) and the empowerment of jewry through matriarchy, through the transmission of the 'ideoplasmation' of the Demiurge by the matrilineal line in accordance with halachic law.

By contrast 'the Empire' is patriarchal and abides by the Fuhrerprinzip, the emperor Palpatine being the Absolute supreme leader (Fuhrer) embodying the patriarchal capacity of the vicarious filiae Dei, the mediator of the Father God. Though inverted in Catholicism owing to the lunar-semitic elements which converted an Aryan morality as embodied in Rome under the Kings into a magian morality of semitic pathos of an effeminate nature- in spite of this fact 'the Empire' is stigmatized by Lucas as the upholder of the Will of the violent 'Father God' of their own lineage, the Demiurge.

Thus can be seen the inversion or rather distortion, neither one or the other, of the actual historical reality of the Aryan race and its historical system of governance which was always structured in a patriarchal manner with paternal leadership and a caste of priestesses who perform their function of mediating the Divine forces, establishing a balance of the energies, a harmonious arrangement of the masculine and feminine principles.

Jewry by contrast, at least within its syncretic 'counter-tradition' of orthodox judaism, was reflective of an imbalance of the energies with an oligarchical rabbinate governing despotically over their tribe and crushing women into the position of a to all appearances powerless subordinate. However matriarchy nonetheless ruled (and one might presume despotically) in the home in a sub rosa and characteristically subterranean fashion.

Hans Solo, another of the 'stars of the show', is a representation of what could be called the 'wandering jew', wandering around the galaxy in his ship "The Millennium Falcon" and smuggling 'cargo' (of whatever variety) contrary to the regulations of the Empire.

The figure is reminiscent of that of the jews self understanding as an outcast who, after the destruction of Jerusalem had 'no choice' but to wander the earth as 'vagabonds and wanderers ', having become separated from their 'God ' through the malevolent influence of 'the Empire'.

The case of Titus, Emperor of the Roman Empire, destroying Jerusalem which operated as a central banking hub of usury in the ancient world is one which, for the jew, represents 'evil', that which threatens their monopoly of 'God, Inc.' and for the healthy minded Aryans it represents 'good' in the sense of eliminating to a large extent the problem of jewish usury.

However such figures as Hans Solo were left to wander out of the pagan 'live and let live' philosophy, and their wanderings lead to many eruptions of rebellion throughout history and these eruptions were orchestrated by such figures as Hans Solo, the clever and devious 'Smugglers' whose legerdemain, always operating on a subterranean basis, managed to elude the panoptic vision of 'the Empire' and its endless agents (e.g. the Spanish Inquisition; the Nuremberg laws, etc.).

Hans Solo thus represents the jewish vagabond who nonetheless successfully 'bucks the system' of the Aryan empire and assists in bringing about its destruction through his guileful cunning. He represents a Jewish perspective of "The Jew As Criminal" (inverting the meaning of the book by Karl Kellner and Hans Anderson, the criminal portrayed in the light of the struggling victim of circumstances imposed upon them by the Aryans, first in the case of the Roman Empire, then under that of the catholic church (though both the former and latter were judaized and inclusive of jewry, and finally in that of the Third Reich).

Hans Solo is 'solo', alone, lost to his 'God' Yahweh-Jehovah but eventually through much pathos and melodrama returned to 'God' through affiliating himself with the rebel alliance, the 'spiritually superior' jewish faction to harmonize with 'The Force' (i.e. the astral light or G-d).

The Empire is depicted as 'wholly (holy) evil' and without redemption, being of a purely negative quality in the sense of 'the dark side of force', the usage of 'The Force' for self-serving and inharmonious purposes, a 'disturbance of the force'. The Empire, as aforesaid, represents the sum of all formations of Aryan power structures throughout history on this earth and entails connotations of that which is beyond this earth in the "Star Wars" between 'the rebels' of the jewish and alien opposition to 'the Aryan Empire' of Nordico-Germanic stock and its presumed Devic origins.

The Emperor by virtue of his name alone connotes the empires of Rome and also of Carthage under Alexander the great as well as the holy Roman empire. His monk-like cowl further evokes the presence of the catholic church.

In all cases there was a presence of the jew who constituted the true disturbance of the force within the Empire, creating rebellions (such as a Spartacus and communist rebellions) and seeking the sabotage of Empire. Through inciting the slave caste to revolt or bringing in foreign mercenaries to oppose the regime through terroristic insurgency if not outright war.

Emperor Palpatine, the name of the Emperor within the setting of a trilogy, is portrayed as an arch black magician, a malevolent and hostile figure who has no 'compassion' or 'sympathy' for 'the Other' but concerns himself exclusively with raw power and its exercise.

The Aryan nature is one of the transcendent, the Solar-Uranian spirituality and is Above the emotional plane of consciousness of the 'human-all-too-human'; is unaffected by the pathos and irrationalism of the untermenschen. Insofar they appear cold and aloof-and indeed they are aloof but they are 'neither hot nor cold', but rather a being who embodies the burning cold of the black sun within themselves, who generates through themselves a higher force and who utilizes 'The Force' to empower themselves and their own kind and to achieve 'immortality' through transmuting themselves into a vortex of forces which pull in energy rather than a being who gives off energy.

The jews of course know the validity of this but portray themselves as bestowers of 'God's will' and not the black magicians they are, creating a simulacrum of their being and deceiving people into thinking their representation of themselves is the reality rather than a false appearance.

Palpatine utilizes 'The Force' (the Vril, the power of the black sun) to empower himself and his Empire of which he is the leader (Fuhrerpincip). He has no qualms about destroying entire planets with his 'Death Star' mobile planetary weapon and his legions of technologized storm troopers with their advanced weaponry. The advanced weaponry of the Third Reich may be implicitly alluded to here which weaponry was apparently derived from Alderaan, the plans for which were transmitted to Earth via the Thule Gesellschaft through black holes (the black sun).

The book by the 55 club "The Final Battalion" discusses the technology in detail and one of its main earthly engineers Victor Schauburger. The 'Haunebau' and 'Die Glock' the bell as well as other unknown technology is also discussed in the book of Ernst Zundel "Nazi UFOs" and Miguel Serrano's "Hitler's Flying Saucers Against the NWO".

The Empire thus, though painted with a black brush almost certainly is a reality (the writer assumes the actual existence of an intergalactic war between an Aryan or Devic Empire and a reptilian and possibly jewish Darkside of 'rebels' or 'rebel alliance'). It almost certainly has advanced technology and will almost certainly intervene on behalf of the beleaguered Aryans and will assist in manifesting the new Aeon of Aquarius and the higher man, the Superman or Luciferian adept not be pusillanimous

figure of Luke Skywalker with his 'Magian morality' but the Aryan superman more along the lines of spiritually advanced Creator, a 'man of race' oriented toward the stars.

Darth Vader, whose name entails a German connotation as well as a negative and 'black' one, is posited as the sidekick or 'right-hand man' of the Emperor and carries out a supervisory executive function as a Kshatriya warrior noblemen subordinate to the Brahmanical priest suggesting the caste system of the Aryan Vedic (and Eddic) culture.

Darth Vader is paradoxically presented as the father of Luke. Though Luke has clearly discernibly Jewish features (played by the crypto-Anglo Jew Mark Hamill) Vader does not and is revealed without helmet at the end of the trilogy as of German or relatively pure English stock. The connotation here may very well be Lucas' implied aspersion of the Aryan that the latter are incapable of 'true spirituality' and only when hybridized with Jews can the Aryan have any redeemable characteristics.

This alludes to the Jews' hatred of the Germanic stock and their 'secret relationship' with the Judaized Anglo-Saxon 'British' who have served the former as the Jews' puppets throughout the millennia and in the British Empire especially. Though the Anglo-Saxons have played the role of the scapegoat of Jewry throughout the history of the relationship they are portrayed as 'the new hope' for 'the rebellion' (against the Catholic Church? Against National Socialist Germany at the very least it being the representative of a true Aryan Empire in its most recent and authentic form).

The Empire's command structure has an aesthetic reminiscent of the Third Reich combined to a degree with the British and Italians. The leadership are either Germanic; British; Italian or Irish (Ireland initially sided with the Germans and then remained neutral in the second world war and thus incurred the wrath of 'the British Empire').

Only the officers are portrayed as 'having a face', i.e. having any idiosyncratic properties, a distinct 'soul', while their rank-and-file are depicted as faceless automata, 'storm troopers' whose uniformity suggests a roboticized de-personalized essence. The inversion here lies (again the word 'lies' is appropriate) in that Jewry constitutes a hive mind and that Whites and Aryans especially are a differentiated collective, united and separated forever across all planes of being.

The putative 'diversity' of the 'rebel alliance' collapses in a heap of 'undifferentiated chaos' in reality though in Jewish Hollywood it welds itself together 'in spirit and in truth' in either the Catholic uniformity or the 'Luciferian' uniformity of the multi-cult (in reality the mono-cult of rootless individualists), the undifferentiated chaos of the false universalism reigning over a quantity of lost souls. Only in the Third Reich, reflective of the most recent earthly formation of Aryan identity, did organic difference affirm itself in its true diversity and thereby affirm the True Universal of the Divine Will, of a differentiated order, the very same order Jewry hates and seeks to destroy.

The hired mercenaries of the Empire, as aforesaid, detect either a decrepit white brooch (as seen in the Empire's ship in "The Empire Strikes Back") or aliens of varied assortment. These all connote the non-white affiliates of the Aryans and portray them as well as other affiliates of "The Empire" in the worst light: violent psychopaths and abusive sadists or course voluptuaries such as Jabba the Hutt and his pig guards (an implicit aspersion of the Arab peoples most of whom had affiliated themselves with Hitler during the second world war). That many of the National Socialists left through the rat line to escape the persecution of the 'Allied Powers' after the second world war to Egypt and in the Middle East amongst other areas of the earth is suggested by the Empire's affiliation with Jabba on his desert planet.

The Storyline

Inverting reality being the strong suit of jewry, George Lucas is no exception and the storylines of the "Star Wars" series reflect the hundred and eighty degree spin of true history into 'jew history', history of the cosmic war simply being carried forward in fictional format under the agency of the plagiarist.

The two suns which once constituted those of our solar system, with Saturn being central during the Golden age are depicted as being on the horizon of the planet Tatooine in which the messianic figure of Luke Skywalker is depicted in his humble capacity of a farmer. Here we see an inversion of Cain and Abel and the jewish messianic figure playing the role of a hard-working farmer rather than a predatorial hunter and scavenger, inverting the archetypes of the Aryan cultivator of the soil and placing the jew in his place of Abel).

The 'wicked one' Cain thus is no longer associated with jewry but rather with the predatorial Aryan Empire which is hunting for 'droids' on Tatooine. The messianic figure (Shem? The founder of the Semite branch of the sons of Noah?) Becomes swept up in the dragnet of the Empire having become early on in the storyline a martyr for the cause. His adopted parents having been burnt to death as a sacrifice in a wicker man ritual set up by the storm troopers and this without any probable cause other than the 'inherently evil' nature of the Empire.

Thus the dichotomy of 'pure good' and 'pure evil' is established and the living martyr Luke (Lucifer, not the dead martyr 'Christ') physically embodies the purity of 'goodness' in the magian sense and the Empire is left with its 'mass of pottage' as Esau, son of Cain 'the wicked one', their 'destiny' being extermination, being a 'shaitan' or adversary of the jewish 'God' Jehovah.

In search of the droids (perhaps some type of representation of an 'Angelos' or messenger), who had delivered the message of Princess Leia to Luke- the Mother Goddess having offered her dispensation of wisdom to her consort the 'Baal', Luke (Lucifer) Skywalker and thus having initiated his transmutation into a Lucifer (or illuminated one), Skywalker becomes tangled up with sand people, and aggressive group of nomads (perhaps representative of Arabs?). He is 'saved' by Obi-Wan Kenobi the figure of an adept who facilitates Luke's understanding of the message of Princess Leia playing the

role of mediator of the gnosis of Luke's transmutation from his current state of base metal, alchemical lead.

Obi-Wan convinces Luke to go to Alderaan on after his family are killed thus burning his bridge to the purely telluric life of the 'able agrarian' and leading him to pursue his course amongst the stars. The Mos Eisley spaceport "that most wretched hive of scum and villainy" is a representation of the multicultural cloaca gentium in its lowest octave and therein Luke becomes entangled with Hans Solo who facilitates their passage.

Solo being our type of the wandering jewish merchant who has lost his connection to his 'God', employs his deviousness and trickery to wrangle Luke's passage out of the area of Tatooine and toward their destination. However Obi-Wan senses with his Jedi sight (which Luke also gets a sense of albeit as a shadow of his master guru whose intuition is more keenly developed than his own) that there was trouble and Solo employs his technical know-how combining spiritual intuition with concrete profane science to determine that Alderaan has been destroyed.

Hence their plans are thwarted thus far in the movie. Through the working out of destiny the messianic figure of Luke is brought to within range of the 'Death Star' and they are brought into it via its tractor beam which overpowers the ship of Hans Solo. The cunning of the jew shows itself in their concealing themselves in the smuggling compartments of the ship and they employ further cunning in stealing the armor of storm troopers to infiltrate from within the 'Death Star' or source of power (fortress of God?) Of 'the Empire', subtly connoting the infiltration of jewry into Aryan society as 'Smugglers' and merchants of various and sundry type, the director and writer Lucas giving the wink and the gun gesture to his 'chosen people' as of a superlatively clever and 'superior' nature 'putting one over' against the Empire of the Aryan.

Princess Leia is held prisoner on the Death Star, she is perhaps representative of Lilith, of the separated feminine aspect of the complete soul, the Total Man, who is in process of reunion with her opposite principle as embodied in Luke creating through the alchemical drama of combat against 'the dark side of the force' the androgyne, a Lucifer of El-Ella and Ella-El (the 'unio mystica' of the masculine and feminine archetypes, the complete integration of the soul).

Through this process the droid R2D2 (messenger, Angelos) gathers data from the 'Death Star' and this is brought back to the rebel base once the 'heroes' escape to be used against itself. Meanwhile Obi-Wan has died having fulfilled his purpose as a transmitter of the gnosis of his Jedi order, conferred upon Luke who, though not fully trained, is nonetheless a kosher certified initiate in the mysteries of hebrew qabalah.

Luke later employs his 'wisdom' of the second side to destroy the 'Death Star' and to 'save' the rebellion from the Empire's ultimate weapon. His messianic role is thereby underscored and the journey continues in the new episode (episode five) "The Empire Strikes Back").

In the second of the trilogy the icy planet "Hoth" is depicted. Its name is Germanic sounding and perhaps connotes Mars, the planet which was, according to sources such as Blavatsky, occupied by Aryans. A nuclear war occurred on this planet with the Aryans being forced to seek escape from their enemy within the planet and a remnant managing to escape coming later to earth. The inversion depicted here is portraying the 'good' (again in the magian sense) 'rebels' as having sequestered themselves on 'Hoth' to escape the 'evil' (again, the magian idea) Empire and its 'panoptic vision'.

One can easily infer based upon the behavior of Jewry and their witch-hunting abuse of the Aryans on this earth that the 'persecuted Jews' as depicted in Lucas's film is in reality an inverted archetype of the persecuted Aryans and that 'Hoth' simply represents planet Mars, the planet Aryans had occupied as a breakaway civilization prior to its having experienced a nuclear war through the agency of the reptilian's (i.e. Jewry's ancestors) and/or Jews, the true 'disturbers of the force', the Dark Forces of Jehovah.

Lucas receives an other dimensional 'transmission' from Obi-Wan to continue his training with Yoda, a reptilian creature on a planet reminiscent of Saturn which one might infer is the case in watching the "Space Patrol" Episodes "The Trees of Saturn" and "The Rings of Saturn", both of which depict the reptilian occupying planet Saturn and having a positive rapport with the figures who have control of Earth, the Venusian Jews and a hybrid Aryan-Jew who is suggestive of the 'British type', the Anglo-Jew hybrid.

Hence Yoda is likely a representation of the archetype of 'the black magician' reptilian who is a probable creator of Jewry, the reptilian-Neanderthal hybrids on the earth, and which reptilian creatures are spoken of by the latter as 'Sephardim'. The matrix of the earth plane is probably operated from Saturn by reptilian's and the ice rings generated around it have as Serrano has said in his work "Manu: For The Man To Come" made of Saturn a "captive Aion" whereas before He was the main sun of the Golden age and was of a different color. He serves the role of a vortex of energy derived from Earth.

The Emperor is portrayed as having an antagonistic relationship to Luke stating "the son of Skywalker must not become a Jedi" as, according to the magian table turning of Lucas, the 'good' messianic figure is not capable of being turned to 'evil' and this owing to his 'fate' according to the plan of the Jewish God perhaps.

On Dagobah the planet upon which Yoda dwells, Luke undergoes a 'crisis of faith', a characteristically Jewish episode of melodrama in which his loss of faith results in a diminution of his spiritual power. He comes to understand his friends are threatened by the Empire owing to his receptivity to 'The Force' and he decides to follow the 'moral path' of salvationism, putting aside his training in order to 'save them' on a mundane level.

Here can be observed the Jewish fatal flaw, or rather the Aryan (again an inversion): having sympathy in regard for others which causes temporary harm and setback but eventually, through karmic processes, results in a 'greater good' through self-sacrifice, through giving without expectation of reward ('winning by losing'). Of course the Jewish inversion of ethics here entails their characteristic behavior of bestowing 'false gifts' upon others even as they harm their enemies.

Luke's friends Leia; Hans Solo and Chewbacca (the non-White side-kick stand-in) are captured and set up by a Negro erstwhile friend of Solos' Lando Calrissian who betrays them to the Empire who have coordinated a set up to entrap the messianic figure Luke. Here one can observe the Jewish stigmatization of the Negro as an untrustworthy traitor and self-server siding with anyone for anything his momentary self-interest dictates and being a 'backslider'. The Negro however is portrayed as 'coming around' and turning on The Empire out of sympathy for his friends, a recognition after the fact however dim, of his 'moral transgression'.

Luke confronts his father (his own dark side) and martyrs himself, allowing himself to fall in the most literal sense from the heights of temporal power into a higher state of spiritual authority by taking the 'straight and narrow path', allowing his hands to be cut off by his father, sacrificing himself (his false self) to Himself (his True Self) and thereby demonstrating in that gesture his self transcendent nature and 'spiritual authority', the quality the Jew claims for himself as a gesture of his putative 'supremacy' over the 'worldly' Empire of the black magicians-'winning by losing'.

Of course one need only observe who controls the power systems of this world to understand the inverted nature of this claim which portrays the temporal power of whites as 'evil' and that of Jewry, of the M.O.R.G ('Magian Occupied Regime And Government' in the words of David Myatt) as 'good'.

The final episode of the trilogy "The Return of The Jedi" showcases the final confrontation between the children of light and the children of darkness, again in their inverted portrayal and as an act of black magic on the part of Lucas.

One might draw conclusions regarding the scenery and come to an understanding of the cosmic war as it culminates on this earth as of this time thus taking us up to the present epoch of the Kali Yuga and serving as a revelation of the method of Jewry in their intended plans-the ultimate defeat of their enemy the 'Empire' of the Aryan race who had found a safe space on Gaia to avoid the pursuit of the real empire of the Dark Forces, the reptilian's and their Jewish underlings.

The 'Death Star' is being reconstructed and is nearly fully operational. This may refer to the artificial 'moon' which constitutes a part of the moon-Saturn matrix machine which traps the souls of the dead on earth and perpetuates the reincarnation trap of the Dark Forces again in verdict and portrayed as the sinister plan of the 'Empire'.

According to some the moon is actually the last bastion of the Dark Forces who have been defeated in this solar system by the Devas, the ancestors of the Aryan race, the true 'Skywalker's' and luciferian legions of the galaxy no longer 'so long ago or far away' but here and now and poised to work with the Aryans on the earth to spiritualize Gaia and rid her of the pestilential miasma of the Dark Forces.

The planet or moon 'Endor' is one reminiscent of earth with a similarity of trees and atmosphere. Upon Endor the Ewoks live and encounter 'the rebels' who they initially have an antagonistic relationship with but then the rebels become deified as god's through the intervention of the droid C-3PO and Luke's usage of 'The Force'. This may be an inverted portrayal of the Aryans relationship to non-whites who came to venerate the descendants of the Divyas as gods.

Through the gift of their Aryan wisdom the nonwhites prospered and were content to play a subordinate role appropriate for their nature in accordance with the principle 'Suum Quique' ("to each their own") and the racially (or specially) based caste system of Varnashrama Dharma (the law of color and social function).

The disturbers of the force that jews inserted themselves and orchestrated revolutions of the Spartacus variety (slave rebellions) leading the naïve non-whites against the Aryan elite or, as in the case of the Americas and other regions of the world leading the whiter christians against the Aryan tribes who created civilizations in remote areas after the deluge and the fall of Atlantis.

In the movie Lucas inverts the historical reality of the Aryans and posits them in the place of the extraterrestrial invader seeking to enslave and exploit the 'innocent Ewoks'. The actual events are otherwise with the reptilian invaders seeking to continue their cosmic war on the earth and presumably creating the jews as their hybrid stock through mixing with the neanderthal and subsequently the Aryan through whom they built power and constructed empires to their overlords such as under the Catholic Church and the Roman empire before it.

Prior to this as the radioactivity of the Dead Sea bears witness to as well as the ruins of the former Gobi desert civilization a war of nuclear proportions occurred on Gaia which left the fallout (and this in the most literal sense) of the cosmic war.

The 'good' jews accordingly are depicted as playing the role of the altruistic helping the Ewoks (the representation of non-whites) defend themselves against the aggressive exploitation of their homeland. Such a scene as a microcosmic smear against the 'colonialism' of the white race especially under the influence of christianism which, rather than serving itself the white race, simply serve jewry in their 'dominion mandate' for global power.

The 'altruism' of jewry wins the natives over to their side just as is depicted in the jew Dr. Seuss's book "the Lorax" wherein the 'Brown Bar-ba-loots' are turned by the Lorax against the 'onceler', i.e. the Aryan 'exploiter'.

Luke meanwhile has gone voluntarily to confront his father, his 'shadow self', Darth Vader, which posits the dichotomy of sides of the cosmic war and their respective 'moralities': the Jew with his 'magian morality' and the Aryan and his 'Faustian' or 'master' morality, the forces of ostensible order, that of the entropy of the Demiurge and those of ostensible disorder or chaos, those of extropy, the Will to Power of the potential and actual God-man, the Aryan against the will to power of the Dark Lord and they who submit thereto in the name of 'peace', the distinction between the left-hand path and the right-hand path, between struggle against the Time-flow of Jehovah and the right-hand path of self extinction.

Skywalker becomes entangled in the 'dark side' of 'The Force', portrayed as that of self-serving aggression against others, fighting the 'lesser jihad' of overcoming an external opponent rather than the 'greater jihad' of fighting his baser tendencies. He responds aggressively to the Emperor's attempt to provoke him by threatening to harm Luke's friends and his strike against the Emperor is repelled by Vader who from the perspective of Lucas the director, demonstrates the karmic backlash of active aggression (the Faustian morality) rather than the static passive-aggression (the female violence of magian morality) of the 'Jedi' (the judeo-gnostic qabalists). Luke demonstrates his 'moral superiority' according to these magian mores and ceases to fight, preferring to die rather than 'go over to the dark side' martyrizing himself for 'good'.

His father prevents the Emperor from destroying Luke and through the lens of George Lucas demonstrates a triumph of the magian 'good' over that of the Faustian values of Faustian man. Of course the distinction lies in the hypocrisy of magian morality and its self-deceptive nature, its desire to tear down and destroy through subterfuge and subterranean deviousness and its concealing its 'female violence' behind the mask of 'humanitarianism' and other flowery sounding terms (e.g. 'peace'; 'love'; 'equality'; 'God', etc.). The pretense of altruism is yet another mask that conceals the self-serving motivations and actions of the 'rebels' a.k.a. the magian moralists be they christian; liberals; jews; females or non-whites.

The salvationism of the magian consciousness and its moral expression (its expression in word and deed) is revealed in the messianic figure of Luke (the crypto-jew Mark Hamill) who 'saves' his Aryan father from the Dark Side of 'The Force', allusively demonstrating that the Aryan not only is 'given over' to the dark side of 'The Force' but that only the Jew can redeem the 'evil' Aryan from his 'sin'.

Such as a perspective of Jewry in any case and Darth Vader's remains are cremated in the ancient Aryan mode of funereal rites perversely inverting the values of the Aryan as his storm trooper Legion's have their helmets beaten on by the Ewoks in a vulgar, animalistic display of feral dominance over the powerful and strong Aryan, reminiscent of the aftermath of the second world war and the butchery and torture of the Germans who simply wished to defend themselves against the aggression of the Dark Forces.

This is the conclusion of the trilogy and of this analysis, the trilogy of Jewish George Lucas being a vehicle of predictive programming of a dystopian future of triumphal Zion on earth and of demoralization by way of passive aggressive magian morality in addition to a defilement and perversion of the history of the cosmic war.

That truth is stranger than fiction however will be borne out in the actual unfolding of the events of the cosmic war with the earth being recaptured by the Aryans and indeed liberated from the bondage of the Dark Forces and their matrix of slavery. Though devastation has befallen prior worlds owing to the influence of the Demiurge and his hordes of vampires, the Devas and Aryans (Vanir and Aesir) still occupy positions of great power. Indeed they have vanquished many of the forces of the bad side of 'The Force', the 'rebels' against truth and justice, the Empire of Jehovah, the vampire empire of entropy and death. The future belongs to the Jedi Knights who are the warriors of the last battalion of Kristus-Lucifer-Wotan, the Lord of the earth.