

**EVIL**



**CLOWN**

## Evil Clown

Evil clowns are omnipresent in today's world- they can be seen everywhere and have become a commonplace. Their normalization has a reason and this reason is not readily apparent to the average person. This is all by design and, since it has been designed by evil clowns, it has been designed with malice aforethought, a behavior so characteristic of the evil clown.

The archetype of the evil clown as a mediatized creation could only be introduced by those who have constructed this archetype 'in their own image', taking an apparently benign and even benevolent archetype of positivity and happiness and inverting it into its current form of a malevolent and sadistic figure, the anti-thesis of the historical figure of 'the clown'.

This inversion is an instance of a Nietzschean 'transvaluation of all values', only this 'transvaluation' still exists within the christian paradigm of 'good versus evil' and hasn't exited this moral matrix of judeo-christianity and entered into the Pleroma of classical virtue, that of the ancient Master Morality of 'good versus bad'.

Hence the evil clown is a representative figure of the nigredo phase of the black magicians in their judeo-dialectic of christian 'good' (the corny and false suicidal altruism of magian morality) and judeo-christian 'evil' (the strong and willful ethics of power and inner strength which the judeo-christian portrays as 'evil' in their terminology).

This figure is out of the judeo-christian, that of the priests of the order of Melchizedek, all judeo-christians being freemasons at higher levels and the morality of the near Eastern Magus ('magian' in Spengler's terms) being there defining trait- indirect; Lunar (reflecting the power of the sun indirectly); cunning; 'subterranean' in the words of Julius Evola.

The 'good versus evil' paradigm of the magian moralists is something they are incapable of transcending as it is something they have manifested into being in the first place and which is a function of their consciousness, a schema of 'good versus evil' which is a direct translation of their modality of consciousness into objective reality.

Nietzsche critiqued this dichotomy of 'master morality' and 'slave morality' well in his works "Beyond Good and Evil" and "The Genealogy of Morals". It was not the white man who needed to go 'beyond good and evil' but rather the jew, who was the originator of the chandal morality (the morality of the slave)-at least initially.

The Naivete and gullibility of the white man however rendered him susceptible to the spiritual virus jewry had concocted and had uploaded into his conscious mind. Subsequently the white man did and still to this day does, require a 'transvaluation' of his values owing to this mind parasite of christianism which has intertwined itself in his consciousness and has transmuted him into a debased slave of jewry.

The evil clowns who rule this world are still subscribers to the magian moralism they manifested into being as the chandala they were. They have been snagged on this barb of moralism throughout their history on this earth and indeed not just their own plagiaristic narrative of their self understanding but the circumstances of the world in its Truth as well.

Though their magian ethos led them to defile and tear down their would-be masters the Aryan race through laying the trap of christianity out for their superiors to take the bait they themselves have remained poisoned with it and perhaps have no capacity to overcome its poisonous influence.

The subterranean psyche of jewry has led them to adopt various pragmatic strategies of coping with and engineering states of affairs serviceable to their ends. Hence the garb of the 'evil clown'-an apparently benign figure who conceals malevolence beneath his exterior façade is the jewish archetype in pop cultural form- an actor; a hypocrite; concealing hostile intent behind the smiling mask.

That this is fully understood by the jew to be his 'Ace' card up his caftans' sleeve is clearly inferable in a quick glance at pop culture which is largely his creation, that of the Hollywood 'theater of the hyper-real' and its precursor-live theater.

The live theater of history was often stage-managed by jewry especially amongst the rabble and on the periphery of 'polite society', amongst the outcasts; criminal and quasi-criminal elements, what was deemed 'fringe' but now has become mainstream and 'normalized'.

The opera of Leoncavallo "The Players" (I Pagliacci) featuring a troop of clowns one of whose members commits a murder, is an early introduction into the consciousness of polite society of the anti-hero 'Dark side' of the apparent benign and 'good' in the christian sense, a transvaluation of judeo-christian magian morality through a theatrical vehicle, instilling in the consciousness of the demimonde upper-class the notion of the sinister entailed in the 'Kingdom of God' ('the world').

Such a theme was carried out throughout the history of jewry but in the most literal sense took center stage after their emancipation during the French Revolution. "Rigoletto" by Giuseppe Verdi is yet another vehicle of this theme of the dark underside of the aristocracy in the figure of the prodigal Duke who mocks and abuses women and his court jester Rigoletto. The revenge sought by the jester who, owing to the existing power differential, brings about his own destruction in a desperate act of vengeance with a cruel twist of fate leaving him a shattered figure similar to the murderer in Leoncavallo's "The Players".

Perhaps this reveals the impossible project of fighting against 'God' as represented in microcosmic form-fighting against the establishment or attempting to escape the establishment (the system, the 'Kingdom of God') and simply bring about one's own destruction through such an endeavor. This shows the jewish black magicians' dialectical praxis: creating chaos in an attempt to bring about the second coming only with themselves as Messiah, the tribe of jewry, not any jewish man God called 'Jesus'.

The Jewish actor, in portraying himself as a tragic figure attempting to oppose his 'G-d' simply posits the supremacy of his 'G-d' and himself by proxy as a rebellious yet humble child of 'G-d', and this indirectly, in an archetypically lunar-feminine manner affirming his supremacy through indirection.

Such in any case the attempt as presented in his 'theater of the real', his hyper-realization of Reality, an attempt to reify his deific mask in the form of that of a tragi-comic figure, an evil clown who yet in spite of all fallibility is redeemable and can 'go to G-d' and, through this redeemable trait (that of recognizing his own fallibility, his own sin) reflects the mind of 'G-d' through himself and thus merits his supremacy overall as a righteous servant of 'the Lord'.

"The Joker" is known to most all who have an acquaintance with pop culture. Its originator, an Ashkenazi jew from New York called Bob Kahn who changed his name to Bob Kane is telling of the Jewish archetype. Indeed even the name 'Bob Kane' is telling as 'Kane' undoubtedly refers to the Gnostic Cainites, they who took the figure of the biblical Cain as their own archetype- a figure who embodied the left-hand path or vama marg, a disturber of the force creating chaos in the Edenic paradise, getting Eve and Adam kicked out into the fallen world of 'G-d', forcing them through being a product of mixture to 'suffer' in 'the world', to face the music of that which was not perfect as themselves and indeed to experience in the most visceral way that imperfection.

Perhaps beyond this still, to force them to recognize their own imperfection as susceptible to mixture 'in the beginning'? At least as understood from Kane's perspective and that of the Cainites who themselves embodied the magian consciousness and were still hung up on 'good' and 'evil'. What was perhaps (the writer can only conjecture) unbeknownst to them was that 'Adam' and 'Eve' were themselves a result of the voluntary involution of the Divyas or Vanir of higher planes who involuted on the earth to liberate the souls of the animal-man through mixing and to prevent the Demiurge ('G-d') from continuing to feed off their souls.

Hence their 'sin' in 'the fall' was a voluntary act and accordingly was 'sin' only in the magian conception of a static closed-system of the Demiurge, of entropy. The extropy of the figure of Cain (perhaps himself a half-jew) what the judeo-christians call 'satanic' or 'evil', was the dialectical praxis of creating chaos to engineer a positive result as the outcome of the dialectical process.

Cain 'rose up' and slew the figure of Abel, of the magian in judeo-christian who wished to till the fields, facilitating the perpetuation of the system of entropy leading to the expansion of the power of the vampire the judeo-christians call 'G-d' through facilitating the generation (birth) and corruption (death) of the life forms thereon who are the earthbound souls their G-d feeds off along with his priest caste of judeo-christianity.

Bob Kane the creator of "the Joker" and "Batman" allegorized the static world of the Demiurge as Gotham city and the dialectic of the magian and Faustian soul as that between Batman and the Joker respectively. Batman represented the 'law and order' of the Demiurge and the Joker, the rebel against that law and order, the Luciferian figure who rebelled against the static- entropy of the Demiurge which constitutes its 'laws' of spatio-temporality, the 'laws' of the phenomenal plane of Being.

Hence Batman's outfit is grey (a color associated with the planet Saturn) and black (the alleged 'spirituality' of the Chinese 'yin' in relation to the white 'yang') with yellow-gold outline representative of higher spirituality or perhaps simply the intellect or cunning of Reason (the Logos, the fallible mind of the Demiurge and his judeo-christian adherents).

The side-kick of Batman is Robin whose outfit is red (passion; emotion) and dark green (the earth; the mundane) underscoring his low state of consciousness rooted in the mire of mundane existence. He represents the 'profane' judeo-christian sidekick of the jew.

The Joker is of course an evil clown archetype ('evil' in the judeo-christian sense). He carries a Joker card with him which is conventionally associated with chance and is a 'wildcard' in the game of the entropic system of 'the world' which he represents a rebellious; Luciferian figure who opposes the system of entropy in which he is trapped or at least to all appearances trapped (to all visual-physical appearances).

His outfit is purple, connotative of the Sahasrara chakra of the crown (keter) signifying his adeptship, his attainment of a higher consciousness 'beyond good and evil'. His green hair and eyebrows are connotative of the green ray of Venus and of ascension beyond the soul prison of the Demiurge.

His (apparent) malevolence in opposition to Gotham city ('the world') as a 'criminal' ringleader (rebel) suggests a Cainite figure in the image of Bob Kane himself perhaps. The Joker's laughter is the laughter of the Immortals though presented through the magian lens of Kane whose jewish nature possibly could not go 'beyond good and evil' even though he made the attempt through his 'evil' and 'good' characters.

Nonetheless he presents the archetype of a jewish attempt to achieve this protocol and to rebel against his Judaic background through a subterranean left-hand path, taking the 'evil' route against the 'good' in the Demiurgic dichotomy of magian morality. In Kane's mythos of "Batman" the character of 'Two-Face' (Harvey Dent) is a better representation of the jewish cainite-a devious lawyer who embodies both sides of the coin of the judeo-christian moralism without being able to integrate them into his soul and transcend these tendencies.

Kane's portrayal of the Joker as a malevolent criminal figure, a violator of the 'laws' of Gotham and held in check by its special affiliates, the 'superior' (morally and intellectually) jew (Batman) and his side-kick Robin (the judeo-christian), reveals the jews' secret recognition of the legitimate threat posed by the true left-hand path (vama marg) action of the Aryan, the Luciferian figure who has managed to escape the system of 'laws' of Gotham city ('the world'), who lives 'in the world' but is not of it.

Neither is he, like Batman 'above the world' or 'above Time' in the sense of Savitri Devi but against Time expressing the true nature of the vama marg, symbolized by the leftward rotating swastika, the symbol of the pole ('Qutb' in arabic and in islam)-a dwelling (being) in Eternity yet an existing (in the world) against the cycles of Time of the Demiurge, existing in an out of the blades of the Eternal Return symbolized by the right-hand swastika (Kronos' chronology).

The bat-sign of Batman also symbolizes the system of the Demiurge. The bat is a nocturnal rodent forever vigilant (semper vigilans), capable of keeping watch through and over the darkness of the non-visible (quotidian) spaces of the mundane. This connotes an aloofness and an eternal watch or omniscience-an all seeing eye' which Batman with his bat mask reflects in microcosm as a fractal of the Demiurge (Batman being a jewish millionaire-Bruce Wayne), a child of 'G-d'.

The evil clown Joker is presented as being eternally defeated in the system of the Demiurge (Gotham city and its laws) by the creator Bob Kane. However this is perhaps a projection of the wishful thinking of the jew whose finite perspective of the Luciferian Joker is characteristically magian in essence, a necessary feature of his Judaic mindset albeit modified to a degree under the Cainite gnostic influence. "Batman" could also have been designed as predictive programming to influence the consciousness of the reader to associate the paradigm of 'good versus evil' with Reality and this through the median of the hyper-real.

The hold of the Demiurge on his child here can be seen in the latter's presenting the Joker as an eternal loser when it is the Demiurge (Gotham city) which is the inevitable loser and the Joker who is the 'Eternal Champion' at higher planes. A projection of the subterranean consciousness of jewry in the form of media.

The Batman franchise replicated these Judaic themes in the movie "Batman Returns", directed and produced by Tim Burton a known Qabalist. In the movie the Penguin represented the Jew cast out of 'polite (Gentile) society', a disgruntled outcast seeking vengeance upon those who had subjected him to this intended (or unintended out of apathy) ignominious fate.

He worked with a circus troupe of clowns who served as his mafia to tear down and usurp Gentile society, placing himself on a pedestal through cunning and guile. The inverted norms of the Judeo-Christian 'good versus evil' and wants to all appearances benign clowns, are converted into a ruthless mafia and the Christian 'evil' is posited as triumphing albeit for a short time and as an Icarian venture ultimately positing the magian norm of 'good' as victorious over those of 'evil'.

This suggests as a motif of Jewish dialectics that Jewry simply plays the rogue role with Christians playing the 'conservative' role, that of putting a stop to the chaos Jewry creates while simultaneously allowing them to get away with much of their action as a means of dialectically imposing their Zion despotism over all as a final phase of their (mutual) black magic alchemical working (dialectical materialism and idealist materialism). This is the 'totalitarian tiptoe' of "two steps forward [Jewish chaos], one step back" (Judeo-Christian order).

The movie "Beetle Juice", is yet another example of the inversion of Luciferian norms with the 'evil clown' serving as a catalyst (in a Sabbataen-Frankist mode) of reifying their 'Zion' ideal through his trouble making. Within the movie (also directed and produced by Tim Burton), "Beetle Juice", a 'lost soul' figure existing in innerspace between 'the world' and 'Heaven' (Pleroma, Eternal Realms) attempts to facilitate the journey of a dead young Jewish couple who have gotten trapped on the earth plane post mortem.

Beetle Juice is a creature of the nether realms and is an agent of chaos in the system of 'the world' to prevent the couple from 'following the rules' of the afterlife according to a book called "The Guide For The Deceased" which is a complex blueprint of how to get to Heaven.

Beetle Juice 'bucks the system' and its rules and does so in his capacity of an 'evil clown', a comic relief figure which normalizes in the consciousness of the 'mundane' (the viewer) the positive nature of 'evil' and this by way of comedy.

The Jewish couple in the film follow the advice of Beetle Juice come back to earth (to become earthbound) and to regain some former semblance of their prior existence. Eventually this comes to pass and they achieve their purposes 'bucking the system' through the intervention of Beetle Juice.

Interestingly enough the movie alludes to another world outside of their quaint New England home (the matrix; 'the world') which to all appearances leads to Betelgeuse (the star in the Orion constellation, possibly from whence Jewry and their masters' derive) with depictions of 'sandworms' (wormholes?).

These sandworms are depicted also in the series of Frank Herbert "Dune" and the wormholes are possibly correlated with Venus/Lucifer as a stargate to Orion (to Sirius and to Betelgeuse)?

The take-home message here is that yet another 'evil' clown serves as a catalyst of exiting the Demiurgic system of entropy and attaining immortality. The Jews in the movie attained this state but not the Whites who are portrayed as either rigidly uptight Christians or 'worldly' self-absorbed types. Hence the movie again posits Jewry as a Supreme Being in miniature, Luciferian figures who yet dwell within 'the world' avoiding Heaven, dwelling within the matrix and 'ruling in hell, within the cycles of time.

The Christians in the movie are perhaps adequately portrayed as trapped in their matrix microcosm of a town and no revelation of their fate is disclosed but presumably the implication is yet another adherence to rules and regulations according to "The Guide For The Deceased" in the afterlife.

The evil clown archetype of jewry is seen more overtly in the character of the jewish comedian. In this 'character', the actor that is the jew becomes a simulacrum of himself acting as an actor playing different roles, a 'master of puppets', of different personae he adopts and satirizes or caricatures.

In the figure of the jewish comedian we see that of a dissimulator simulating himself as well as others and as such transforming himself into a simulacrum of himself (an actor playing the role of an actor, reifying his masks which are hypostases of his being).

The jews' monopoly of the comedy racket or 'Laugh, inc.' thereby posits him as an archetype of himself. Figures such as Jerry Seinfeld and Rodney Dangerfield are archetypal comedians and play the role of an archetypal comedian, being synonymous with 'comedy', 'Laugh, inc.'. The sinister dimension of their apparently benign 'act' lies in the way in which they influence the spectators (the docile bodies and minds of the 'goyim', their cattle) to adopt the behaviors and perspectives of the jews and to follow in their trek toward Zion, embracing the same magian morality as presented by jewry-and anti-white and 'anti-traditional' (in the christian sense) value system.

However a deeper layer of their duplicity lies in the reinforcement of a 'traditional' judaic lifestyle amongst their own and hence their 'behavioral modeling' amounts to a black magician's stage act with the voodoo dolls of the simulacra the comedian constructs (deconstructs with the barbs of his rapier wit) being embraced by the 'goyim' as 'themselves' and consequently by sympathetic magic, leading to the transposition of the simulacra (comedy sketch lampoon or stereotype) with the spectator (he who is implicitly and duplicitously lampooned) thereby visiting harm to the 'goyim' as an evil clown harming an innocent victim of his 'spectacle'.

Thus the 'good' within the system of magian morality, of the Semite is affirmed (traditional values; the jewish intellectual 'superior' and 'moral' superior) for jewry and the traditional values conducing to power and strength for the 'goyim' are trampled in the mire and bespattered by the turds of the turd-flinging monkey comedian.

In terms of simulacra Jim Carrey is a perfect example of the fake or imitator of the Truth with his film "The Mask", transforming himself into a super-powerful figure through a simulacral mask, a mask which transvalues the personality of the 'normal' into a superlatively powerful figure and this behind the blind of a comedic sensational display masking the malevolence behind an apparent magnanimity and benevolence.

Movies such as Stephen King's "It" which featured an amorphous menacing presence which at a certain point embodies itself in a clown serve as allegories of the jewish method of infiltration, a revelation of their motive and being.

The character of the clown, a benign and to all appearances desirable presence in one's community yet underneath the makeup and mask a malevolent presence, is the jew revealing himself to the 'goyim' in his media monopoly, as an evil clown mocking his victims and giving them the 'choice' to stop his madness -or suffer the consequences.

The clown in the sewer in the movie "It" shows the subterranean nature of the evil clowns of Zion and their agenda which is to employ dialectical strategies of chaos to engineer their order and impose it upon the 'goyim', using the revelation of the method as above to discharge their karma for their imposition of harm on the goy population, letting them know they could choose to oppose the evil clowns and to unmask them for who they are rather than simply consume their image and spectacle like a bottle of liquor inebriating their minds with the apparent 'entertainment of the predictive programming' .

As in the movie "Batman" by the jewish qabalist Tim Burton, the Joker takes Gotham under the guise of being a benevolent entertainer, a showman whose theatrics are designed not only to pacify the 'goyim' and to lull them to sleep, to inebriate their minds with sensational appearances but to mock them as a gesture of power, implying the goyim 'sleep' and 'They live', in the sense of having a conscious awareness of what they are doing and why, of having a greater knowledge (in the occult sense of gnosis) Real 'knowledge' than those who see only surface appearances and can penetrate the veil of Maya, of illusion that jewry drapes over their vision.

The evil clown character of 'the Joker' is portrayed in "Batman" as taking over Gotham ('the world', the mundane plane of the Demiurge) through the creation of simulacra which he hides behind. This is a virtual reality 'immanentization of the eschaton' in the words of Robert Anton Wilson author of "The Illuminatus" bringing about in Crowley's terms "the Aeon of Horace". Or perhaps this is simply an appearance itself and what is really portrayed as being brought about is the Messianic age with the jews as a tribal collective crowning themselves the Messiah and the Joker as "King of the Jews"? Though in the movie the Joker is defeated and destroyed and the Batman triumphs as a Dark side figure Messiah himself. Such a confusion of norms is a result of the influence of both Faustian and Magian morality upon the jewish consciousness.

Tim Burton and the creator of "Batman" Bob Kane had the Joker represent the left-hand path 'Nazi' figure with his 'violence' and 'imperialistic tendencies'. In the movie the Joker's demise occurs through his having fallen to his death from a high tower—an Icarian defeat with the Nazi Ubermensch of the left-hand path being defeated by the 'Superman' of jewish intellect and magian morality represented by Batman the unofficial affiliate of Gotham city (the law) who enforces the magian conception of 'morality', of the Will of his G-d the Demiurge.

Though the joker is defeated in 'the world' his spirit lives on in another dimension and his Icarian mors triumphalis is simply the confirmation of his transcendental nature. His 'criminality', though deemed such by jewish moralism, is simply a technology of left-hand path dialectics in breaking free of the matrix prison of Zion and his physical death is simply a necessary cost to destroy Gotham city, the "New Jerusalem".

Though the evil clown motif propounded by jewry in their media is a revelation of their own method their presentation of the magian morality of 'good versus evil' is a necessary feature of any of their virtual-reality propaganda, a distorted understanding of a higher morality which was termed "Faustian" by Oswald Spengler in his book "The Decline of The West".

The true and proper understanding of the figure 'the Joker' is a proper understanding of Luciferianism—a doctrine and creed of imminent transcendence against time (the Demiurge) and a securing of one's place in Eternity through challenge and experience of hardship, a combat against the closed system of entropy that is 'the world', that is Gotham city and its Byzantine 'laws'. Hence in the end one can only conclude with Nietzsche that the path to the stars lies beyond good and evil.