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The Good; the Bad and the Ugly

The spaghetti western movie "The Good, The Bad and The Ugly", is yet another inversion of Luciferian allegory modeled along the lines of Illuminism, the synarchic distortion of the Luciferian doctrine. In the context of this movie the 'good', is played by Clint Eastwood, whose name 'Blondie', making out the Hyperborean Nordics (Vanir, in the Eddic tradition; Devas in the Vedic, and the distorted conception of the Nephilim in the semitic worldview, an inversion of the reality).

'Blondie', is a Luciferian figure christianized and distorted by the producers as a reflection of the historical process of historical distortion, calling itself 'His-story', the judeo-christians story of jewish supremacism, the distorted portrayal of paleo-history and Aryan spirituality, the rendering of the archetype of Wotan, the initiate and indeed the god, into a physical rabbi who existed at whatever time and place (a fictional absurdity, a microcosmal instantiation of a macrocosmal god, the Demiurge).

Eastwood's role is to instruct the 'ugly', as portrayed in the movie by a Mexican (the pasu or beast man, non-white, the less 'evolved' soul, having incarnated in that particular flesh body as of a certain type). The 'ugly', thus, are placed under the tutelage of the 'good' (shepherd kings, priests of the order of Melchizedek), who shepherd their flock of puppets, teaching them 'morality'. The proper form of conduct and means of achieving higher ends through hard lessons of cause and effect, period. The 'ugly', are portrayed as pursuing base ends of materialistic and either subordinating materialism and other subordinating themselves to the priest caste, despotism of judeo-christianity, the world orders exoteric mind control cult (of whatever form of worship of the Demiurge and belief in various stories, so called by, presumably, the 'Yahweh collective' of extraterrestrials).

Or to follow a life of bondage as an outlaw. It is the outlaw who rejects (perhaps, as a result of a healthier consciousness), the religious programming, who is accepted by Lucifer, Blondie, for tutelage and spiritual upliftment. And the two thus form a pact together, working against a system of the Demiurge's outlaws, similar to Klaus Barbie, the National Socialist, and Pablo Escobar, who built their underground empire on, 'criminality' i.e., that which transgressed the orthodoxy's rules and which is labeled by the orthodox as 'crime', i.e., prohibited action.

The good and the ugly, thus, are united for the spiritual liberation and upliftment of the, 'ugly', with 'the good', descending into the world of matter, and this with deliberate intent, though the movie simply depicts him as a roaming figure without any 'home', or place within the hostile world ('the Valplads', or battlefield, as it were as it is called in the Nordic Edda).

Blondie's motivation is to pursue gold, which is perhaps a metaphor of alchemical gold through the process of the magnum opus and its phases of nigredo; albedo; rubedo, etc.-with the nigredo phase being the descent into hell as the dark night of the soul and second birth, etc., with assistance being tendered to the pasus as means of liberating them, those worthy of it, those endowed with the fighting spirit of the Hyperborean blood, however tainted by the racial sin. The two pasu Mexican brothers represent both paths, with the weaker, younger sibling following the path of the church (the mother, caregiver of the weak, as a dependent whose spiritual vitality is inferior and therefore had recourse to such a path, and the elder brother, whose vital capacity is of a superlative nature, thus follows the independent path of the virya/warrior).

However, asleep or awake towards his liberation from the Demiurgic slave prison. 'Blondie', is in part, an adversary or fellow competitor, yet a comrade or companion only of a superior type and is attempting to lead the 'ugly', (the base lead of the pasu of diminished Hyperborean blood), toward the 'gold', of the gailr along the quest of the hero.

Simultaneously, the 'bad', played by the crypto-jew Lee Van Cleef, plays his role attempting to lead the undeveloped pasu astray towards his dark side path of 'amoral-materialism', regardless of the cost to others.

The 'bad', is thus the archetype of the jew, a treacherous, backstabbing self-server whose only motivation is, 'service to self' and this via usury of others and guileful manipulation. The 'ugly', has led astray at certain points and yet, for the most part, follows in the footsteps of the 'good', leading himself to the final conclusion wherein the 'ugly', is facing off with 'the good', and the 'bad', and the good manages to dispatch, 'the bad', having emptied the gun of the 'ugly', (i.e. He prevented the ugly from using technology that harms others that the 'good', has invented and uses only for a 'good', purpose according to judeo-christian norms of 'morality', so-called).

The ugly attempts to use the empty gun on the 'good', thereby demonstrating his failure to attain alchemical gold ('treasures in heaven'), and blondie, the 'Luciferian figure', leaves him with his pile of material gold unable to 'take it with him', owing to its too great weight.

Of course, this allegory is purely judeo-christian and an inversion of reality where in actuality all parts are neither 'good'; 'bad'; nor 'ugly', but simply beings vying for personal advantage with some having greater other regard and some less, but nonetheless all partaking of 'gold', and the alchemical or the physical sense and serving themselves, though ostensibly serving others.

This christianization (Demiurgic resignification), of the Luciferian reality portrays spiritual liberation (the goal of the Luciferian), as soul evolution via 'good works', and, though castigating organized religion (the dogmatic 'letter of the law'), nonetheless affirms its 'morality', only in a deeper sense of meaning. Nonetheless, a distortion of Truth. 'Blondie', in reality may have left the 'ugly', in the lurch with his gold if he wanted to no longer play the role of liberator and to fly the earth, the mortal coil and veil of tears-yet the reality of Lucifer is a spiritualization of the earth in a Hyperborean civilization of light and life with the 'ugly', being allowed to play their role according to their talent and capacity in their own region with their own kind. But in conjunction with the Aryans and for mutual aid and benefit.

Point Break

The movie "Point Break" is yet another synarchic distortion of Luciferianism wherein the creator depicts the figure of Lucifer (played by Kurt Russell), as a fallen archetype in the judeo-christian sense, a being who seeks freedom for a nobler purpose and yet, unable and unwilling to abide by the rules of 'the world' (and indeed of its creator, Jehovah-Satan), leads himself to a tragic end, finally finding 'liberty', through self-destruction and leaving the world through his own means, that being in opposition to the Demiurge through violating the rules of the latter's of his creation.

The figure who ensures the maintenance of the world, that being the Archangel Michael, (played by Keanu Reeves in the role of an FBI agent) opposes Lucifer in his attempt to acquire freedom from the system at the expense of the closed system of the Demiurge's effective operations and thereby is stigmatized as 'criminal'.

Hence, Russell (Lucifer), plays the role of a serial robber, part of a collective called the, 'ex-presidents', who wear masks with the faces of ex-presidents, perhaps suggesting the illegitimacy of their act, one not authoritative even in spite of their attempted seizure of authority via the 'criminal', route of transgression against the system of the Demiurge.

The ex-presidents rob banks with great intellect and cunning and leave minimal evidence in order to fund their form of freedom, that being surfing, perhaps, connotative of the opposition to the current of disintegration of Demiurgic Time-flow, the waves and ocean connoting the Demiurge's 'waves', created on the higher planes (ocean of Being), that the Luciferian attempts to surf, perpetuating themselves as an autonomous being within the ocean of being and against the inferior monadic principle, Jehovah-Satan.

The movie portrays this as a failed project of necessity and attempts to affirm the supremacy of the monad over that of the Uncreated, Boundless Light (ocean of Being), depicting these Luciferian bank robbers, 'ex-president' criminals as having no possibility of living in the world and surviving to perpetuate their opposition thereto, irrespective of motive.

Hence, the influence of the synarchy can be observed in this propaganda vehicle of the alleged futility of a Luciferian rebellion and the alleged superiority (alleged by themselves and themselves alone), of their god, Jehovah-Satan, creator of the material world, creator of the waves upon which the Luciferian spirits surf, their oppositional praxis against the evil tide of Demiurgic Time-flow, generation and corruption, of entropy.

Reeves (agent Johnny Utah, representative of the judeo-christian American and his devotion to the Demiurge), is conscripted to attack (apprehend), Russell (Lucifer), and to put a stop to the Luciferian rebellion (the 'ex-presidents').

His christian affiliate (played by Gary Busey), a veteran, is somewhat of a drag for the archangel Michael and Reeves' plays by his own rules, attempting to infiltrate into the surfer's culture by creating a false profile and appealing to a woman loosely affiliated with the group to learn to surf (i.e. to oppose the Demiurge, his master).

Perhaps the woman, who happens to be Jewish, is his *soror mystica* of sorts (or his sacred feminine aspect of consciousness), and Reeves uses her to gain a foothold in the group, becoming acquainted with Bodhi (Russell, a.k.a. Lucifer, the 'Bodhisattva', or Berserker Siddha). Reeves, not being beholden to the sacred feminine and demonstrating his alleged divine masculine consciousness in miniature (as a microcosmal instance of the macrocosm, his god, Jehovah-Satan), managed to use and transcend the feminine influence and the emotional valencies (waves), bound up with their width and to attain mastery (supremacy), over Russell and sabotage his group.

At the end, Bodhi is preparing to surf the waves of the Demiurge, which can't be overcome, and the 'Archangel Michael', Johnny Utah/Reeves, exhibits mercy in allowing Lucifer to depart from the earth, back to, 'god' (the insuperable waves of Demiurgic Time-flow, according to the synarchic perspective of the Monad, Jehovah-Satan, being the absolute rather than an inferior Monad). Regardless, Bodhi returns to Origin, into the ocean of Being, leaving Reeves to play his role of jailer of the Demiurge's prison matrix.

Last Man Standing

The Prohibition-era movie starring Bruce Willis "Last Man Standing", was an adaptation of the movie "For a Few Dollars More" (Sergio Leone's Spaghetti Western itself, derived from the Japanese film director Akira Kurosawa's "Yojimbo").

The movie is a Luciferian allegory from a synarchic perspective and depicts the 'fall of Lucifer' into 'the world' (Bruce Willis' character, for the purpose of the disruption of the world, indeed, its destruction), though Willis' character has no clear and distinct motivation of this nature throughout most of the film.

Willis is a gangland hitman who is escaping negative circumstances not divulged in, 'the sticks', away from the major metropolis from which he came, the details of which are not divulged either, presenting him as a figure 'coming out of nowhere' and going 'nowhere in particular', hence a complete 'wild card', Luciferian figure having no place in 'the world', of the Demiurge, (the physical-material universe). He thus is simply an outsider, a 'stranger in a strange land', from the perspective of the viewer.

He enters into 'the town', named Jericho (a biblical reference), and is immediately assaulted by one of the two rival gangs who have the town under their control. The first gang he encounters is Irish, perhaps connotative of the paleohistory of the word, and the original Druids, or perhaps the Druids who fell through being co-opted by the Jews (the character of Finn McCool is present here as one of the gang members, thereby confirming this druidic association). The rogue Lucifer figure has his vehicle (his mode of transport or movement in 'the world', perhaps his light body is a connotation of his involution into the world of densest matter), sabotaged by one of the Druids (servants of the Demiurge), and he immediately seeks vengeance, dispatching the Druid with his superlative skill of assassination.

Willis, a man with no name (no earthly/worldly 'nama', or limited condition, still being a spirit being, only incarnated in 'the world', as a higher type: Nordic-Germanic, those closest to the gods who oppose the Demiurge). Plays both gangs against each other, the other gang being 'Italian', (in reality a Dago gang, a gang of Sicilian jews subtly connoted by virtue of the members being played by exclusively jewish actors).

Willis hires himself out first to the Irish gang (Druids), and yet leaves them after a short action, eliciting a hostility on the part of their leader Doyle, hiring himself out to the Italian gang. The intention of Lucifer, (Willis), is to play them off against each other to his advantage, and this captives, continues through various episodes of legerdemain on the part of Lucifer.

The chaos mounts as Lucifer orchestrated ever more actions of his own and turns each gang against the other to a greater and greater extent. This solicits a backlash from 'the world', in the form of the visitation of the U.S. marshal, captain (a judeo-christian and his implied backing of his Demiurge gang, the marshals), and Willis is initiated to finish the job and eliminate one of the gangs and absent himself from the scene with the implied threat of a backlash against him on the part of the marshals should he fail to do so.

Willis, during the course of these episodes of playing both ends against the middle, has relations with a blonde woman who is the girlfriend of 'Strassi' (the Dago gang leader), and this may connote his *soror mystica*, or Lucibel, who exists within 'the world', and with whom he unites (*conjunctiva oppositorum*). After this point, she suffers mutilation at the hands of the worldly jew, 'Strassi', and Willis gives her a certain amount of money to depart the town (treasures in heaven), and she then leaves.

The girlfriend of Doyle, meanwhile, is a Mexican half-breed, a result of the fall of man on the part of the Druids, perhaps mixing with the anthropoid pasus, paleo-historically, and she is a devoted adherent of the catholic church (the synarchic exoteric religious mind program superimposed upon 'the goyim' or 'cowans', under the synarchy's despotic control and spiritual debasement of its captives). Doyle is bound to the woman in a bond of 'love', that being a characteristic of his soulish (Demiurgic) nature, and the tenor of his catholic ideology (or that ideology he would impose upon his captives).

Willis liberates her from Doyle, and she drives away to her ancestral home in Mexico, giving him the crucifix, which Doyle had given her (liberating her from the bondage of the synarchic mind control and spiritual enchantment).

The final episode is orchestrated by Lucifer (Willis), and his turning each gang against each other, leading to their mutual destruction with himself, playing each against each other. He then leaves the world, going to Mexico (another foreign land), no better off materially than when he stopped in Jericho, whose 'walls came tumbling down', perhaps some reference to the impossibility of overcoming Jehovah-Satan, and his 'worldly', matrix, and serving an inverted function (assigned the character on the part of the movie's creator) of serving the Demiurge by clearing away corruption.

In His 'kingdom' the true story of Lucifer would be to lay waste and to leave a spiritualized earth behind, perhaps one existent outside of 'Jericho' (Mexico?), in whichever direction he heads, leaving destruction in his wake, destruction of the slave architecture and slave religion of the Synarchy, servants of the Demiurge.

Re-sign-ation of Lucifer

The synarchy constructs myriad propaganda vehicles to predictively program and psychically drive their captive serfs to facilitate their agenda of the destruction of organic collectives, i.e., culture organisms, i.e. 'races', or hybrid species of distinct biological kind (all trending towards the assimilation of all into their deity, Jehovah-Satan). One of the motifs employed/deployed as a cultural weapon of war by the synarchy is that of the 'fate' of Lucifer.

Within movies, this 'fatal flaw' of 'Luciferian pride', is presented with the Lucifer figure suffering a fall from grace through his failure to 'humble himself before 'god', (i.e., before the Demiurge.). The movie "Last Man Standing", reveals this with the nameless hero played by Bruce Willis being shown to 'disappear', from the town of Jericho (the world). In "The Good, the Bad, and the Ugly" too, Blondie (the wandering hero/Lucifer archetype) 'disappears', riding off with his horse just as Willis' character drives out of town, the town, in his vehicle connoting the departure of Lucifer from the world. So, too, in the movie "Scarface", both the original 1930s version and the 80s version (Tony is depicted as being killed as a result of his 'overweening pride', and lack of humility 'before God', in the De Palma remake, he 'falls', into a pool (the waters, the nun, the ocean of being), mingled with his own blood past the globe with the caption "the world is yours", implying his 'Luciferian fall', an inability to possess 'the world' being not 'from the world', and yet being 'beneath', the world (the creation of the creator deity, Jehovah-Satan).

Thus, the fall of Lucifer, as presented from the perspective of Demiurgic re-sign-ation above is an inversion of archetypes (and of actuality), portraying Lucifer as a fallible being, lusting after 'worldly' power and possession, and this through, through this 'sin', destroying himself (or at least himself as a being capable of functioning within the world, had, and thus having to depart the realm of the Demiurge).

The reality is Lucifer descending into the world for the purpose of liberation from the Demiurge, not for 'lust', of the transient, material illusions of the Demiurge. Hence, in this distinction, in this distortion, this Demiurgic re-sign-ation of meaning, this inversion of archetypes is revealed to have no correlation with the facts (themselves borne out historically in myth; architecture; symbolism; text, etc.), these being the contrary as outlined above. The synarchy loves to psychically program the 'goyim', to embrace their judeo-christian/magian perspectives of 'sin' and 'morality', to trap them within the 'good versus evil', matrix of limited consciousness, the soulish animalism of their goyim cattle, conditioning their consciousness to perpetuate their spiritual enchantment within 'the world', the antithesis of Lucifer, that being the pathos and maudlin sentimentalism of 'christ', the fictional figure who serves the function of such enchantment (amongst other similar figures).

The movie "Colors", with the jew Sean Penn and Robert Duvall also illustrate the 'consequences' from the synarchic perspective of the 'Luciferian rebellion'. Sean Penn plays a younger rookie cop who has an adversarial relationship toward the criminal element in the barrio of Los Angeles and sabotages the relationship that the senior/veteran cop (the christian), had established with his 'love-wisdom', or 'kindness', towards those who he 'shepherded', as a priest of the order of Melchizedek. The Lucifer figure, as played by Penn, is a 'haywire' who doesn't play by the rules (the laws of the Torah), and therefore incurs the wrath of the 'sheep' (the mexican gangbangers), who had a tense though amicable relationship with the goody christian prior to 'the fall', of Lucifer into 'the world'.

Within the storyline, the christian is killed by his 'sheep', and Lucifer/Penn suffers an even greater 'fall from grace', his relations with the 'sheep', being wholly adversarial as he fails to adhere to 'the laws of god'. In the end, Lucifer (the 'fallen from heaven', according to judeo-christian pathos), fails in his role of 'keeper of sheep', lacking the alleged wisdom of 'god', and therefore unable to function within 'the world', not playing by 'the rules'. The reality is thereby inverted with the Luciferian rebellion and its fuhrer depicted as mere fallible inepts whose 'pride', and 'vanity', is the cause of their inability to 'get along' with the world and its creatures (sheep). Whereas the reality of Lucifer's motivation is liberation from 'the world', not a perpetuation thereof or compliance with its 'laws'.

The attempted Demiurgic re-sign-ation of 'Lucifer', fails, however, owing to the inherent nature of the Luciferian rebellion and Lucifer Himself, that being an orientation towards freedom rather than slavery to the Demiurge and the attraction towards freedom on the part of all who are independent spirits and have not become inextricably chained to the Demiurge through their fervent prayers and 'devotion' (devotion to the soul and its influence, its reduction of the being to a state of soulish animalism as evinced by all christ-tards). The synarchy is motivated in those propaganda videos to shift the consciousness of their captives away from liberty and toward their slave plantation on the false grounds of liberty being equated with 'sin' and 'worldliness', or an expression of 'Luciferian pride'.

The default conclusion of the psychic driving is to live a life of resignation to one's 'fate' as a mere creation of god and not to aspire to achieve anything save as a devotee of their 'god', not to oppose the Demiurge and his influence through rebelliousness but rather to simply remain or identify oneself as a 'sheep', in the pen, a captive Spirit within the matrix of the Demiurge, not identifying themselves as who they are, namely a Spirit, but rather as a mere 'creature' of a creator, a 'soul', spark, emanating from 'the One', Jehovah-Satan.

Hence the movies of the synarchy portraying Lucifer are invariably psychic driving, driving the sheep back into their pen and their potential inability and refusal perhaps to adhere to the laws of the Demiurge being construed as 'fated', to lead to their destruction rather than the actuality of such strategic opposition, namely liberation.

The Mass Psychology of Judaism

Jewry constitutes a hive mind collective consciousness. According to Nimrod de Rosario, they constitute 'Jehovah-Malkuth', in their qabbalistic lore and are the de facto embodiment of their master Jehovah-Satan on earth.

Miguel Serrano speaks of jewry as 'plasmations of the Demiurge (Jehovah-Satan), which concept he derived from Nimrod de Rosario and which is yet another and more, 'scientific', way of understanding their hive mind, as a crystallization of the essence/substance of their master. Thus it can be made intelligible to the vulgar materialist this notion of 'Jehovah-Malkuth', that jewry are by definition extension or emanation of this entity. The writer would consider this probable as he has written of in the article "Venom of the Demiurge", in the work "Lord of the, Master of the World", with references to the movies "Prince of Darkness", and "The Thing", by John Carpenter, as well as to the Marvel comic series and character 'Venom'.

Clark Ashton Smith's story "Ubbo-Sathla", something as speaks of some form of plasmation (mycoplasma?), emanating from space onto the earth, as does H.P. Lovecraft's poem "Fungi from Yuggoth", both of which depict this 'spore', which infects a host and develops it into a mutant entity, a being that is co-opted and taken over by the foreign infection and transmogrified into a vehicle of this substance ('plasmation'; mycoplasma).

The jewish scribbler of adolescent fiction R.L. Stein, Stein's stories "Monster Blood" and its sequel also reveal this, as does John Carpenter's movie "Halloween 3: Season of the Witch".

The above pop cultural illustrations are revelations of the method undoubtedly on the part of the cabal in its attempt to place its captives in a 'double bind', giving them a chance to know who they are and thereby to oppose them in a significant and effective way and failing this are considered by the cabal of black magicians karmically liable for the damage the cabal does to its victims.

The fallacy of this logic can be understood by any who have an intuitive grasp of morality in the sense of cause and effect and how effects attached to causes and no transference of blame can be made from the doer of the deed (the agent), to the sufferer of their imposed action (the patient).

That jewry functions as a hive mind and is perhaps an entity itself simply spread virally into diverse groups and cultures may be the actual state of affairs of their, 'manifestation', on the earth, an entity dispersing itself over the world in multifarious guises through an intertwining itself with the host body, which it co-opts in metamorphoses as in the case of the character of 'Eddie' in the "Venom", series. As in the case of the aforementioned movies, the plasmatic substance becomes assimilated into the host and replicates itself in others virally spreading as in the movie "The Thing", ultimately consuming all life forms should it not be put a stop to somehow either through quarantine or through some form of immolation as in the case of "The Thing", where the extraterrestrial life form had been attempted to be eliminated by 'MacReady', the protagonist played by Kurt Russell (perhaps a reference to McMurdo station in Antarctica near Mount Erebus where a destroyed plane of significant scientists occurred in 1979).

The reference to Antarctica is also significant as both Smith's story "Ubbo-Sathla", and some of H.P. Lovecraft's stories ("The Call of Cthulhu"; "At the Mountain of Madness"-, Mount Erebus?; "The Shadow Out of Time"), all take place in or around Antarctica where these beings may indeed dwell and or have dwelt for millennia or longer (eg.in the hollow earth), perhaps gravitating to the poles via the magnetic fields of the earth constituting [(perhaps?), wormholes to other dimensions ('Wesedak'/'Wesedrak') as 'ascension glossary' recalls the Hyperborean realm(s)]. That Lovecraft's poem "Fungi from Yuggoth", may be itself this mycoplasma, a conscious reality, is not something the writer would rule out.

The writer's conception of the origin of jewry and their hive mind has been presented in the article "Synthetic Semite", in his work "Hyperborean Light", and therein he contends it is likely that jewry are a product of E.T hybridization, possibly this mycoplasma having some form of influence as an ingredient in the E.T's engineering of their anthropoid hybrid lifeforms (in the case of jewry, probably a proto-neanderthal creature-itself engineered by E.T's-hybridized with the E.T's own blood/D.N.A), and in the case of the Far East Asiatics, such as Chinese; Korean, and Japanese, in their original form, probable grey alien D.N.A/blood hybridization).

The mycoplasma may be the conscious entity, Jehovah, itself manifested in more densified plasmatic substance and intertwined with various hosts, the E.T genetic engineering being simply a greater formation of this 'plasticine', substance into particular forms formed by the E.T's ('the Yahweh collective', worshipers of the Demiurge and Jehovah-Satan).

The hive mind of jewry is perhaps fused together by this mycoplasma of substance (being a property of the jew and bound up with their physical form), and via 'quantum entanglement', constitutes a hive mind or perhaps even serving as a vehicle that entities can attach to and occupy the host taking over its form and using it as a vehicle for their own advantage.

Regardless of the minutiae of particular causes, jewry has a hive mind (or rather is a hive mind), and is therefore a unitary entity whose members are 'fused with the Demiurge' (the crystallized substance of mycoplasma?), and are therefore nothing but tentacular extensions of their master Jehovah-Satan. Jewry are often spoken of as a 'fossil people', and indeed their stereotyped and predictable behavior needs no comment and serves as yet more evidence to substantiate their hive mind consciousness that is an actuality and no groundless claim. The entity doesn't change its substance (mycoplasma?), nor does the entity's 'fossil people', and the continual spread of this being and its hypostatic forms, its tentacles (jewry), into foreign species simply extends the fossilization of all organic life perhaps vampirized by this entity.

In the process (the 'desert encroaches'), just as in the movie "The Thing", the E.T takes over its host and spreads virally over the collective seemingly inexorably, perhaps (?), destroyed by only through 'Holocaust' (nuclear fire?). The hive mind of jewry is simultaneously the hive mind of Jehovah-Satan, and therefore is Jehovah-Malkuth manifesting itself on the earth plane. This hive mind extends itself through selective breeding with 'foreign stocks', selective in the sense of jewry's natural inclination to spread themselves outwards amongst other groups; 'selecting', these groups to intertwine themselves with.

In the ancient world, this phenomena occurred through such forms as whoring out their daughters or female members with foreign merchants as means of spreading themselves as widely as possible. And paleo-historically, their method of procreation may have been the overrunning of other stocks and killing the men and raping the women to impose themselves upon their hosts, co-opting or usurping the host via this process. That of changelings also were one of the techniques, substituting their own children for that of their host by stealth and having a host raise it. Also the violation of the indigenous women via *prima nocte*, the deliberate abduction and installation of the indigenous women by jewry injecting their germinal (myco-?)plasm into the wombs of those who have not been as yet co-opted by themselves.

The hive mind of jewry extends beyond the purely material and enters into the realm of the egregoric or the lower astral dimensions, weaving itself with the soul of its host (the culture organism), and with the individual members of the rest. The technique of jewry is to ingratiate themselves with their host using all manner of incentives such as money or the prospect of wealth; women; hedonism; sensuality; occult secrets, and then to work towards a reverse assimilation of their host, empirically absorbing all of their life force into themselves as means of taking over and expanding their hive mind collective consciousness. The consciousness they form is palpable to any who traverse the suburbs ('shtetl'), in which they dwell having a 'vampiric', and somewhat depressive resonance in contrast to that of the more elevated areas of Aryan and other stocks and the chaotic violence of the ghetto areas-all palpable manifestations of egregores (volk, souls). The egregore of jewry is that of Jehovah-Malkuth and the expansion thereof is a co-optation of the earth by the forces of darkness and their principle that being a Demiurge.

In masonry, there is a 'genius of the lodge', and this entity, if not being a transdimensional extraterrestrial (reptilian, or other so-called 'seraphim' or 'Sephardim'), is an entity of a non-physical nature, perhaps an entity that is an 'egregore', a being that can perhaps bind to or become 'quantumly entangled' with the lodge members.

These genii are undoubtedly yet further hypostases or nodes of the hive mind of Jehovah-Malkuth and the lodge members thereby become assimilated into the hive mind via this route. Through the exoteric religionists criticize their apparent enemies, the Freemasons, they, in fact, are possessed by these same entities and their churches, so-called mosques and temples, which are little more than larger Masonic lodges designed to catch the 'fish', by the fishers of men, the priests of the order of Melchizedek, the priests of the synarchy and servants of the 'Yahweh collective', who dwell in Saturn and the moon and, presumably, other locations outside of the solar system (Alpha Draconis?). The hive mind thus functions as a net to trap the fish within it and to depress the consciousness-so that they are unable to liberate themselves, or from (see if the articles "The Black Magic of Chang Shambhala" and "The Great Satan" in "Hyperborean Light", and "Vampire Farm", in "The Lord of the World", by the writer). The hive mind thus is a wide net that is multidimensional and extends itself over the globe as the Ouroboros serpent swallowing its tail, enveloping the population in its deadly embrace.

The jewish hive mind, which is simultaneously Jehovah's hive mind, is a vampiric substance/essence of the Demiurge, which leeches the vital spirit energy of its captives and whose presence on the earth is amplified and expanded into all-dimensional interstices. It may insert its fingers, prying apart organic life and consuming its bioenergetic substance-"the desert encroaches".

Therefore, for those who have no regard for freedom and liberty, they must of necessity suffer assimilation into the hive mind and an inevitable "sickness unto death", leading to their extinction when they "go to god", and become bound to this entity. Only the shattering of this hive mind at its power points may tear away the webs of this cosmic black widow spider and liberate the population, and that means a transmutation of jewry into a different form and all of their affiliates, either through quarantine (e.g. relocation to islands), or selective eugenical modification and the dismantling of their systemic and infrastructural architecture of evil (e.g. H.A.A.R.P; the explosively generated power grid; the prisons of concrete and prefabricated structures called cities; towns, etc., being either bulldozed and or 'rewilded').

Nuclear Family 'Wholesomeness'

The fallacy of the nuclear family as be-all and end-all as opposed to mere means to ends greater than itself (nonetheless essential as precondition of the generation of stock capable of achieving these same ends).

The nuclear family is posited by such as the christian conservative and related monotheistic bigots as the 'be-all and end-all', second only to their Demiurge Jehovah-Satan and of course the almighty dollar with which is the, quotes, product, quotes, of their nuptials, the economic unit. Such 'holy matrimony', is indeed considered sacred to their lord Jehovah-Satan as is the machine of perpetuation of spiritual enchantment on the earth plane, a mechanism for the progenation of yet more body-soul complexes that are the iron maidens of the Spirit in which the Immortal Spirits are contained and which through the law of attraction bind certain Spirits to the earth, the more effectively to be enchained in their hylic tombs.

Thus the christian regime has been the bearer of the cross of the iniquities of mankind perpetuating the crucifixion of the goyim to their lord Jehovah-Satan in a ritual sacrifice on the cross of matter and thus within this architecture of slavery, the nuclear family, the architecture of vampirism is maintained the more bodies created via organic processes of progenation, the more Spirits can be enchained to their soul-body prison and the more Spirit energy can be extracted by the cabal of the dark forces.

Such is the agenda of the cabal who enslaves the earth and who employ/deploy their monotheistic mind control mechanism(s), as templates or blueprints for societal planning and social conditioning, inculcating in the minds of the goyim that they are to be 'fruitful and multiply', as if it were a command from the 'most high almighty'.

And so far the population have drilled into their consciousness a sense of obligation to perpetuate their family line and this sense of obligation imposed from without by their controllers as a cultural norm is replicated within it, in the form of the instinctive drive of the pasu soul-body complex, which, being a creation of the Demiurge, answers this, 'call' of nature to self-replicate. Thus the outer external cultural superstructure of monotheism is indeed 'sacred', in the sense of being a mirror reflection ('as above so below'), of the putatively time something monadic principle, the 'manifest', violent father generative principle (logos spermaticos).

The fallacy of this 'wholesomeness', lies in its particularity, its limitation to the spatio-temporal matrix and fixation of its telos and will upon the material world and perpetuating its structure and function, maintaining the Demiurgic vampirism architecture and the synarchic system of Zion, 'praising the Lord', meaning, of course, serving up yet more sacrifices to Jehovah-Satan, chaining more Spirits to the earth plane so that the synarchy and its endless agents whose function consists exclusively of generating misery and pain so that their own selfish lives are fulfilled to the greatest extent possible, sacrificing others as means of serving themselves and passing the obligation of sacrifice from self to others within the 'dog-eat-dog', hierarchy of the cycles of time within the Demiurgic matrix. This, the reality, thus the reality of the wholesomeness of the 'nuclear family', behind the cosmetic facade of a joyous enclave or structure of 'love', and 'sociality'. This sanctified nuptials of the 'Lord', and his legions of dark forces culminating on the earth plane in the form of the judeo-christian-masonic-marxist cabal (indeed, the J.O.G-jewish occupation government), is a kosher approved form of relations the synarchy reinforces through its mind control apparatus in priestly caste benediction.

The reality of the nuclear family is thus the antithesis of the appearance, of the simulacral image of 'leave it to beaver'. It is indeed best exemplified in the sitcom, "Married with Children", yet another revelation of the method of the synarchy, mocking their serfs as they simultaneously leech off them to swell their own personal power to the greatest extent possible. Thus to be "Married with Children", is to be a kosher approved servant of Jehovah-Satan, and an accomplice in the enslavement of the earth and the perpetuation of misery and pain thereon. To avoid the chain of the nuptials is to sever the chains which bind one to the Demiurgic matrix, to facilitate one's liberation and to alleviate, to allocate to himself the time and opportunity necessary to assist in the liberation of others.

Only those who have desired to enslave themselves within the matrix prison have a willingness to bind themselves with the chain of the nuptials, and those few who have an awareness of the actuality of the world and their role in it as incarnate warriors who have chosen to incarnate to oppose the synarchy and the myriad agents it employs to maintain its slave architecture. However, only those of this category of warriors who can accommodate such a task in addition to giving effective and prudent opposition to the synarchy should follow this path, priority given to the task of opposition and the nuptials being simply a means to bring into the world more warriors who can assist in defeating the Demiurge and His system of slavery. Those who have neither the mercy, money; status or means (be they what they will-whatever is conducive to the telos of realizing both the nuptials and the task of antagonism toward the system), are not able to attain both and thus must decide their proper course.

Those who need to question whether antagonism to the system is an option that can be counterbalanced in terms of weight of values with the nuptials and the life of bourgeois domesticity thereby demonstrate they're simply yet another 'pasu', the Homer Simpson or Al Bundy for whom the animal comfort of the nuptials preponderates over any other values, not the antagonism of the Spirit against the material world and its wire pullers and enforcers. Thus it is a question in determining the course of action of the captive Spirit, whether he is an opponent of the synarchy or a willing accomplice, however much pretense of feigned opposition he puts forth (such as in the case of the christian who pretends to oppose one or more facets of the synarchy yet fails to recognize given his specious mind the omnipresence of the judeo-christian cultural superstructure that pervades the world serving as testament to its being simply one facet amongst others of the dark crystal of the Demiurge).

The nuclear family thus, as of the time of this writing, is an option only for certain groups of individuals, those with certain motives and position (socio-economic), or certain powers and motivations. Insofar as the foundation of a nuclear family bond or structure serves the Spirit over and against matter and provides greater rather than lesser means to oppose the Demiurge than to empower others to liberate themselves from His vampiric maw which closes with the darkening of the age.

Therefore should one have the means to serve the Spirit, the Uncreated Light (the Unmanifest, the Virgin of Agartha). One may then avoid the hypocrisy of the nuclear family (that of 'leave it to beaver'), and the unfortunate fate of a Homer Simpson or an Al Bundy and may instead be a participant in a cell structure of war against the dark forces, playing their role to the end. Failing the means one's role may be played solo without the benefits and burdens of dependence.

Evil Horde?

Chang Shamballa, the highest echelon of control of the world order (and beyond), is the astral and material hypostasis of the Demiurge and serves the latter as its manifestation and mechanism of control over the Spirits it has enchained in the material plane as batteries from which to harvest bioenergy.

This collection, also known by such sources as 'Ascension Glossary' the 'Yahweh collective', of negative E.Ts has been termed, and has been termed by such as Nimrod de Rosario and his follower christian Cortez as the 'traitor Siddhas', traitors to the Spirit or the Uncreated Light and loyal to the Demiurge Yahweh, perpetuate this system of spiritual enchantment by way of such processes spoken of in the article "Black Magic of Chang Shambhala" and "The Great Satan" (cf. "Hyperborean Light"), as well as the article "Vampire Farm", (cf. "Master of the World").

Spiritual enchantment and 'Spiritual reversion' are thus the mechanisms of the hierarchy and serve as the means through which this process of loosh harvesting is carried out. This Yahweh collective is thus properly associated with the 'evil horde', of the He-Man franchise, with each of the figures portrayed therein having analogous counterpart in the Yahweh collective (a fallen angel Hordak, a distorted type of blue-skinned Deva or Vanir, 'fallen', in the sense of betrayal of the Spirit in the world of matter and facilitator of the expansion of the Demiurge as the leader archetype of the Yahweh collective/Chang Shambhala; the figure of Mantenna, a mantis alien, utilizing psychic influence to attack and manipulate his enemies; that of an insectoid arachnid appearing alien; a reptilian shapeshifting alien; though grey aliens are not depicted as far as the writer is aware).

Within pop culture, not only a mechanism of predictive programming and psychic driving, but a blind, inversion of reality, a simulacral distortion (see the article "Demiurgic Resignification") of reality, there are myriad portrayals of 'negative', aliens having an antagonistic or hostile intent with respect to 'humanoids', on the earth and the cartoon franchise "He-Man", portrays things nicely enough and will therefore serve as the object of analysis herein as means of amplifying discursively upon the 'evil horde', who they in fact are and what their motives and relations are to the extent the writer can glean from the cartoon franchise, undoubtedly an inversion of archetypes and propaganda vehicle of 'psychic driving'.

The evil horde superintend over their earthly emissaries, Skeletor and his cronies, (Beast-Man; Merman; Skunk-Tor, et alia) as Chang Shambhala superintends over the synarchy. But is it not an inversion of archetypes, this depiction of factions and their relations existent among them? Perhaps Skeletor is simply an inverted archetype of the Vanir or Devas, the proto-Nordic aliens whose form was a metamorphosis of the Hyperboreans who took on the appearance of the Nordics in their involution into the material plane as means of assisting in the liberation of the captive Spirits. He-Man, though portrayed as blonde-haired and yet black-eyed and with black eyebrows is an inverted archetype of the Aryan race, perhaps subtly judaized and playing the role of a judaized 'christ archetype' a 'do-gooder', who wishes to maintain the 'order', of Chang Shambhala on the earth plane, the exoteric religious rights to perpetuate the enslavement to the masses as batteries of loosh who are harvested of their life force.

He-Man plays the role of an 'obstructor', of any more noble, Luciferian ventures on the earth, which Skeletor is the inverted archetype of, namely Lucifer or Wotan, the (from a judeo-christian perspective), that is to say from 'frog perspective', from the perspective of the plebeian ('fallen angel', with his 'pride', i.e., in reality, his positive, enterprising nature, seeking to build empires, expand outwardly, to establish a Hyperborean civilization, universal empire of the Immortals. He-Man, thus can be inferred, in his relationship to Skeletor, to be a typical christian obstructor of the manifestation of the destiny of the Aryan race and indeed of all related groups who have affiliated themselves with him. Perhaps Skeletor is not Lucifer, but rather Hordak, and Skeletor merely a lower hypostatic form of Hyperborean, regardless, the 'evil horde', of Hordak and Skeletor's earthly crew point to the loyal Siddhas of Agartha as enemies of Chang Shambhala, and hence can be seen the inversion of archetypes with He-Man in Castle Greyskull (Golgotha, the place of the skull) affiliated with druidic type royals as Chang Shambhala is related to them as He-Man and his crew (the alleged 'good', in the christian sense), is related to the nobility on the earth plane, the priest caste of the 'culture pact' of the Synachy. In so far, He-Man is the embodiment of the christ archetype and his affiliates, followers of 'the One' or christ.

Hordak's evil horde entails yet other types, not just representative of the extraterrestrial loyal Siddhas but other figures who are the presumed prototypes or progenitors of their earthly counterparts as Grizzlor, a hairy creature playing the role of lower-level servant is serving Hordak just as Beast-Man, a more humanoid form of Grizzlor serves Skeletor on the earth plane.

Snake-Man are a prominent part of the evil horde representing the reptilian transdimensionals. In the cartoon, these are portrayed as conferring upon the, 'common people', humanoids of the earth 'the Bible', and burning other books, and these same are rather the traitor Siddha's coercing compliance with their slave religions they have formulated-and formulated in the most literal sense as a spell of witchcraft. The writer's personal experience in reading the Bible (only short passages), was that of a mesmeric and dark influence, that sensation of an invocation of entities and their exerting a vampiric influence upon them, seeking to bind to him and to draw his life force from him. The same almost certainly applies to the other synarchic 'holy books', of Demiurge worship such as the quran (allegedly conferred upon the mohammedan populace by Jibriol, almost certainly the equivalent of 'gabriel', in judeo-christianity, a Saturnian alien and probably a reptilian transdimensional).

Evil Lynn, the follower of Skeletor, is portrayed as an 'evil' woman, cold-hearted and of malevolent intent, whereas she is simply the figure of Lilith or the embodiment of the cold fire, the embodiment of the sacred feminine archetype in tangible form who has cast aside the lower aspects of the personality. This figure, via the synarchic lens of the, 'doctrine of the heart' (the 'christ archetype', and its irrational pathos), is viewed as 'evil', when in reality she is 'beyond good and evil', and therefore is neither good nor evil, her consciousness being that of the feminine aspect of Spirit materialized and elevated beyond the lower principles of the phenomenal self. Their counterpart, the alleged 'good', is that of 'sorceress', affiliated with He-Man as the feminine-maternal archetype concerned with 'the growing things', as an Eve archetype, though of a more psychic nature, not restricted purely to the level of matter but to the psyche, and yet not as, 'Evil Lynn' (Lilith), elevated above the phenomenal self.

Skeletor is depicted as living in Snake Mountain, which presumably refers to either the Kundalini or the actual nature of the reptilian loyal Siddhas (those who are loyal to Agartha and to the Uncreated Light), or both, and the writer ventures to speculate both are symbolized in this 'locus'. Though depicted as 'evil', in the judeo-christian system of morality, it is simply a realm segregated from the false light of Shambhala, the false light of the manifestation of the Demiurge, namely, the world of spatio-temporality. though Skeletor and his affiliates are situated within this locus (which may be considered the lower astral realm, perhaps), what Kenneth Grant had referred to as 'the mauve zone', (and this inferable on the basis of the mauve coloration of the atmosphere still within the seven heavens of the created universe), they are nonetheless a presence there as a voluntary choice with Skeletor using the base as a rallying point from which to assail the common people on the earth plane, and also He-Man and his 'Eternians', at Castle Greyskull. Though Skeletor is here depicted as a 'fallen angel', archetype in the judeo-christian sense as 'Lucifer', he is in actuality Lucifer in a positive sense as an adversary of the Demiurge and his servants of Chang Shambhala and the Great White Brotherhood. Skeletor is thus Lucifer having made a voluntary choice to lead the legions of Agartha, the loyal Siddhas, the Siddhas loyal to the Uncreated Light against the Demiurge and his servants, his 'chosen people', of Druids and elders of Zion represented by He-Man and his affiliates. He-Man is the higher or 'True Self', of Prince Adam (Adam Kadmon), which is the Hebrew archetype of the 'chosen', and He-Man's beetle-brown dark eyes belie his, 'judaic/semitic origins as with all Druids, the Druidic caste, as Nimrod de Rosario has stated in his "Mystery of the Hyperborean Wisdom", initiatic novel, having been jews derived from Phoenicia and Carthage.

Thus Skeletor is the Führer of the legions of Agartha who descended to the earth plane to sabotage the slave architecture of Shambhala and the earthly synarchy (embodied in the royal caste of King Randor and his wife as well as his priest caste of Orko and sorcerers amongst the more mundane Druidic affiliates in 'the world', as revealed in the movie "She-Ra and the Power Sword"). Prince Adam is a microcosmal form of the Demiurge limiting the involuted forms of the primordial reptilians, a hybridization of proto-hominoid *homo neanderthalensis* and perhaps their own blood, i.e. the blood of the traitor-Siddhas of the 'Yahweh collective', forming the Judaic archetype and the 'chosen people', to rule their penitentiary planet as the leaders of the synarchy (the elders of Zion), with He-Man simply being the 'man-perfected' archetype of the perfection of the body-soul complex of the magnum opus of the synarchic initiation, or, 'great work', and as expressed by He-Man's possession of the Power Sword (Kundalini logos, the serpent fire circulating within the spinal canal or sushumna).

Prince Adam is dressed in a magenta shirt, perhaps connoting the eighth chakra (i.e. the possession of an allegedly superlative occult anatomy beyond the common 'goyim,' or 'cowans'), and mauve pants, referring to the mauve zone of the lower seven heavens of the Demiurge, thereby implying the restriction of Prince Adam in his unperfected state or his phenomenal self as existing within the Demiurgic universe.

Thereby can be inferred that the hierarchy of Chang Shambhala are represented by the Eternians, though they are by no means, 'Eternal', but only possessed of an illusory 'immortality' restricted to the existence of the Demiurge and therefore 'immortal' to the extent of His Manifestation alone, doomed to extinction in the 'night of Brahma', in 'pralaya'.

The so-called 'evil horde', of Hordak, our christ, are almost certainly representative of Agartha and its legions, the Wildes Heer of Wotan, who dwell in another dimension beyond the, 'mauve zone', and within the 'black hole system', or Uncreated Light of Hyperborea, which such kosher sources as 'Ascension Glossary', have labeled 'fallen systems', and this by the name(s) of Wesedak or Wesedrak (note the parallelism between the word terms, 'Wesedak'/'Wesedrak', and 'Hordak', as well as, 'Drak', in the sense of a reptilian connotation, Alpha Draconis, their main point of origin, according to Ascension Glossary and other synarchic disinfo agents, in the Orion constellation, the planet also called Thuban).

This Hyperborean realm contrasts with the green atmosphere of 'Eternia', wherein He-Man dwells, which may be considered 'heaven', yet within the Demiurgic universe, perhaps, and thus an inversion may be observed where in the Demiurgic universe; the 'judaic archetype', as embodied in He-Man/Adam-Kadmon are posited as above the 'Evil Horde', and yet as evaluated and viewed only from their lower seven heavens, and thus not, 'Eternity', but only the duration of the Demiurge (the nunc stans as spoken of in medieval philosophy).

Hordak's female followers name 'Catra', and is a representation of a hostile female figure. This cat/feline archetype may be considered an inversion of Bast, the Egyptian feline deity, the warlike being whose Greco-Roman equivalent would be Athena, and perhaps Juno (Roman?), as well as Freya. Hence Catra, far from being a negative figure, is instead the embodiment of a warlike character, a positive and life-affirming figure, an accompaniment of, or complement to Hordak as Ella to El, as Lucibel to Lucifer.

Hordak's, 'evil horde' is postulated with E.Ts very reminiscent of those depicted in 'Star Wars' and as a 'Yahweh collective' of 'negative E.Ts', in the 'Ascension Glossary', as well as 'the Black Hole gang', of the toy line Lego.

All sources correlate with each other as well as the mythos of the Lovecraft circle, especially Smith and Lovecraft and the entities they reference. There are depictions of the evil horde of mantis aliens (Mantenna); insectoids (Modulok); reptilians (King Hiss; Snake Man); and yet grey aliens are, to all appearances an absence. At a lower level of the horde, accompanying Skeletors, exists Merman, who can be seen to be (and have been), an amphibious humanoid creature, or as depicted in H.P. Lovecraft's "The Shadow Over Innsmouth" (and "Dagon", as well as the Sumerian bas-reliefs, wherein amphibious fishmen are depicted, illustrating the presumed presence of such beings in that region of E.T. visitation (the Levant region and its stargates: Baghdad; the Dome of the Rock; Tell El Amarna; Egypt, etc.).

Beastman is a more mundane, involuted form of Grizzlor, mixed with humans, just as the negroes and other related strains are derived from whatever archaic hominids and E.T. antecedents, (Mego-abominable snowmen; Bigfoot, etc., presumably Lemuria, being superintended by these extraterrestrials, their original creators).

Thus can be seen that the 'evil horde', is perhaps benevolent in some ways, seeking to, rather than limit the existence of the captive Spirits to a life of mundane drudgery and evolution, to liberate the same, else to use some (the unworthy?), and to elevate others,. The cartoon franchise is yet another tangled, Demiurgic re-signification, and thus its meaning and reference are not clear or distinct, yet another example of the 'strategy of confusion', of the 'great deception', of the dark forces.

GAME OVER

ARYAN ANALYSIS OF VIDEO GAMES



SIEG GRUN

Link and the Triforce

The video game franchise, *Zelda*, is yet another allegory of the Aryan and his Hyperborean blood. In the storyline, the main protagonist, hero figure, Link, is a blue-eyed, blonde-haired Aryan dressed in a green tunic, connotive of Lucifer or Venus, the green planetoid base of operations of the Hyperborean Siddhas.

Link, thus, is a 'Link', to the past, to the Origin of the Hyperborean Siddhas and is their earthly emissary. His role reveals a mission on Earth of the Nordico-Aryan race in combating the enemy who enslaves this world, that being the jew Gannon who has stolen the 'Triforce', etc., or i.e. the graal, or primordial gnosis encoded in the blood. Link must defeat Ganon and rescue the princess, his Ella, or Lucibel, and uniting with her, may possess the Triforce over and against a system of slavery orchestrated by the architect of evil, that being Gannon.

The dark forces on the Earth are revealed to have taken control thereof and have installed themselves on the Earth plane to hold all within their prison of energetic vampirism, attempting to steal the life force or a virile from the gods, from their 'earthly descendants as represented in the Triforce, the state of unity consciousness of a balance of thought, thoughts; emotions, and actions, an integral complex of mind, body, and Spirit, immortalized diamond body of Vajra. Link succeeds in defeating Gannon and uniting with Zelda, the princess, and creating a Spiritualized world in Hyrule, the realm in which the higher, the gods, rule over the Earth with a benevolent influence for the Spiritual upliftment of all.

Another franchise which derived from Japan and played its role in the culture war against the judeo-christian and more broadly, Demiurgic system of slavery is that of "Super Mario". Super Mario is portrayed as a simple, average, everyday man of modernity, a humble plumber who, though plumbing the depths, is led to another realm, a realm of the dark side of the consciousness, beyond that of phenomenal perception, beyond the Demiurgic universe, gaining access to more subtle planes of Being. Within this realm of the consciousness, Mario combats reptiloid subterranean creatures and in undergoing this combat, he consumes mushrooms to enhance himself, becoming 'super', or above his previous level of limited consciousness, that of the asleep Virya, awakening and attaining the state of the superman, the man of power or perfected man, the 'man of heaven', in taoist terms.

Mario, the humble blue-collar worker, becomes transmuted through entering into combat amidst the Valplads or battlefield of the underground (the astral planes?), and becomes a Berserker Siddha in the combat against King Koopa and his legions of reptilians and other minions to rescue the princess Toadstool, i.e. to undergo the second birth (connoted by the Toadstool or mushroom which grows out of the cadaver, *post-mortem*), or the attainment of the magnum opus, uniting with the *soror mystica*/sacred feminine as Lucifer unites with Lucibel.

The parallel of themes between the franchise *Zelda* and Super Mario can be readily observed in there being an allegory of alchemical transmutation, an awakening of the blood memory by an active combat not only against the primitive modes of consciousness of the reptilian brain (pons; medulla, and brainstem), and this via the *vril* or will, but against the dark forces of Chang Shambhala, the reptilians and other extraterrestrials as reflected in the enemies of the game's subterranean realm.

Yet another franchise, also deriving from Japan, "Chrono Trigger", entail the further elaboration of perspective on the reptilian presence with the character of Frog in primeval paleohistorical times descending to the earth plane to work with Marley, a blonde-haired, blue-eyed Cro-Magnon against other reptilians who were attempting to enslave the earth plane. The main protagonist of the franchise, Chrono, travels back and forth in time and seeks to combat the dark forces, and ultimately, the Demiurge, who is named Lavos as the ultimate final boss attempting to save the planet from destruction at his hands and that of his subordinate, Magus, presumably representative of a catholic priest or a jew who travels through time himself (holding the kalachakra key), attempting to obstruct Chrono and his crew of freedom fighters.

"Battletoads and Double Dragon" are yet more franchises in which the presence of reptilian humanoids is prominent with them explicitly depicted in "The Battletoads" and implicitly connoted in the 'Serpents of Wisdom' of the latter franchise, both of which franchises being unified in a crossover game "Battletoads and Double Dragon", perhaps unifying the idea of the Oriental (as represented in Jimmy Lee), and Aryan (Billy Lee), the "Double Dragon", and the higher reptilian loyal Siddhas (loyal to Agartha and to the realm of Spirit, i.e. Hyperborea), against the enemies thereof, namely 'the big boss', a technological hybrid monstrosity; Roper (a crude mercenary of anglo-american stock, perhaps representative of the Judeo-christian man of violence); Flagg a rat hybrid and 'Bobo', a negro thug. The coterie of low-minded judeo-christian and other satanists serving the Demiurge.

In the "Double Dragon" franchise, Billy and Jimmy Lee unite against a triad, like Mafia, of Chinese thugs, stigmatizing the Chinese as having an arms-length relationship with the cabal. The Japanese, being of a gnostic orientation, have propounded these revelations of the Primordial Gnosis and the antagonists in their mundane and ultra-mundane nature, the two sides and their interrelations, the serpent wisdom as embodied in the physical form of the loyal reptilian Siddhas and their earthly counterparts, the Aryan and Japanese, if not more broadly, the Far East Asians (perhaps excluding the Chinese?).

Though the Japanese have stigmatized Aryans in certain other video game franchises, such as Street Fighter, and have attempted to ingratiate themselves with the Chinese and others therein, the above franchises suggest some degree of rapport, and at the least (and most significantly), insight into the paleo-history of this world and the role played by the Aryan therein, and the distinction between the loyal reptilian (and other extraterrestrials?) Siddhas of Agartha, and the traitor Siddhas of Chang Shambhala.

STREET FIGHTER



Traditionalist Archetypes

Street Fighter

Traditionalist Archetypes

The Japanese videogame franchise "Street Fighter" especially in its earliest incarnations is a presentation of the perspective of the Japanese as regards the world situation up to that time, future prognostication and an evaluation of the 'Other'.

The various characters within the microcosmal scenario or context of a world tournament serve to illustrate the reality of life within the mundane plane, the reality of race war and the inevitability of conflict between the diverse groups on the earth, their historical role; mission and destiny. Of course given that the videogame was a presentation of a Japanese perspective and moreover an Americanized (ie.judaized) Japan subordinate to world Jewry if only to a degree the game is, perhaps under the influence of Jewry, an inversion of the reality of world historical events and of the realities of this world. Hence it must be understood to be a simulacral reality, appropriate enough given its 'virtual' nature, as a representation of a representation.

Regardless of the diabolical influence of jewry the game manages to reveal at least a partial truth and not a complete inversion with the hybridized consciousness of the Japanese manifesting itself "through a glass darkly", the mixture of the Aryan Ainu and indigenous oriental people creating a lack of consistency and resolve as regards their adherence to Truth, perhaps an incapacity to understand or fully comprehend Truth. This is revealed in the cartoon He-man wherein beast-man (the non-white) dwells in illusion (maya) and He-man (the Aryan) dwells in Eternity.

An overview of the storyline gives insight into this inversion or distortion of "The Truth". Shadowloo (often translated 'Shadowlaw') is an international terrorist drug cartel that seeks world domination and power and is headed by a figure who appears reminiscent of Adolf Hitler. The archetype already can be seen to be inverted with Hitler being portrayed from the Judeo-Christian-egalitarian-liberal-humanist perspective as 'evil', the archetype of 'the shadow'.

The inversion lies (and 'lie' is the appropriate term) in the fact that Hitler was the archetype of Traditional values, of the higher man (Aryan), of the hero (Virya), the self-sacrificer, he who elevates and creates a spiritualized world through emphasizing the noble and good in the classical sense and if not eliminating them at least not elevating the weak and defective so that they can't displace their betters. Adolf Hitler, being a representative, an archetype, of nobility, was and is the light of the black sun shining upon the earth and was wholly against the usage of drugs and other substances to tear down and destroy others. This transposition of roles with Hitler (the good; gut; the goth; the got-deriving from the gods) being defiled and portrayed as a mere head of a drug cartel is characteristic of Jewish black magic. It is in fact the Jew who is this figure while the Aryan is he who elevates and improves the lives of his own and indeed of others if overall harmonious and beneficial for the higher man.

The character of M. Bison (who was originally called 'Vega', named after the star Vega from the Lyrean constellation, hereafter referred to by the character's original name) is more representative in his behavior of the Jew, the 'organic lie' as Alfred Rosenberg referred to him. The Jew is largely in control of the international drug trade and has as his motive the elimination of all of those people who are sufficiently healthy and strong to resist his despotic influence. Hence the inversion of the character of 'M.Bison' or Vega is a characteristic

scapegoating tactic on the part of Jewry in the latter's attempt to transfer their sins onto those they hate (and hate because they represent a mirror which reminds them of their inferiority and which they accordingly seek to smash).

The character of Vega (M.Bison) represents the archetype of Aryan man as viewed from the frog perspective of Judeo-Christianity and what would be called 'evil' within this chandal creed of the untermensch (the jew). Vega is a star in the Lyrean constellation and is a star which will, during the Aquarian age (an age already upon us) become the polestar that will replace the current polestar around which the earth revolves forming the swastika of the new age. Hence the connotation to Nazism and the swastika are implicit in the name and character of Vega.

The figure of Vega, his physiognomy, his skin tone and behavior, are all characteristically Germanic: he is a square-jawed figure with a high forehead and centered eyes, the eyes of a predator, aesthetically representing the Aryan archetype though perverted with a violence which is embodied in his 'psycho power', the Vril or Odic force, This is the force of the black sun of which it is a distorted representation, the radiations of the black sun from the pole of the hollow earth and the hidden sun, the central sun of the galactic center.

The star of Vega has the characteristics of Venus and Mercury according to astrological lore in the ancient almanacs and was referred to in vedism as a star of good omen that led to the vanquishing of the Asuras, the dark forces who are bound up with Jewry. The former position of the polestar is occupied during the time of Atlantis hence connoting the Atlantean origin of the Aryan race and its supplantation from that position occurring simultaneous to the fall of Atlantis. The cycles of time dictate a new advent of this star ascending in the Aquarian age.

That Vega has the characteristics of Venus and Mercury is also noteworthy as Venus, being Lucifer, refers to the transcendent nature of the Aryan and Mercury being a star representative of wisdom and intellect connotes this property of the Aryan as well. Associations with Saturn and Jupiter also apply, meaning it is a star of expansion and power as well as restriction and control. The gray green uniforms of the national Socialists connote Saturnian restriction, death and limitation within the aeon of Pisces but, as in the case of the totenkopf symbol they wore, a resurrection of the Virya or hero through combat against the evil tide of the Demiurge in the age of Aquarius, a liberation of Saturn from the dark forces who have the planetary archon Krodo/Santur/Saturn enslaved by the ice rings which are surrounding it, already melting by the Christ Ray and the second coming of the Christ, the black sun (i.e. the increase of radiations from the galactic center through the next stages of the Manvantara). Vega being one of the brightest stars in the sky is the light of the North, of the Golden age which will reappear in the coming age which is already upon us.

The portrayal of 'Vega' as something malevolent or negative in the game streetfighter is a typical inversion of beastman expressing his jealousy of the Aryan through defilement tactics. Either this or the Japanese videogame developers were attempting to portray the Nazis as represented by Vega as having perverted the gnosis of star lore and put themselves on a pedestal unjustly or at least having unjustly treated others and thus having been 'evil' in the Judeo-Christian sense.

Vega's appearance in a red and blue uniform are connotative of the impassioned nature of Mars (the red planet), of anger and aggression; the Saturnian colors of his gray cape; the spiritual color of his blue stripes with steel armor plating further connoting Mars and the Martial element. Red and blue also perhaps connote the Ida and Pingala nadis of the occult anatomy with the white Shushumna replaced with a grey cape for a failed integration of the soul. The metal greaves worn over the German jackboots are an allusion to the Germanic knight of the Ghibellines and the Hohenstaufens; of Frederick Barbarossa. Hence the inversion of the Aryan superman into a stereotypical character of Judeo-Christian 'evil', a dark: violent; malevolent force which delights in conquest and power and the supersession of others. The reality of the Aryan superman is otherwise: a figure who conquers and dominates to enhance and elevate all sentient life on earth which has merit and demonstrates it through its will to power and superlative merit and talent or that which serves that which has merit and talent. Thus creating greater rather the lesser overall harmony in earth.

Another member of Shadowloo (Shadowlaw) is Sagat, a Muay Thai fighter from Thailand whose fight orients around self-development and achieving excellence as a warrior figure. The character is portrayed in the game as having flaws meaning his inherent defect centers around his lack of higher focus or direction of willpower, presumably toward the heaven world of Spiritual heights. Because of his focus on the personality and temporal power (becoming Emperor of Muay Thai) rather than focusing his consciousness on the higher states of being.

He is portrayed as having lost an eye (hence having a lack of vision) in the midst of combat within the material plane and can be likened to the figure of Wotan who sacrifices an eye for wisdom only inverted, sacrificing wisdom for temporal power and reputation. Hence can be seen yet another inversion of reality with the fact of temporal power being associated with a lack of wisdom which is false as the two (spiritual authority and temporal power) are bound up with one another and not separable.

Hence the portrayal of he who seeks temporal power as blind, lacking in wisdom, can only be said to be accurate to the extent of the lack of either of these modalities of human activity. Here yet again the implied criticism of they who are oriented toward worldly goals and objectives only bears a discordant ring and not the ring of Truth. Sagat is representative of Wotan fallen and being Thai is historically associated with primordial (Theraveda) Buddhism which is astrologically correspondent with Mercury who is Wotan (Buddha being the mercurial archetype and saffron or orange being a color astrologically correspondent with Mercury) and which is associated with intellectualism: the cunning of reason and wisdom. The name Sagat means 'blocker' in Thai further underscoring the inversion of the mercurial archetype, as rather than an attainment of wisdom, an obstruction or blocking of wisdom through worldly orientation.

The orientation of Sagat is one initially while under the influence of the international drug cartel 'Shadowloo' of a temporal focus and later, after presumably having an epiphany of sorts, he shifts his focus toward fighting the fight outside affiliation with Shadowloo and hence fights the 'greater jihad' rather than the lesser, overcoming his previous limitations through an imminent transcendence working within his Tradition and not allowing himself to be overcome by an obsession with temporal power at the expense of his True will.

His decision to shift his focus however was not made out of a moralizing choice to conform to so-called 'ethics' as he, being of a mercurial Buddhist orientation had obtained a state 'beyond good and evil' and thus chose to follow a higher path of self-overcoming not self limitation. Thus can be seen in this story of Sagat the ethics of aristocratic nobility entering in or rather revealing themselves on the part of the Japanese creators who, in spite

of the American (Judeo-Christian-freemasonic-Anglo-American Zionist Empire) influence manifest their authentic Japanese character through this figure.

The Muay Thai fighter Sagat also is a representation of Thai Tradition and his Muay Thai trunks being blue and orange but more blue than orange connote a transitioning away from the influence of the previous age of Pisces with the external sun (orange) radiating its rays off the Earth's surface (and hence appearing orange-yellow) toward the emanations of the black sun (blue) in the age of Aquarius, the true color of the sun, and shifting his focus away from the cunning of reason toward higher spiritual gnosis (buddhi manas, the spiritual or Buddha mind which the color dark blue connotes).

That Sagat has a shaved head not only connotes the tradition of Thai fighters but that of Theravada Buddhist monks and thus his transition from a corrupted and under-developed form of praxis through affiliation with Shadowloo toward an independent path, the path of enlightenment and the doctrine of awakening through Buddhist asceticism. It is a known fact that fighters, like Buddhist monks, practice the retention of semen in order to work up their vital force (kundalini) toward the higher energy centers and for the purpose of increasing vril, Chi, the life force by whatever name it may be called. Sagat unifies the opposites of spirit and matter as a Luciferian being and attains a state of enlightenment through that means. The active nihilism of Buddhist spiritual practice has its counterpart in Sagat's martial arts practice with the temporal power of the Kshatriya warrior united with the spiritual authority of the Brahma under the rays of the black sun in the new Golden age.

Balrog whose original name was M.Bison (named after Mike Tyson the negro-American boxer of fame and infamy) is an affiliate of Shadowloo representative perhaps in the mind of the Japanese as one of the slave minions of the dark forces of the earth. This is a recurrent theme in much of Jewish propaganda such as in their pop cultural racially supremacist cartoon from the 30s 'Superman' and the episode of 'Superman versus the Klan' wherein the Ku Klux Klan is portrayed in the setting of 'darkest Africa', undergoing various voodoo rites with the 'Savage' negroes. Thus a "secret relationship between blacks and Nazis" is established when the reality is "The Secret Relationship Between Blacks and Jews" as outlined in the book of the same name by Louis Farrakhan.

Hence the Aryan is associated with the 'Savage' of Africa connoting an 'evil' association in the Judeo-Christian sense, an association with the Obea and the Wanga thereby aspersing the Aryan and indeed to some extent the negro. This theme is represented in Street fighter by its Japanese creators and the thug of Shadowloo, a negro, is portrayed as a crude boxer, violently assaulting all and sundry. The negro 'Balrog' whose name may also connote the Balrog or cacademon as portrayed in Tolkien's work is also portrayed as a dirty fighter, a sneaking and mendacious figure. The morality (according to Judeo-Christian moralism) of Balrog is yet another aspersion against negroes and their lack of regard for this particular brand of ethics, being of a more Titanic character exemplified in the pugilistic style of Balrog, throwing haymakers and low blow knees-all gestures of directed force, a direct projection of will-to-power again against all and sundry.

Vega (whose original name was Balrog) is yet another figure who represents one of the axis powers of World War II, that being Spain. He is a narcissistic sociopath which is apparently a trait ascribed to Spaniards by the Japanese, the Spanish having been active in colonial exploits in the Orient for centuries and yet having failed to solidify any base of operations there unlike other more powerful nations such as the French (Indo-China) and England (Taiwan). This might be an implicit slander against the Spanish for their lack of capacity ('not playing

with a full deck') in their conquering endeavors. This view is also suggested in the videogame "Tenchu: Stealth Assassins" with the stage of the Spanish pirate captain being killed by the traditional Japanese samurai.

The vanity of the Spaniard is affirmed to exist in the character of Vega (which is also a trait of this star if poorly aspected in the natal chart) is shown in his effeminate manners and his mask behind which he hides. Vega is a Shadowloo assassin and in the Street fighter animated movie he is portrayed as a sadistic abuser of women, a sado-masochist who merges the sex and death archetypes of 'eros' and 'thanatos' into a negative form of animosity toward the 'Other'.

This character of the Spaniard may very well exist to an extent and may be attributable to the inclusion of semitic blood through the Moorish invasion of Spain and its occupation and intermixture with the Aryan Spanish over centuries. The concomitant hybridization of these two groups to at least a slight extent has led to a character of the fallen nature which is what led to the destruction of the Spanish Empire through over-reaching. The case of Francisco Pizarro and Lope de Aguirre in the latter's search for El Dorado revealed a questing nature of the Aryan but also his hubris. That Vega is portrayed as a bullfighter further connotes a masochistic hubris of personality within this Spanish archetype. Perhaps the arrogance of the character Vega is a representation of this trait of the Spaniard as well?

Another affiliate of Shadowloo which creates confusion as to types-who Shadowloo represents entirely-the Aryan or the Judeo-Masonic cabal who rules behind the scenes (perhaps representing both as two sides of the dialectic of the 'enlightenment?'), is the character of Zangief, a stereo-typical Russian 'man of the people' or working-class hero. Zangief's appearance connotes the atheistic ideology of communism: titanic; crudely materialistic and oriented around machines and industry as the level of Zangief shows being situated in a military armaments factory. This also implicitly critiques the cthonic warlike quality of the Soviet conveying that such an ideology leads only to the application of force of the lowest density, a spiritually hollow and vacuous world of lead in the age of lead, of lowest vibrational frequency. Zangief is portrayed as a relatively unintelligent brute with a slavish (slav?) disposition servile to Vega (M.Bison) the boss of Shadowloo. He is a representative of the typical 'worker', the mass man of the Jew world order, whose animal mind (kama manas) preponderate's as he has no higher ideal than metal and machines; 'work', despising all higher forms of culture and forms of life. His animal mind is further underscored by his angry visage and hairy body as well as his minimal garments being only a pair of red brief-style trunks connotive also of the martial element, the muladhara chakra.

The figure of Blanka represents the Brazilian South American mongrel 'beast-man'. He is a feral creature who has purely animalistic qualities and has no capability of speech (articulation; logos; no conception of God) but can only grunt like a brute. Even his fighting capacity is animalistic, entailing biting and the emission of electrical discharge, a shamanistic lower magical assault against 'the Other' opponent. Plinio Salgado, the founder of the Brazilian Integralist party, was a half-breed of predominantly Portuguese extraction who sided with Adolf Hitler during the second world war and thus Blanka (Blanco? White?), may be a mockery of this figure and his hybridized nature. Columbia, the major manufacturer of cocaine and Venezuela also sided with Hitler amongst other South American nations, but most were largely neutral or untrustworthy allies owing to the treacherous Catholic Church's influence originally installed by the colonialist Portuguese and Spaniards. These colonists were led by their Jewish controllers to sabotage the pre-existent Aryan empires of Machu Picchu; Teohuanaco and Tenochtilan, taking advantage of the pacifism and altruism of the natives and mass slaughtering them in the name of God, the Demiurge, the Lord of Jewry. Hence the portrayal of South America in the character of Blanka

is an aspersion of the attempt on the part of the Catholic Church to impose upon all its levelling equality and dragging down all into a state of arrested development.

The character of Rolento represents a characteristically militaristic 'American patriotard'. Though his name is Italian and he has connotations of a Mussolini archetype he is apparently German-American and an opponent of Shadowloo. Like a typical Anglo-American Zionist his claim to opposing the 'evil' of Shadowloo is largely a pretext for his own imperialism and thus constitutes a critique of the hypocrisy of the Judeo-Christian Zionist and his militaristic propensity even if servile to Jewry and the latter's slave morality (a morality of hypocrisy as Jewry and masonry purport to be humble servants of 'their' G-d while being extremely arrogant, and purporting to be altruistic while being instead the antithesis, extremely egotistical).

Rolento is a negative and thus true representation of the 'green beret' of the Vietnam vet patriotard variety. His beret is red connoting martial qualities in an astrological sense partaking of the qualities of violence and aggression. The color green connotes Venus and harmony, the heart or anahata chakra and red the base or muladhara chakra which the Anglo-American empire represents as the golem of Jewry, which Rolento typifies as its archetypal figure. His solid white eyes either connote a zombie-like character so common amongst the mind-controlled American cattle (goyim) or an aspiration to attain godhood as a Virya, Kshatriya warrior hero archetype if only in his own mind (Having a connotation to the 'god mode' of the videogame Doom). His aspiration to establish a militaristic utopia is very reminiscent of America, the 'invincible Eagle'.

Guile is yet another typical instance of the American archetype and even his name is appropriate, a guileful figure who, like Rolento is a master of psychological warfare and deception, a representative of the freemasonic despotism of America. His deceptive quality creates an inner schism and tension in his character which manifests in his defective fighting style, it's externalization based largely on trickery and brute force, a perfect example of American foreign-policy. He is the brother of Ken Masters who is also the half-brother of Ryu.

Ken Masters represents the blonde-haired American who has become fascinated with the East and its culture, becoming a karate expert. He embodies a typical American aggression as seen in his red colored gi and yet by virtue of becoming influenced by the Eastern spirituality and one of its martial manifestations e.g. karate, he has transitioned away from the corruption of Guile toward a more spiritual orientation of his consciousness. Thus he is capable of being a half-brother of Ryu, the modern Japanese archetype, seeking his Tradition with Zen-like detachment and the vehicle of karate serving as a mechanism of imminent transcendence.

Judging from the fact that Ken has black eyes and somewhat oriental features this might indicate he is a half-breed (part Aryan with his golden hair and part Oriental with black eyes or that he is a half-breed Oriental Jew, in the latter case demonstrating an implied Jewish supremacy). In either case the implication on the part of the game's creators is that the North American is capable only of the physical expression of violence and a deviant psychology based upon self-interest and power madness. This is of course true in part but is not the complete story.

Continuing to praise themselves with characteristically oriental guile the creators of the game present another archetype of Japanese traditionalism which serves the dual purpose of making allowances for their affiliation with the Third Reich, that of an erstwhile affiliate of Shadowloo, the sumo wrestler E. Honda, who is some sort of Japanese police agent investigating Shadowloo causing the death of some of his fellow Japanese through their manufactured drugs.

In the figure of E.Honda the Japanese Tradition is presented as rectified and no longer tainted with the affiliation of Shadowloo (implicitly the Nazis) and presented as a purer morally virtuous archetype of innocence in the Judeo-Christian sense (or Zen Buddhist sense and possibly that of Shinto), which may also be connoted by the rising sun in the stage of E.Honda.

Yet more oriental infighting is presented in the character of Fei Long, a Bruce Lee archetype or archetype of the modern Chinese warrior who is portrayed as an extremely arrogant and contemptuous figure and a showman infatuated with his own image while simultaneously having been, unlike the more traditionalist figure of Gen (the Taoist and traditionalist martial artist) who is a more mysterious and potentially humble type, corrupted by Western culture as a movie star.

Hence the Japanese aspersion against the Chinese who is corrupted (albeit largely unwillingly) under the regime of Mao Tse Tung, some regions of China having sided with the Third Reich and even having been colonized by Japan such as Manchukuo, though China still having accepted westernization. This is perhaps a further implication of poetic justice in the Chinese not having accepted Japanese colonization and instead having opted for Soviet westernization. The moral (again according to Judeo-Christian and mainstream religious norms as well as those of democratic enlightenment ideology) character of the Chinese is nonetheless upheld by the Japanese creators in the figure of Chun Li who represents the traditional, dutiful Chinese woman with her traditional costume, her stage being situated in a stereotypical Chinese city with street peddlers and rickshaws. The dutiful nature of Chun Li is seen in her making it her life's mission to bring Vega (M.Bison) to what is considered by the United Nations globalists' 'justice' as vengeance for Vega's orchestrating the death of Chun Li's father. That the Interpol agent Chun Li must play things by the book rather than seeking private vengeance as her law-abiding mentality dictates is a Traditional 'mode of conduct' according to her Confucianistic code of ethics (rights and principles or 'li' as spoken of in the analects of Confucius).

By praising the oriental female, in a way a distant affiliate of theirs (being orientals closely related in some respects) they place themselves in the position to critique to a greater degree the white female Cammy.

'Kami' in Japanese Shinto refers to any being which possesses awe-inspiring qualities. The figure of Cammy in the video game franchise represents a white, blonde haired blue-eyed MI6 agent who has become possessed by the psycho power of Vega (M.Bison), becoming his captive slave and covert assassin. This is seen in an episode of "Street Fighter: the Animated Movie" where Cammy employs her martial arts tactics to assassinate a politician by the name of 'Mr. Sellers' (a seller? a jew?) thereby implicitly conveying the relationship between Vega or M.Bison and 'antisemitic' Nazism and the latter's Shadowloo organization.

In Shinto Kami are considered to be of a double mind and this is shown in the character's schizophrenic consciousness being controlled by Vega and perhaps also being a subtle mockery of the white woman being 'double minded' or wayward in her loyalty, lacking constancy or consistency in principles.

According to the Shinto lore one had an obligation to appease Kami in order to gain their favor and avoid their wrath, not unlike the relationship most have (indeed must have) to white women, and women in general. A parallel is best drawn between white women as archetypically represented by Cammy and Kami the natural spirits or divine forces of nature (earth mother goddess).

They had two souls: one gentle (positive feminine archetype or higher octave of female consciousness) and the other assertive (aggressive; irrational-the negative or lower octave of female consciousness, though this can have its positive traits just as the former can have its negative in being overly altruistic and other-regarding without prudence or stability of judgment, heedless of the consequences of action). The souls are also hidden: one happy, one mysterious, further connoting the female nature of the external façade (mask) and the internal reality (face).

The role of Kami was also the sustaining of crops, meaning that their role mirrored that of the feminine (sustaining and nurturing the 'growing things'). That the figure of Cammy in the videogame is portrayed as a traitor to her race (the British) illustrates that her judgment is poor and her double-mindedness (and conflictual, dualistic soul) further leads to a violation of the national socialist creed 'Meine Ehre Heisst Treue' (honor is my loyalty). Hence white females are subtly mocked as the Achilles' heel of the white race and perhaps by extension the males who 'let them off the chain'.

The inverted red triangle Cammy wears over her right breast connotes feminism and an impassioned and Martial feminine consciousness and this on a black military vest connoting a Saturnian finitude or death-like quality and its barrenness (childlessness). This is probably intended to be prognosticative alluding to the death of the white race through feminism and the lack of traditional role play. What is unknown of course by the creators is that species propagation is already of no purpose as a race war to come will be the deciding factor of world history on this earth plane. What is also unknown is that with Hitler's sacrifice the Aryan race has already won only in a different dimension, first Hyperborea.

Another 'victim' figure is placed into the pantheon of world fighters in the tournament of Shadowloo and participates in a way purely for reasons consistent with his Oriental Hindu ethics, that being Dhalsim, who only engages in such activity for the purpose of obtaining money to feed his village. Thus he is presented as a Ghandi-like archetype only in a more martial form, abiding by the Satyagraha-style ethics of Gandhi (non-violent resistance), only resisting the 'Western imperialism' that coerces him to fight for 'the innocent'. This characteristically passive-aggressive mentality is presented as a virtue of Chandalism in contradistinction to the vice of the master morality of Vega and is thus characteristically Judeo-Christian (Hindu; and also to some extent but not authentically buddhistic, more the Mahayana form of a distorted buddhism centered around moralizing and passivity).

The oriental contrast between Sagat, the more Indo-European-Lemurian hybrid and inheritor of the Theraveda tradition (masculine consciousness) and the more Aryan Dravidian oriental Dhalsim (feminine consciousness) as well as the ethics of Chun Li (feminine-lunar) presents the oriental Sagat as more of a dark side masculine modality of Oriental or quasi-oriental consciousness or essence and behavior and the other two as feminine even if perhaps more Aryan racially as in the case of Dhalsim. Perhaps this is an implicit tongue-in-cheek mockery of the Aryan and the resultant product of caste mixture on the part of the Kshatriya Japanese?

The other token minority characters are added as means of appealing to the United States and British (Anglo-American) audience, those of DeeJay and T.Hawk. Here is presented the same guileful mockery on the part of the Japanese who posits two figures representative of colonized nations manifesting their will to power within the context of the 'racial holy war' (Rahowa) of the Shadowloo tournament obtaining their 'right' to oppose their 'colonialist oppressors' by main force.

Historically the episode of the 'wind rush' Caribbean backwash of colonization to England occurred in the 60s just as did the Mexican into the States. Hereby the creators are mocking the Anglo-American imperialist expansion as it took on the sewage of the 'Third World' it sought to control and exploit, a tu quoque style gesture on their part. This presumably is what the international Jews had planned from the beginning in setting up the white colonialists who they largely controlled and influenced and used in their expansion into non-white territory then, after finishing with them they received the backstab by the international Jews' morgul knife.

The most significant figures in the game, at least viewed through Japanese eyes are they who are the ultimate victors in the end, those being Ryu (a traditionalist karate master) and Akuma whose original name was Gouki ("Great Demon" but having been requested to be changed by the 'western' affiliates to 'Akuma'-meaning 'demon' and connoting Satan or the Devil) and having created a false connotation of judeo-christian 'evil' associated with the character.

Ryu is a representative of Japanese tradition, that of Zen or perhaps Shinto and Karate. He is portrayed as forever involved in a spirit quest, wandering the earth in search of combatants to hone his skills, not fighting the outer war against others such as in the case of Vega and Shadowloo seeking temporal power but seeking spiritual power through fighting an inner war of self overcoming (the absent God who is coming, the Superman, only in Oriental form not Nietzschean, the form of 'the man of heaven' perhaps in his samurai warrior aspect).

Ryu's stage is that of the Japanese landscape showcasing the beauty of Japan prior to westernization or modernism, the influence of European presence, and yet this assertion of autonomy and origins in spite of the Ainu Aryan creators of Japan. Perhaps the allusion is to Shinto and the animism of the Japanese Tradition in the pre-Ainu stock who subsisted in the islands of 'Japan' long ago? An implied condemnation of the Aryan and their superimposition of culture?

Regardless, Ryu eventually at the last phase of the tournament faces Vega and is defeated. The oriental defeated by the Aryan. However the poetic justice as presented by the game's creators lies in the appearance of Akuma. Akuma is a spiritual figure, perhaps another one of the Kami of Shinto as he has features unlike all other characters, those of a non-human sort and with bright red hair (paradoxically connoting the Aryan origins of this figure deriving from or being identical with the Divyas of Hyperborea? This would further implicate the Aryan as 'fallen' and hubristic being defeated by the higher form from what he involuted). The probability he represents the clan spirit of Japan and its indigenous people is high as Akuma defeats Vega for supremacy, and as the last gesture of his appearance over the dead body of Vega he displays the back of his gi on which is emblazoned the heaven kanji, Japanese symbol for the transcendent emblazoned in glowing fire for the elemental fire of Spirit. Thus is conveyed the defeat of Aryan mankind by the primordial spirits of the Japanese.

It is confusing whether Vega does not represent the Jew rather than the Aryan, a confusion probably deliberate on the part of the creators who, being agreeable to the Anglo-American Zionist audience and markets had to put the Aryan in place of the Jew as the archetype of 'evil', in the Judeo-Christian sense.

Unless of course this is the sincere opinion of the Japanese to witness the fall of Aryan man and the hegemony of their super-cultural organism in the form of Akuma, an archetype of their own supremacy. It is not enough to understand this motivation if one views the world through western eyes. Neither is it adequate to view it through Eastern eyes as both would be a distorted prism of half-truth. Rather one must view the meaning of this entire franchise through Northern eyes, with the light of the North, of the black sun, not that of the rising and dying sun least of all the rising and dying son-God of the Magian Near Eastern and Mediterranean type.

The Aryan stands on the true throne of Hlidskjalf in Asgard, the realm of Eternity in which only he may dwell. He thereby conquers in the spiritual plane and he conquers through combat in the physical even should he be defeated in the physical, through the triumph of the Will.



RACIAL KOMBAT



Mortal Kombat: A Preliminary Analysis

Video games serve as vehicles of philosophical and occult ideas that are concealed from the public by the synarchy. They constitute a pop cultural 'revelation of the method' and give insight into the mind of the cabal as well as enable one to understand (they who can ascribe validity to these themes and forms of symbolic and cryptic communication) the Paleo-history of our world and other worlds and dimensions as well as what futures the cabal would reify or at least condition the population to accept as their 'fate', as fated and inevitable outcomes of historical processes; 'the will of God', etc.

A glimpse into the themes; story-lines and characters of video games amongst other pop cultural venues (movies; music; comic books or more contemporary virtual-reality media) enable the prisoners of this fallen Earth to come to a greater understanding of the realities of life and what they must face; recognize and relate to in a way conducive to their own optimization and the optimization of their collective of which they are a part and whose survival determines their own survival or destruction.

The videogame franchise "Mortal Kombat" gives copious insight into the Gnostic worldview of the cabal, their kosher brand of 'Luciferianism' and their relationship to the Demiurge. The writer is not entirely familiar with the story-line of the franchise having simply played the games and read a disconnected presentation of the story-line and therefore can only offer insight 'through a glass darkly' in the following.

The world of Earth is threatened with invasion by the host from 'Outworld' or from an other-dimensional system led by a malevolent cabal that seeks to steal the souls of the dwellers on earth and to harness their vital force as means of empowering themselves in a vampiric manner.

This cabal is led by a being named 'Shao Kahn' whose appearance is distinctly reminiscent of a 'fallen angel' or similar Aryan/Hyperborean figure. Herein can be observed the Jewish gnostic distortion of the Paleo-history of the earth: with the Hyperboreans stigmatized as a negative presence of slavers; colonialists and vampiric beings.

This distortion, for those in the know, is clearly an inversion of roles with Jewry portraying the Aryan and his ancestors the Hyperboreans in Jewry's own historic role on earth (from the slavery and sacrifice cult of Lemuria to Gobekli Tepi and other strange regions of the earth wherein Jewry have perpetrated their historic mission of serving the entities-the true vampires, the reptilian trans-dimensional's- who are their creators and controllers for global despotism).

This invasion is thus set up as a means of placing the Aryan in a double bond, revealing who they the Jews are and simultaneously blaming the Aryan for what their enemies and would-be destroyers have done and are doing to this day, placing the Aryan in the role of the 'evil' and themselves, as will be seen, and the role of the 'good'.

Shao Kahn is affiliated with various extraterrestrials who are cryptically representative of their earthly counterparts (this will be divulged in the foregoing, let it suffice to simply mention here that there is a diversity of E.T's who are related to terrestrial counterparts, the so-called 'humans').

This leader of 'Outworld' or the dimension beyond the earth plane has captured Sindel a queen of the higher planes and has used her for his ends. Perhaps the figure of Kahn represents the Demiurge or at least a servant of the Demiurge who has captured the 'Queen of the night' or the Uncreated Light? Sindel is from a higher dimension and is the bearer of a higher gnosis (the Hyperborean wisdom) which has been captured or violated and put to self-serving use by Shao Kahn for his expansion of his 'universal empire'.

Shao Kahn works with certain figures on the earth (intermediaries; inverted archetypes of the Hyperborean pontiff) and has intentions aforesaid of expanding his dominion over the universe (this as an allusion to this 'expansionism' to the expansion of the nothingness of the Demiurge) the entropic substance of His manifestation and its absorption into Himself of others in the 'will to power' of His Time-flow or 'the will of God', creating an emanation of a lower density of gravitational waves which trap the higher Spirits within the material plane and lead to their atrophy and eventual extinction and absorption into Himself.

The initial franchise of the videogame begins with a tournament that Shao Kahn has established between the champions of earth (earth's best fighters- representatives of all the races of earth) and those of 'Outworld'- victory for the latter meaning conquest and for the former a temporary reprieve from the invasion and conquest of the aggressors from 'Outworld'.

This is the scene of the first installment of the franchise: the tournament for dominion over the earth of either faction and showcases the major characters of the franchise who represent the various racial archetypes of the earth and (it is fair to presume given the nature of the cabal that rules this earth and its sinister character and agenda as well as the wealth of historical evidence- textual; archaeological, et.al) the extraterrestrial types or species from which the 'humanoids' on earth derive'.

The Japanese archetype is represented by the character of Scorpion though why this figure is situated in a desert is a question and why he is ascribed the name 'Scorpion' is another. The desert may refer to the Gobi desert of the primordial Aryan civilization of the Dropa people and the illusion thereto and connection between the residue of Ainu hybrid Aryans and this region of the earth may be thereby alluded to.

Scorpion being dressed in yellow and black with yellow referring to the sun and the land of the rising Sun (Japan), the manifestation of the solar principle of masculine consciousness being further underscored and alluded to with the dynamic projection of his will-to-power in the form of his spear and his karate style of martial arts, a direct transmission of this same will.

The Japanese having historically been a warrior culture oriented around an aristocratic caste of self sacrificial kind focused on transcendence (the solar-masculine principle) which had been, up to the end of the second world war at the least the form of their culture, that of the samurai.

That Scorpion is portrayed as having a skull face and being dead (though revived and brought to a state of 'living death' by Shao Kahn and the dark forces?) may be an allusion on the part of the videogame writer John Tobias that the Japanese have become a dead race and are no longer the samurai they once were. This subtle mockery on the part of the writer expresses his antipathy towards the Japanese race which is endemic in 'the chosen people' of Jehovah-Satan.

This is more subtle demonization and normative inversion black magic on the part of the cabal and their desire to degenerate and destroy their enemies is clear in their historical relationship to them (via mammon worship; entartete kultur: porn; drugs, etc. which has been rampant in Japanese culture for the past century since the 60s possibly introduced therein by the Yakuza, the kosher mafia operating in the country to undermine its culture and existence). Hence the character of Scorpion is portrayed as a living dead corpse with the malevolent motivation and affiliation with the forces of 'Outworld'.

The reality of course is that their ancestral Ainu blood is their greatest hope for rectification from the Asiatic pasu blood of Lemurian derivation and possibly lunar origins (gray alien hybridization of lunar origins being the Paleo-historical primordial source from whence the Oriental stock derives? The work of the 33rd degree Freemason John Newbrough "The OAHSPÉ Bible" may entail some insight into these primordial origins).

Scorpion is considered in the franchise as a nemesis of the Chinese archetype embodied in the character of 'Sub Zero'. The historical relations between Chinese and Jews are well-documented ("The History of The Jews in China", S. M. Perlman; "Chinese Communism, Chinese Jews" by Istvan Bakony, etc.) and synagogues have existed for at least two millennia in the region.

Therefore the figure of Sub Zero is portrayed as a noble, self-sacrificing and in general a 'good' character, a figure of 'Law and order', etc. This portrayal on the part of the Jewish creator of his Chinese affiliate underscores the ingratiating engagement on the part of the 'chosen people' with the Chinese, whether this engagement is fully reciprocated or is such in a public way for the self-regarding pragmatic reasons of the Chinese is for the writer unknown.

The character of Sub Zero is portrayed as a reformed gang member, formally affiliated with an archaic sect of warrior initiates by whom he has become a targeted enemy and is pursued by them. Perhaps this portrayal indicates the direction Jewry would have the Chinese go (the regime change under the sepoys Chiang Kai-shek the Freemason agent of the British being the directional change imposed upon the Chinese at the turn of the last century).

The secret sect of black magicians may be a reference to the 'Green Gang' who were, according to Nimrod de Rosario in his novel "The Mystery of the Hyperborean Wisdom" in the section "The History of Kurt von Subermann", affiliated with the Third Reich as an ally against the British imperialists, the front behind which jewry hid during the period of the British Empire though which Empire has not fully been abandoned as of the time of this writing.

Hence the narrative of Sub Zero as an adversary of his own people being a 'good' or 'desirable' course of action and away from the 'evil' of the ethno-nationalist Green Gang. This may indicate jewry don't have complete control of China and that the ethno-nationalist Chinese are still perceived by the cabal to be 'evil' ie. a threat to their putative 'good' hegemony over the earth and that Rosario's analysis of China as a potential ally may be accurate. This the writer is unable to properly understand or conclude.

Regardless, Sub Zero is portrayed as a 'Law and order' type in the sense of the synarchy's magic morality aligned to the 'Love-Wisdom' principle of the 'Christ Archetype' and is depicted as having some undercover forensic role pursuing the Black Dragon Gang (Green Gang?) which is the fictional international terrorist gang that plays the earthly role of intermediary and affiliate of the armies of Shao Kahn and Outworld and against whom Sub Zero and the 'Allied powers' of 'good' are opposed.

The blue costume of Sub Zero represents 'Spirit' or the 'Tao' and the ice he manifests has connotations to 'the waters' of Spirit, their crystallization and coldness represents the 'yin' principle of the cold, expansive feminine element of the polarity of Spirit as opposed to the masculine principle embodied in Scorpion.

In such a presentation the feminine is portrayed by the jewish writer Tobias as 'superior' to the masculine and the masculine as liable to fallibility and corruption especially in those in whom it is emphasized, i.e. the Aryan type contrary to the emphasis in jewry of the feminine archetype as Otto Weininger has articulated in his work "Sex and Character".

This distorted (mis)understanding of Truth on the part of Tobias and the franchise reveals their natural character as devious and indirectly implying aspersions against others (against 'the other', namely their Aryan counterpart who embodies the masculine principle).

Sub Zero is affiliated with the character 'Cabal' who is portrayed in a similar manner as Sub Zero, as a reformed black magician criminal who was affiliated with the Black Dragon organization (the inversion of archetypes is here observable it again with jewry portrayed as reformed and not identifiable with the cabal itself, merely a 'former member' of an organization predominantly Aryan, whereas the historical reality is jewry constituting the cabal itself with non-jewish members subordinate to themselves.

Perhaps the presentation of a 'Black Dragon Society' is an allusion to jewry's reptilian origins and this is yet another revelation of the method concealed behind the simulacral blind of their enemy being substituted for themselves- also a double bind in which their enemy is served up as a 'sacrifice' for their own sins and placed into their position to take on the karma or 'sin' of the perpetrator as jewry has done to the Aryan and others throughout history, making the 'gentile' a scapegoat served up as sacrifice for their enrichment).

'Cabal' therefore is the jewish archetype embodied though concealed behind a blind of technological apparatus, 'hiding in plain sight', connoting still further trans-humanist agenda of jewry transforming themselves into Darth Vader androids to perpetually reincarnate and live within 'the world' of matter, becoming 'Lords of the earth'. 'Cabal' is dressed solely in black with a steel-silvery gray metal mask connoting the Saturnian (black) origins of jewry (genetically engineered by reptilian trans-dimensional's thereon) and their lunar affiliates as well (silver connoting the lunar principle of their soul-ish mentality and their cabals 'Moon-Saturn matrix', trapping the earthly denizens within their lower states of consciousness to more effectively harvest their bio-energy through creating pain and suffering on the earth as 'their lot in life', as food for the cosmic vampire Jehovah-Satan. 'Cabal' is thus the jewish archetype given a positive spin by the jewish creator Tobias.

Yet another variation on the jewish archetype is that of 'Johnny Cage', a martial artist and action movie star who exudes the chutzpah of the stereotypical jewish Hollywood star and embodies the exemplar of the 'modern man'. The brashness; arrogance; egotistical nature of this figure is the Jewish-American 'modern man' which may be a presentation of a self-critique on the part of the jewish writer of the script though the figure Johnny Cage could equally well be a disguised revelation of the method with the Hollywood star being a representation of the Anglo-American type, an implicit aspersion of the arrogant and egomaniacal character that this figure embodies in the jewish imagination and in all too many cases *in actua*.

That the actor who played 'Johnny Cage' in the movie was an ashkenazi jew of predominantly Anglo-American Europoid stock posits the former thesis as more likely to have been the intention of the author. That this leaves the issue in doubt is no doubt part of the 'double bind' effect of this archetypal memetics of jewry.

This figure becomes enticed into the tournament of Shao Kahn through his hubris and this demonstrates his fallibility, his overweening pride being his downfall or at least the confrontation with reality not to be expected and thus 'biting off more than he can chew' and having to 'pay for his sins' through experiencing undeserved hardship, etc.

Johnny Cage, through his Luciferian pride becomes affiliated with a feminist archetype character Sonya Blade. The 'Blade' connotes the occult concept of the phallus and the phallus possessed by a woman as the Amazonian type, her relationship with Cage implies an inversion of roles, an impotency of the masculine and a potentiation of the feminine archetype within the Aryan race.

Cage becomes embroiled in the mission of his counterpart through the fortuitousness of circumstances and thus is forced to recognize the ubiquity and omnipresence (and by extension the 'greater power' and worldly omniscience) of 'the law' which is embodied in his female *de facto* master Sonya, who possesses 'the blade' or the masculine potency by virtue of her socially established capacity as a law enforcement officer in a 'special forces' capacity-beyond the average-and thereby by implication of superior material potency.

Her vestments are green; black; gold and white and thereby connote an apparel reminiscent of the figure of Diana the Huntress- green for the natural world (and perhaps Venus?); black and white for polarity concretized within the worldly feminine figure. Predictive programming is also integral to this figure, with the blonde haired feminist being embodied in matters beyond her capacity to handle and therefore having to confront 'powers and principalities' that threaten her existence.

The feminist agenda, orchestrated and propounded by jewry in the main as well as through the occult fraternities (sororities) of masonry have served as the means through which the sacred feminine has become satanically (saturnianly) inverted into a crude despotism of worldly power catering to the neuroticism and greed or power madness of the effeminate (foremost amongst whom are jewry according to Weininger), of those in whom the desire principle is most active and motivational.

Sonya Blade pursues Cano, an archcriminal villain affiliated with the legions of Shao Kahn and Outworld *via* the Black Dragon Society, the terrorist cabal which rules the world from behind the scenes as the shadow government opposed by the 'good' of the 'law and order' egalitarian democratic Anglo-American kosher template.

Cano, is depicted as an Australian, a 'rogue' criminal type full of aggressive violence and affiliated with this global criminal cartel. This is yet more denigration of the white Anglo-Saxon that jewry to all appearances perceives to be some sort of opponent or at least ersatz 'friend' as their historical relationship within the virtually global British Empire has revealed with jewry now eager to turn the knife on their former affiliate.

Cano may also be a subtle connotation to the Ordo Domini Canis, of the Spanish house of Tharsis spoken of by Nimrod de Rosario in his book "The Mystery of the Hyperborean Wisdom" and by its alleged contemporary representative Gustavo Brondino in the latter's work "The Crystal book of Agartha".

Both works illustrate the antipathy between jews and Spain prior to the time of the Moorish invasion and the presence of the Jesuits especially in the primordial Iberian peninsula Drive its conflict with Carthage. That Spain opposed jewry who were the Carthaginians (in modern-day Tunisia) explains why the jews have engineered the destruction of Spain (or nearly so) and the poisoning of its blood with that of the Moors, Arabizing the blood of their opponents via war and migration as means of destroying those who have opposed them historically (the book "The Longest Hatred" by Lady Jane Byrdwood reveals this trait).

That they who jewry asperse and stigmatize are in fact 'good' in the Aristotelian sense of 'virtue ethics' indicates that any characters or fictional archetypes presented by jewry as 'evil' or 'bad' are simply a means of attempting to reify their inverted morality, substituting a false appearance (from their perspective) of their enemy for the reality.

Nietzsche's work "The Genealogy of Morals" reveals this jewish 'inversion of values' elevating the chandala and 'the good' (in the judeo-christian sense) above the strong and healthy values of the traditional aristocracy of the classical world.

Therefore the problematic appearance of a Johnny Cage as a 'man of hubris' (though redeemable owing to jewish genes perhaps?) and Cano as a violent criminal is simply a denigration of the respective characters, an attempt to reify and universalize the limited and particular perspective of jewry, a superimposition of their chandal morality of 'God'; 'peace'; 'love', etc. and a denigration of all of that which is counter to this contemplative; pacifistic 'lunar feminine' spirituality, a condemnation of the sun on the part of the moon and its attempts to eclipse the solar light through obstructing its visibility by the intrusion of the lunar orb.

One character portrayed as 'mutable' in terms of good or evil is that of the 'special' character or hidden (occulted) character of Reptile. This may indeed be a revelation the method on the part of the jewish creators in terms of their own creators, the extraterrestrial reptilian's who are sometimes bad and sometimes good (benevolent) in the christian sense and therefore inevitably mutable, liable to other forms of behavior.

Reptile is bound up in an ambiguous and schizoid relationship with Shao Kahn with whom he has contracted a *quid pro quo* form of relationship receiving false promises from Shao Kahn (about whom more later) and whom he becomes bound in obligation. Reptile as a character assumes human form, having the capacity for shape shifting and exists in an area of the franchise called 'the pit' which connotes the nether realm perhaps the lower astral or perhaps the actual inner earth of subterranean catacombs within its crust.

Paradoxically Shang Tsung, a Chinese archetype, represents the most sinister force on earth and the main and highest level pontiff between 'heaven and earth' only 'heaven' in the sense of Outworld, the realm of Shao Kahn and his legions of dark forces (the forces of the Demiurge who seek dominion and who have captured the Hyperborean queen Sindel and have used her powers to suit their perverse ends).

Shang Tsung thus represents the dark side of the Chinese in terms of the jewish consciousness, perhaps expressing their unconscious fear that China may not have a willingness to subordinate itself to them as the naïve and gullible whites have so foolishly come under the thumb of jewry as their de facto 'goyim' ('cattle' in Yiddish/Hebrew) under the mind virus of judeo-christiansanity.

Tsung is the dark side Chinese archetype, a black magician steeped in the dark arts and whose motivation entails the assimilation of the soul of others and his ability to assume the form of they who he has usurped as hypostases of his essence.

The appearance of Tsung is nonetheless Chinese and his style of martial arts is kung fu, a sinister form modeled on Hung Gar (Dim Mak) or Chinese death point striking, using the occult arts of Chinese spirituality in the mode of black magic to harm others and to facilitate the absorption of their soul.

His chamber is an opulent palace with spiked ceiling connoting the decadence and luxuriousness of China in the eyes of jewry and his sinister mage attendants who border (as Jachin and Boaz) the portal leading to other dimensions underscores the 'inhuman' nature of his order and by extension his own inhuman nature, a nature not 'superhuman' but 'inhuman', demonic.

Liu Kang is posited as the antithesis to Shang Tsung, a 'good' (in the christian moral sense) Chinese figure, a Shaolin Monk affiliated with the exoteric religious mind program of Buddhism (itself possibly formulated under Emperor Ashoka by jewry just as they would later formulate Zoroastrianism and christianity with a 'Savior' or 'wise man' archetype, wholly fictional in origin and this in conjunction with their reptilian masters- or exclusively by their masters who transmitted it to them).

Liu Kang affiliates himself with the 'law and order' collective by way of mediation of Raiden who, paradoxically, appears to be a Hyperborean though of a more 'Oriental' aspect. Thus Shao Kahn would be the counterpart of the 'good' Hyperborean (according to the narrative) the 'fallen angel' archetype of the jewish gnosticism of Alexandria and the Levant.

Raiden is a Deva in the terms of Hinduism or a divine Immortal who interferes and advises the hero figure which is played by Liu Kang. Herein can be seen a blatant attempt on the part of jewry (the creators and financiers of the video-game franchise) to kow tow before the Chinese by elevating them in pop culture to a higher status amongst their Aryan host in whose society they wish to ingratiate them as means of importing jewry's 'asiatic hordes' to destroy the Aryan race and if need be have a 'backdoor' escape to leave the white countries in the event of a backlash on the part of the Aryans against them.

Kang is the Chinese equivalent thus of a 'christian', a 'moral' being fighting for 'good' (Buddhism here is revealed as the Eastern equivalent of christianity in its pacifying and castrating influence, at least in its exoteric and mainstream form of Chinese mahayana buddhism). This is the desired end of jewry in finding another host to hijack and parasitize off with China being their next planned destination.

Other representatives of the races of the world are put forth in archetypal form and enable the player to come to an understanding of jewry's perspective of these races and their attempts to either stigmatize those they deem enemies or praise and flatter those they perceive as potential or actual allies.

'The Secret Relationship between Blacks and Jews' is expressed in the character of Jax. This figure, a negro, is a titanic specimen embodying in the most visceral and corporeal sense the earth element of the primitive type, the 'cthonich tellurian' in the words of Julius Evola.

'Jax', a trendy name with a colloquial flare is the jews attempt to flatter the negro while simultaneously mocking them-the 'Mighty' negro, mighty in a purely physical sense but lacking all spiritual power, his size bearing mute witness to his brutish nature and his violent aggression underscoring his lack of self-control and inner life (this being the perspective of the jewish creator).

The negro is portrayed as a 'law enforcement officer', a normative inversion of reality given the predisposition towards reactionary aggression of the negro so frequently transgressing the 'thin blue line' of the noahide laws of Kosher approved behavior.

Jax is affiliated with Sonya Blade and plays the role of her subordinate in the 'special forces team' which, during the course of the tournament in the first installment, assimilates into their ranks the crypto jew Anglo-Saxon Ashkenazi Johnny Cage as the Trinity archetype of 'good', along with the additional spiritual figures from 'the East': Liu Kang; Raiden and Kung Lao (the 'essential' element as guide for 'the West' and its 'defective' spiritually blind figures- the pasu cthonich being Jax; the devious megalomaniac Cage and the power tripping feminist Blade).

Further appeals to the diverse 'races' of 'humanity' are made by John Tobias the jewish writer with the characters of Mileena and Baraka representing the arab archetype. These two are portrayed as having a hybrid alien origin and being uprooted from their home by Shao Kahn (the figure representing the 'fallen angels' in the jewish perspective, the Hyperborean who is considered 'evil' according to the Magian morality of jewry).

Herein can be seen the normative inversion black magic manipulation tactics of jewry wherein a false cause is substituted for the actual cause, the Hyperborean (and their Aryan descendants) as cause of the displacement of the arabs (or their extraterrestrial counterparts and creators) as opposed to the jews themselves who are the actual cause (e.g. the state of Israel).

This dialectical shift is designed to tender an appeal to the arabs, to ingratiate jewry in their good graces and to attempt to utilize them to serve their purposes in attacking the Aryan which they have succeeded in doing up to the time of this writing, deceiving the arabs into supporting the anti-white agenda and in accommodating jewry even at the expense of their own territory and the lives of their own people in the creation of 'greater Israel'.

The figure of Kitanna, an apparently jewish female character is thus propounded as having a relationship of a tense and schizoid nature with Mileena (the arab archetype) and seeking reconciliation with her and their dialectical relations.

The tournament is one by the earth warriors and the second episode entails greater transitioning between the two dimensions, those of Outworld and those of the earth plane with a blending of dimensions, the appearance of myriad portals or wormholes and the presence of otherworldly beings to a greater extent than in the first episode.

This vacillation and interpenetration between dimensions may signal the coming of the Aquarian age and the end of the Kali Yuga with the vibrations of the earth plane increasing in intensity rendering more subtle the fabric of reality banishing the darkness of the dark forces.

This is a reality only from the jews' and their affiliates perspective that it is an undesirable one and is the manifestation of the apocalypse within the jewish and more broadly the abrahamic conception. Hence the portrayal of 'Outworld' (in reality the Uncreated Light of Hyperborea) is portrayed, not as a higher dimensional realm but as a demonic and inferior realm though how a more subtle realm can be inferior to one denser is a *non sequitur* the writer can't understand.

Perhaps, as the source 'ascension glossary' states this 'Outworld' is the 'wesedrak' or 'wesedak' system of Orion and the 'black suns' and is considered a 'fallen system' or dimension which has tendencies of expansionism and is of a vampiric nature.

Again this is the kosher gnostic perspective though it has intelligibility if and only if the actual figures represented are portrayed in their proper light unlike in this distorted portrayal of jewry with the characters who have actual counterparts on earth today (Japanese; Aryans; Chinese) being portrayed in their proper light as bearers of strength; power and creativity and bound up with higher beings at higher dimensions that are themselves of a vital and life-affirming nature, truly 'Luciferian' figures.

Shao Kahn, the Lucifer figure of the legions over whom he superintendends becomes conflated with the jewish 'Satan' and is portrayed as having captured the sacred feminine (Sindel) the Queen of the night or 'Virgin of Agarthar' when in the actual history of things and the true Hyperborean mythos, Lucifer (the divine masculine) and Lucibel (the sacred feminine) are united and not separated.

The Mortal Kombat franchise can be seen to be a satanic distortion of the Hyperborean wisdom and a violation of the sacred feminine itself. In the franchise Sindel is portrayed as an enemy of Shao Khan without any masculine archetype who works with her or serves her but she is simply captured by the the 'fallen angelic' masculine. Perhaps Raiden plays this role of 'good' masculine archetype? This may be the intention of the creators positing as per their usual anti-Aryan bias the oriental Raiden as the higher spiritual archetype of the 'sky father' (Tengri) archetype while simultaneously denigrating and aspersing the 'Western' distortion of the 'classical archetypes' and their relations, portraying the Aryans as embodying a satanic will-to-power and they themselves as the veritable satan's the earth (the 'evil' nazis trope).

While transferring blame from themselves to the Aryans the cabal substitutes simulacra (counterfeits) into the position of those who would play the proper role, usurping and casting aside in this cultural venue the noble Aryan and supplanting their morality of heroism; power and strength, with the chandal morality of pacifistic 'peace' and 'universal' love, the 'Judaic archetype' and the 'Christ archetype' supplanting the Luciferian archetype if only as a cultural construct. This is the tactic of 'symbolic substitution' Julius Evola spoke of which was called 'Change of meaning' by Nimrod de Rosario.

Indeed this synarchy of true evil (the hypocritical priest caste who would reduce all too pacifistic slavery and weakness rather than strength; power and noble striving) would eradicate if they only could the Aryan race and their gods, making of themselves the synarchic priests of the order of melchizedek the uncontested authority on both the earth plane and in whatever dimensions their own overlords dwell (the 'Yahweh collective' of extraterrestrials and the more aetherial hypostases of Jehovah).

Luckily however the reality is not what they would reify and their pop cultural venue enables the Aryans to understand their plans and their mentality. In their vain imaginings the cabal believes it can attain supremacy without opposition and to eventually come to defeat anything standing its way. However this is fantasy just as the stories of 'the Bible' and both will be revealed in their falsehood very soon as the rightwards Kalachakra wheel turns towards its lowest point in the Kali Yuga and as the Aryans work against it on the reverse wheel of the leftwards swastika. The real Mortal Kombat begins- "Fight!"



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