

## 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 OAHSPE 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 through 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 schizoidal 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 'infrahuman', 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 'cthonic 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 cthonic 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 schizoidal 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 superintends becomes conflated with the jewish 'Satan' and is portrayed as having captured the sacred feminine (Sindel) the Queen of the night or 'Virgin of Agartha' 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!"