

Cobra

The movie cobra with Sylvester Stallone attempted in typical jewish and typically moralizing fashion to portray the putative 'evils' and undesirability of the covert group of white occultists who wished to usher in the new Aion through acts of violence and terror.

Of course the jewish actor Sylvester Stallone (a crypto jew apparent Italian), plays the role of the vengeful instrument of 'justice' who operates in a clandestine manner on the periphery of the thin blue-line only hamstrung by his judeo-christian/magian praxis by 'the letter of the [gentile] law' much to his inquisitorial chagrin.

He would, as a movie reveals, much rather deal out his own bigoted magian sense of justice to all of those not compliant with the magian ethos, namely those who exalt a more heroic and Olympian understanding of life and justice in the sense of 'Might is Right' or at least a racialist ethics of in-group altruism and out-group hostility as apparently espoused by the cult.

This cult, brandishing axes over their heads and presencing a new order through word and deed but more specifically the latter evince their Nordic or 'barbarian' roots, their Atlantean nature in the manner of Nietzsche; Ragnar Redbeard and Thor combined.

They are portrayed in the typically moralizing, bigoted fashion of jewish Hollywood and its magian ethos as the 'evil' in relation to the 'good' of the Archangel figure of Stallone. 'Cobra', though a dark figure in the eyes of the sheep is nonetheless a goodhearted shepherd in the corny christian sense, seeking to undermine the cult which represents a threat to the M.O.R.G's order, apparently a society of freedom but in reality of slavery.

The real freedom, through the nigredo transmutation of the cults' praxis will liberate the zombie slaves of the M.O.R.G. It is this freedom of self-determination, of authenticity, which is what is intended to be subverted and annihilated by the M.O.R.G and its loosely affiliated quasi-rogue puppet 'Cobra' who represents the Ouroboros serpent of international jewry in miniature and who is there archangel avenger figure.

The non-white mestizo comic relief Sancho Panza sidekick of Cobra is of course portrayed as an altruistic, good intentioned humanitarian, the exact inverse and antithesis of the reality of that breed of surreptitious, low-minded thieves and violent criminals whose biologically mixed constitution manifests itself in chaotic behavior and all manner of vice.

This figure of course is portrayed as having benevolent and paternalistic intentions toward the naïve and weak white woman who cobra has been assigned to protect from the cabal who has absurdly targeted one of their own, a pure and innocent representative of her race (another inversion of reality).

The blond-haired and blue-eyed woman is portrayed as having a sexual or romantic interest in the greasy wop Stallone and naïvely follows all of his commands and he and his partners kindergarten-ish advice in her 'simplicity' and 'naïveté'.

The cabal stages an all-out attack through their insider in the police force and they are mercilessly destroyed by the 'heroic' jew Stallone. Of course the reality would be and undoubtedly will be the exact reverse as this sanitized jewified version of Hollywood fake reality is substituted with that of the RaHoWa in a Turner diaries- style terminus in the end times Iron Age Kali Yuga.

Cobra and his ilk, if they exist at all (Mossad? Idf?) Will be mercilessly ground in the meat grinder to come and this will be the end of the old-age and the beginning of the new. The insiders of the system will not be so easily apprehended and the magian ethos of jewish moralizing, of Abrahamism, will finally be but a mere broken relic of the past, a statue smashed to dust by the hammer of Thor as the statues of the pagan past had been by the Jews' slaves the christians; muslims and others.

Once the 10 commandments' stone tablets are broken through the chaos to come there will be no mental shackles on the zombie slaves of the system's- the system self-destruction at the hands of the cult will leave their former captives without compass and drive them into the hands of the Aryan elite for basic material comforts and security.

Undoubtedly the cult referred to in the movie is based upon the SS Black Order and its contemporary ReichsDeutsch inheritors who undoubtedly will do what must be done. Undoubtedly they are in process of bringing in the new world order, the new Aion through presencing dark acausal nexions through their antinomian-Luciferian and Praxis, annihilation of the false light of the magian ethos and its representatives: rabbis; 'jesus', the fictional anthropomorphic god-man and his flock of sheeple.

The Sheeple, lacking any genuine Archangel Michael's to protect them from the wolves, will be forced to throw off the shackles on their minds out of self-defense against the hordes of beast men. Then they too will become wolves and further the presencing of the dark acausal nexions.

The hunters of the New World Order earn their credentials through rites of passage not through moralizing or defending the weak. The blue-eyed and blonde haired woman of the movie is only weak in jewish Hollywood: in reality she is a wolf and will join with her fellow wolves in presencing the new Aion, turning upon her bigoted paternalistic would be jewish protector and his Sancho Panza latino sidekick and rend them.

Such is the way of the Wolf and in the Wolf age the wolf wins even if by losing. The only real meaning of 'winning by losing' that of the Kamikaze, the berserker. Once the target is

acquired the will brings into action the nexion. The triumph of the Will is a triumph of the Wolf in the age of the Wolf.