

Defeating Death

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**"The smarter we are, the less we understand
the meaning of life and we see some kind of evil mockery
that we suffer and die."**

Leo N. Tolstoy



From an early age, human children are told fairy tales, in which the concept of "death", which is absolutely alien to man, is presented as something inevitable. And often this imposition of the idea of the inevitability of death begins with the murder of the person most dear to the child – the mother.

Just imagine for a moment the face of the kid shocked by the information: Cinderella's mother died, and her evil stepmother took her place. The stepdaughter's mother also died in "12 months", and Vasilisa the Beautiful, and Goldilocks, and Nastenka in "The Tale of the Finist", and in the fairy tale "Frost", and in "The Snow Queen", and in "The Little Havroshechka", and in "The Scarlet Flower", and in "The Tale of the Beautiful Princess and 12 heroes", and in many other fairy tales. Undoubtedly, such a wholesale destruction of mothers could not but go unnoticed, and some psychologists have even tried to introduce to us the idea of the benefit of replacing our own mother with a stepmother – after all, if it were not for the stepmother, they say, Cinderella would never have become hardworking and non-quarrelsome, which means she would not have seen the Prince like her own ears.

But let's leave these fabrications on the conscience of such psychologists, and continue to state the fact of imposing the theme of death and torment in children's fairy tales: for example, a drowned woman with a stone on her neck – from a fairy tale about sister Alyonushka and brother Ivanushka. This is in Russian fairy tales. Let's turn to the world-famous fairy tales of Charles Perrault and the brothers Grimm. That's where there is not only cruelty and murder upon murder, but also cannibalism. Perhaps not everyone knows that initially, the fairy tale about Little Red Riding Hood was different than the modern version. In the original, the Wolf made a delicious meal out of Grandma and a drink out of her blood. That's not a Christian custom. With this terrible dinner, the Wolf treats Little Red Riding Hood, and then persuades

the girl to undress, throw her clothes into the fire, and get into bed with him. She obediently does everything, and in the finale the girl, along with her grandmother, is irrevocably devoured by a terrible Wolf [1]. And no lumberjacks who saved them, no happy endings. Everyone died.

200 years later, "Little Red Riding Hood", "Cinderella", "Sleeping Beauty" and other fairy tales by Charles Perrault, were remade in a new way by the brothers Grimm, but the theme of death and cruelty has not gone away. A fairy tale about a "Juniper tree" will easily bring a child's fragile psyche to a nervous breakdown. Briefly, the plot of this fairy tale is as follows: one day a little boy's stepmother (in another version, his own mother) takes an apple, and puts the apple in a chest. The child has to climb into the chest and take the apple from there. When the boy opens the lid, the stepmother slams it shut, causing the unfortunate boy's head to fly off his torso. His body is cooked and served to his father for dinner. However, justice triumphs — the soul of the child inhabits a bird, which overturns a millstone on the stepmother's head and kills her ... that's it. Few people dare to read such horror to a child, especially at night. And this is not an isolated case of cannibalism in children's fairy tales. Some studies claim that in the early versions of fairy tales, all these deceased mothers did not just die, but were killed and then eaten by cruel relatives. But later endocannibalism [2] was removed from fairy tales, and instead cannibals and werewolves were introduced, and sometimes the deceased mother turned into an animal – often a cow – and only then was eaten. In some fairy tales, the deceased mother turned into a doll, a fairy, a horse, a fish, or even a tree, and served her child as a talisman even after death. All these creepy and very bloodthirsty fairy tales were not banned by censorship at all, on the contrary were encouraged, and after a minor revision, creepy fairy tales were reprinted again and again for more than one century. According to historical sources, Charles Perrault was born as early as 1628. And although cannibalism has been almost completely removed from modern versions of fairy tales, the theme of death is still present in most fairy tales. Why scare children into stuttering? Why can't we create good fairy tales in which everyone is alive and happy? I have no doubt that you, dear reader, know the answer yourself.

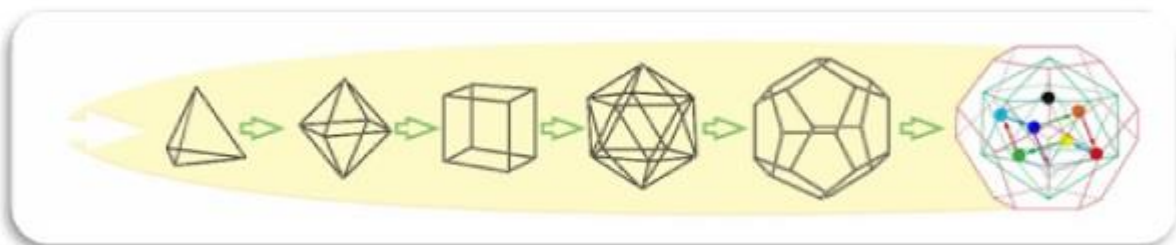




At the moment, it is difficult to say with certainty that Charles Perrault and the brothers Grimm really ever existed. The word "brothers" does not necessarily mean that they were relatives. You should not blindly trust everything that is written about them in Wikipedia. And although there are monuments to these people, and even their

graves, but I personally like the idea that both Charles Perrault and the brothers Grimm are a kind of collective image, characters invented by the Control System [3], and the fairy tales themselves were not invented at all for banal intimidation of children.

But let's move on to the main topic of this article. Let's remember the fairy tale about Koshchei the immortal, which talks about the principle of building cell structures! [4] In this fairy tale, Koschey's life is at the end of a needle. Now let us remember the Slavic-Aryan Vedas, which speak of the Heavenly Needles [5]. I think that the Needles are a kind of antenna for tuning frequencies. Something like a space navigator. If we follow this analogy, then the needle from the fairy tale about Koshchei may also be a kind of mark, a landmark, i.e., an antenna in a simplified sense, and the chest/hare/duck/egg construct itself are layers of atomic structures [6]. The control system today has a k-structure, all lattices are built on cubes that transform into a hexagon in organic chemistry. Therefore, the properties of chemical elements depend not only on the composition of substances, its structure and dynamics, but also on the spatial position of parts of the composition of the substance. The totality of Platonic solids is not accidental either: a cube, an icosahedron, and a dodecahedron are sequentially nested into each other, and an icosahedron and a dodecahedron are complementary to each other.

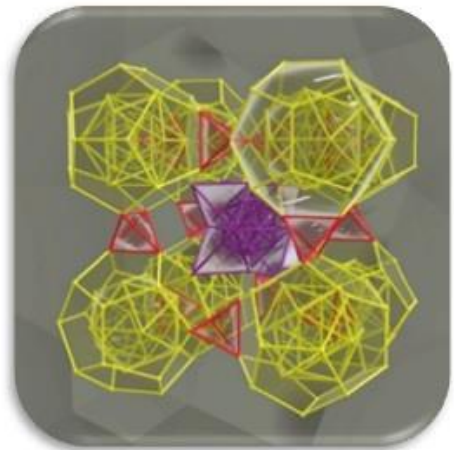


The discreteness and structuring of matter at lower levels of organization, in accordance with the laws of the development of systems, leads to the structuring of the very space in which matter is located. A needle is an octave of the Brain structure. And the Essence is a system of bodies (Brain) developed by living matter (living organism) in the process of adaptation to the environment. Understanding what an Essence is gives the key to understanding many phenomena of living nature: conception, death, clinical death, reincarnation, separation of personality, mental disorders, and much more. A certain octave of the Brain allows you to

perform actions in the appropriate frequency range, hence the finiteness of the influence of one or another fairy tale character on matter. The higher the octave of the Brain, the greater the frequency range (the greater the volume of reality) becomes manageable for a Person. The artificial restriction created by the interventional Control System (CS), which did not allow expanding the frequency range (increasing the octave) during development, is the reason that the absolute majority of people on Earth had a maximum of three additional Essence bodies.[7] And scary tales are one of the tools of the interventional Control System, which no longer exists today. The fall of the parasitic system did not happen by itself, but after a decision was made by the higher intelligence of other civilizations about the INEXPEDIENCY of such a development of civilization on Earth. Nevertheless, it is still difficult for people to get rid of the "planetary" attitude imposed on us since the "introduction" of the process of reincarnation through the CS. How can modern people allow themselves to think that there is no death? After all, from the cradle they have been taught the opposite.

The question of overcoming death, continued by Fedor Shkrudnev in his article 51 from the 369 series [8], stirred up a counter question: why overcome death? What's next? Such apologists of New Systemic Knowledge as Khatybov, Levashov, Luchin, Yuryev – they were not given to overcome death. Perhaps the time frame did not allow it then, but now the time for a "new reality" has come, and this "coming" for the older generation of people who grew up in the bipolar era is felt in the utter absurdity of what is happening now.

And only children can easily navigate the new – different - reality. For modern children, bloodiness and cruelty are expressed in colorful bullets and shooting games on the screens, often accompanied by classical music of good quality. For them, the virtual reality of electronic games is also attractive because there is no death in them, and they inadvertently and playfully reveal the meaning, goals and values of the new reality, for the sake of knowing, which is worth living. And looking at these pure and direct children, we, the adult generation, gradually gain the ability to work "beyond our strength", overcome resistance on the way to the goal and meaning of our life, and get rid of uncertainty, fear, and anxiety. And, as a consequence, the purpose of life is more and more clearly formed in the consciousness, and there is unity with the idea of overcoming old age and victory over death. After all, we have to pass on to new generations in the Future everything we have understood and learned about the Past.



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[1] A possible version of "Little Red Riding Hood" <https://dmitry48.livejournal.com/723408.html>

[2] Eating a relative

[3] The concept of the Earth Control System

[4] I.M. Kondrakov, F.D. Shkrudnev. "The continuity of scientific knowledge and the mirror of modern science"

[5] SAV <https://ihtika.ru/book/slavyano-ariyskie-vedy-/text/15>

[6] Andrey Rekhtin. Correspondence.

[7] F.D. Shkrudnev Book 3, Chapter 1. Cell – interaction in harmony

[8] F.D. Shkrudnev 51-369 "New Reality"