STARS

Electronic Theses and Dissertations, 2020-

2020

Harry Potter and the Chamber of Echoes: Digital Political Discourse and Vectors of Ideological Propagation

Devon Razey
University of Central Florida

Part of the Rhetoric and Composition Commons

Find similar works at: https://stars.library.ucf.edu/etd2020

University of Central Florida Libraries http://library.ucf.edu

Showcase of Text, Archives, Research & Scholarship

HARRY POTTER AND THE CHAMBER OF ECHOES:
DIGITAL POLITICAL DISCOURSE AND THE VECTORS OF IDEOLOGICAL
PROPAGATION

by

DEVON RAZEY
B.A. Rowan University, 2013

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Arts
in the Department of Writing & Rhetoric
in the College of Arts and Humanities
at the University of Central Florida
Orlando, Florida

Spring Term
2020

Major Professor: Stephanie Wheeler

ABSTRACT

This study analyzes the discursive strategies used by participants in online non-political spaces to negotiate and propagate political ideologies. Through the use of Critical Discourse Analysis in rhetorical studies (Huckin et. al.), this study produced a theory of political ideological vectors in digitally connective social network platforms. The analysis uses discussions taken from Twitter and Reddit surrounding the introduction of an Asian female character, Nagini, in the *Fantastic Beats: Crimes of Grindelwald* trailer immediately following its release in September 2018. Ultimately, this study found that participants are less likely to isolate themselves within politically congenial echo chambers than previously theorized (Iyengar & Hahn). Additionally, the study found that discursive language patterns including using personally diminishing language in conjunction with referencing false or un-confirmed premises fostered high levels of engagement, while high or intellectual registers and overly emotional language were rejected by the community and met little or no success due to communally agreed upon social norms and lexis.

This thesis is dedicated to my cat, Figaro, and my fiancé, Alan.

ACKNOWLEDGMENTS

I want to thank all of the people involved in helping me produce this project and overcome the challenges that came with it. My thesis committee—Dr. Stephanie Wheeler, Dr. Angela Rounsaville, and Dr. Dustin Edwards—helped me pull this off and supported me the whole way, even through a pandemic. I also want to thank my cohort for listening to me talk about *Harry Potter* for three straight years and helping me turn that passion into a thesis.

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

CHAPTER ONE: INTRODUCTION

In today's landscape of "fake news," online disinformation, and the perceived disintegration of traditional journalism, digital media and social networking platforms are playing a major role in public discourse and opinion formation. Scholars have been looking at non-political online discussion spaces as sites of political ideology negotiation for some time now, with the intent to discover how discourse moves and ideas propagate, as well as how participants affect, form, and negotiate ideological public opinion (Jones, 2000; Edwards, 2002; Garrett, 2009; Iyengar & Hahn, 2009; Wojcieszak & Mutz, 2009; Bastos, 2011; Camaj, 2015; Freelon, 2015; Entman & Usher, 2018). Left-wing social justice discourse is one such ideology that can be seen propagating in non-political digital spaces. Social Justice discourse on online platforms such as Twitter and Reddit is experiencing a watershed moment in which self-proclaimed "social justice warriors" are currently negotiating the boundaries delimiting which behaviors are to be considered acceptable and which are to be demonized. In other words, they are forming the public opinion associated with the social justice-concerned left.

This is particularly visible in the fandom community surrounding the Harry Potter franchise as well as the creator, J.K. Rowling, because she and her fans are in constant argument over what good representation of minoritized communities looks like (Colyard, 2019; Vanderhoof, 2019). Fans of the Harry Potter series and its many spin-offs frequently engage in discourse that functions to form and propagate social justice ideology, usually in response to a content-release or announcement by Rowling or Warner Bros. This research can help to explain digital communities' social justice ideology negotiation, formation, and propagation in native online spaces that are otherwise non-political.

The purpose of this study is to analyze the Harry Potter fandom in those digital, connective, non-political spaces to understand how linguistic patterns of the participants work in tandem with algorithmic programming to affect the formation, negotiation, and propagation of ideological public opinion. This study will collect data samples from Twitter and Reddit that are created and shared by Harry Potter fans for the purpose of contributing to the emerging social justice ideology. The aim of this study is to analyze contextual linguistic and content patterns that appear in the discourse to isolate the vehicles that work to spread ideological ideas in the community. These patterns shed some light on how connective technologies disrupt or intrude upon discourse, as well as indicate which patterns are most successful in digital spaces. The analysis answers:

- How does social justice ideology form and propagate in the non-political, digital, connective spaces in which the *Harry Potter* fandom engage in discourse?

- Which types of discursive and linguistic patterns in social media posts are most effective at propagating political ideologies?

- What elements aid, disrupt, and intrude upon the procession of the discourse and affect the emerging ideological ideas?

- How do echo chambers manifest in these spaces?

Ultimately, this study found that discursive language patterns including using personally diminishing language in conjunction with referencing false or un-confirmed premises fostered high levels of engagement, while high or intellectual registers and overly emotional language were rejected by the community and met little or no success due to communally agreed upon social norms and lexis. Additionally, the study found that the use of platform-provided tools such

as up/down votes, responses, searches, and feed filters aid, disrupt, and intrude upon the procession of the discourse and affect the emerging ideological ideas. Finally, this study found that participants are less likely to isolate themselves within politically congenial echo chambers than previously theorized (Iyengar & Hahn), and cultivate an echo chamber over time and the course of argumentative, non-congenial discourse.

This study will help researchers to understand internet culture and, specifically, social justice warriors as a discourse community a little more, specifically as it relates to the changing political landscape. This moment in public opinion formation is highly affected by the modal conversations happening across the internet and our understanding of this digital discourse will inform our understanding of further political opinion formation in other party groups.

I will be using Huckin et. al.'s theory of Critical Discourse Analysis and Rhetoric and Composition to analyze the data collected from Reddit and Twitter, which will be informed by existing theories of digital discourse mechanics. First, I use a process of induction to identify linguistic and content patterns and then I code a set of Twitter and Reddit data for those codes. Using quantitative and qualitative analyses, I identify which codes routinely achieve success measured by engagement and apparent affect on the reader, and which algorithmic functions of the platform aid and inhibit this success, and how.

This chapter introduced the theoretical context for this study, as well as an overview of the study's goals. The next chapter will discuss the social history of the Harry Potter fandom and its relationship with the author, J.K. Rowling, which is critical to understanding the discursive exigency and political alignment within the analyzed groups. This history will prepare the reader for the third chapter, which discusses the current events surrounding the fandom and Rowling,

and the state of the aforementioned relationship. It will also identify the exigence of this project and introduce the locus of preliminary study.

Review of the Literature

Digitally connective spaces have recently been studied as the new Habermasian public spheres (Freelon, 2010; Jensen, 2003; Robertson et. al., 2010). Jakob Linaa Jensen summarizes that, "For Jürgen Habermas, the main purpose of the public sphere is to reach a common understanding, a political reason among citizens (p. 350, 2003). He concludes of online political discussion that, "the debates are… reminiscent of the coffee houses of the eighteenth century, so well described by Habermas: closed circles for the few well-educated with little or no external effect" (p. 364). Robertson et. al. agrees, concluding in his study of political discourse on Facebook during the 2008 election that, "the dialog we observed on the Facebook walls of the 2008 U.S. Presidential candidates showed evidence of several of the characteristics that scholars claim are central to the realization of a Habermasian public sphere… We claim that [social networking sites] are currently the sociotechnical environments that most closely enable public sphere discourse for those who enter the online 'salons' of political candidates" (p. 29). Freelon (2010) expounds on the value of framing digitally connective discourse research with Habermas' theory, crediting it with, "[introducing] a new framework for the analysis of online political discussion spaces that incorporates operational methods from an interdisciplinary corpus of studies" (p. 1173).

Social networking sites as the new public spheres have long been analyzed for their active and salient discourse (Bastos, 2011; Entman & Usher, 2018; Camaj, 2015; Freelon, 2015;

4

Edwards, 2002; Jones & Rafaeli, 2000; Wojcieszak & Mutz, 2009). Quentin Jones and Sheizaf Rafaeli first made attempts at modeling "virtual public discourse" in 2000 when "e-communities" reached mainstream notoriety. They noted that research into digital space deviates significantly from tradition of that of community. They explain, "The focus on 'community' has distracted researchers' attention away from how discourse architecture created by the interplay of technology and content, can both enable and constrain the growth of collaborative systems' user-population and participation" (p. 222). Marco Toledo Bastos agrees, focusing on the interplay of technology and user messages. According to him, "information is not properly transmitted, but rather shared within an environment of contingent data where every node is a gateway and a gatekeeper for itself and to the other" (p. 198). The role that the platforms themselves play has not been understated, as many researchers have identified the structure, design, and algorithmic function to be of high value in social network analysis (Edwards, 2002; Grabill, 2007; Darvin, 2017; Etman & Usher, 2018; Freelon, 2015). Entman & Usher conclude in "Framing a Fractured Democracy:"

> Communication as a whole must reckon with the profound changes inherent in institutional media's diminished efficacy. How people communicate with each other in groups, families, and organizations, how people assimilate culture, how networks are structured and weighted, and how actors draw rhetorical power are profoundly impacted by digitalized media. On the bright side, these developments offer scholars a cornucopia of opportunities to enrich empirical understanding of an normative prescription for 21st century communication (p. 307).

Darvin analyzes the perspectives on this interplay, identifying polarized, deterministic views on technology that are dystopian and utopian. He asserts, though, that, "ignoring the power of technology in transforming societies and regarding it as ideologically neutral, however, would be an enormous oversight" (p. 3).

Some researchers have looked critically into social networking platforms to identify the power structures at play and the critical digital literacies that are necessary for users to possess to navigate them (Darvin, 2017; Grabill, 2007). Jeffrey Grabill in his book *Writing Community Change* argues that platforms have an inherent power dynamic and citizens are entitled to platforms that support their needs. He explains, "if the work of citizenship is knowledge work, then this work must be supported by appropriate tools and resources… 'information infrastructures' frame what is possible for writers and writing in community contexts" (p. 20). Darvin looks closely at social media specifically, explaining that, "at the very heart of critical literacy is the examination of how meanings are represented in ways that maintain and reproduce relations of power. While the deconstructions of texts can reveal subtexts of power, digital technologies provide means of representation that conceal ideology in new ways" (p. 6). Granka (2010) exposes one such way platform algorithms exercise power over the user, asserting that, "any argument for regulation or transparency of search engine algorithms should be less about the *principle* of transparency and whether an algorithm produces "diverse" results, but rather about regulating (i.e. preventing) potential abuses of power. For instance, in attempts to generate more profits, a search engine could resort to unethical behaviors by partaking in acts such as disguising advertisements for search results, or ranking wealthier sites higher if they pay more, all in attempts to generate higher profits" (p. 369).

Critical digital literacies are inherently at odds with the personal affective experiences that users contend with and which more often impact how the platforms are used (Darvin, 2017; Brower, 2018). Darvin explains, "digital media is so interwoven into the lives of learners and their personal and affective experiences, it makes it difficult to stand back and take a more critical stance" (p. 9). Brower traces this affective experience in his book Rhetorical Affects in Digital Media, calling it "physiological affect." Physiological affect can be seen in Jeff Rice's "Outragicity," (2016) which describes how user outrage over viral events online spreads through the internet. This outrage, according to Rice, is cultivated by the aggregation of information, presented to the user to elicit a particular reaction based on a non-reality in digital space.

Many researchers have found that studying non-political digital discourse spaces holds great benefit for studies on political discourse in particular (Camaj 2015, Graham et. al., 2010, Wright, 2012). Camaj explains, "Since 2008, social networking sites have stormed into the political scene as viable communication tools affecting election campaigns in simple yet significant ways" (p. 325). She asserts, "Scholars have emphasized the need to broaden the research scope of this area beyond politically oriented online spaces because some of the most inclusive and deliberate discussions in online platforms are not necessarily political in nature" (p. 326). Graham et. al. draws a distinction between non-political spaces of "everyday sociality and friendship connections" and "third spaces," or "those attached to reality TV, film communities, and personal finance, media, and family" (p. 1377).

In studying these third spaces, ideology-based communication patterns have been identified as an important framework for analyzing online discussion posts (Jost, 2006; Freelon, 2010). To understand what I mean by ideology, I turn to Althusser, who in his "Ideology and

Ideological State Apparatuses" identified ideology as a material thing that "always exists in an apparatus, and its practice, or practices" (p. 695). In other words, ideology lives within everything produced by the holder, and spread unintentionally. Jost explains that the study of ideology took a back-seat with sociologists and political scientists for several years, but, "current political realities, recent data from the American National Election Studies, and results from an emerging psychological paradigm provide strong grounds for returning to the study of ideology " p. 651). Freelon agree, claiming, "Ideological labels have recently emerged as key variables in the study of online political communication (p. 1184, 2010). He even goes as far as to say that contextualizing posts in this way would offer a "broader conceptualization of how design influences online political conversation" (p. 1184).

There has been much debate over the concept of echo chambers in these digital spaces because the tendency for online discussion to take place within, or to create, echo chambers of similar opinions impacts how we value the effectiveness of digital discourse in changing public opinion (Ditto & Lopez, 1992; Jost, 2006; Iyengar & Hahn, 2009; Garrett, 2009; Gentzkow, 2011; Barbera, 2015). Barbera informs us that, "the extent to which citizens exhibit patterns of ideological polarization in online exchanges remains an open debate" (p. 1532). Iyengar & Hahn (2009) argue that users opt to isolate themselves within digital environments that only serve to expose them to the ideologies that align with their own beliefs. Garrett (2009) disagrees, claiming that "although individuals are slightly less likely to examine news items that include opinion-challenging information, the effect is small and only marginally significant" (p. 281). Gentzkow concurs, "The evidence suggests that ideological segregation on the Internet is low in absolute terms, higher than most offline media (excluding national newspapers), and

significantly lower than segregation of face-to-face interactions in social networks (p. 1831). John T. Jost, in his study of human ideological envelopment in real-world spheres, offers some insight into the discrepancy between these theorists. Generally, he concludes that:

> First, there is the possibility of self-selection in migration patterns. People may be more likely to move to places where others tend to share their personality characteristics and political values… Second, there is the prospect of social influence through interaction, so that people are affected by their neighbors' traits and political orientations over time, thereby increasing the local concentration of certain personality types and political ideologies (p. 665).

It is the latter point that drives this study; this observed affectation of ideological surroundings means that participants' relationships to political ideologies is always in flux. On a massive scale, depending on the moment when a researcher looks at an online discussion, he or she is seeing a snapshot of a public sphere in any of several possible stages of development. Insofar as discourse participants are affected by political ideologies, echo chambers may form in ways that lend themselves to productivity rather than isolation.

This section gave an overview of the existing literature around the study of digital platforms, digital social discourse, and political digital discourse. This next section will introduce the theoretical context for this study, which will build on the conversation about political discourse in digital spaces.

CHAPTER TWO: SOCIAL JUSTICE WARRIORS' RELATIONSHIP TO J.K. ROWLING AND THE INTRODUCTION OF NAGINI

Harry Potter has been credited with creating a generation of social justice warriors because of the series' heavy thematic reliance on racial stratification issues throughout most of its plotlines (Horne, Fitzpatrick, Simpson). Fitzpatrick (2017) explains that "the act of reading Harry Potter and participating in online fandom communities instills a form of moral literacy that educates readers and fandom participants" (p. 2). Aside from the powerful moral themes, Simpson (2018) points out, "it is important to consider how Rowling develops Harry's character…which allows the reader to grow and learn as Harry does" (p. 4). Horne (2010) concurs, elaborating that "though [Rowling's] novels show moments of collective action in the fight against Voldemort, at heart they are about the emotional growth of a boy, rather than the depiction of the rise of a collective political movement. Many would say this focus is appropriate, given that this novel is intended for younger readers, who, according to Rowling's antiracist pedagogy, need first to learn empathy, and only later to learn the ways of collective action" (p. 98).

As a fan of Harry Potter myself, who came of age alongside the main characters, I consider myself to be a part of the demographic described in the above conversation. I learned my moral compass with the help of this series and, later, established firm political ideologies through participation and discourse online with the Harry Potter fandom community. I would argue that, until recently, that fandom was not limited to the series itself, but extended to the author J.K. Rowling as well. Public opinion of Rowling was generally favorable, given her vocal

support of minoritized and oppressed communities in the real world, which mirrored the sentiment of her books.

Critique of *Harry Potter* arose in response to the lauding and celebration of the series and its author, forcing the left to soberingly address the reality that a book given so much credit for its antiracist and social justice themes, in actuality, presented mainly white characters with little diversity among them. As the *Harry Potter* fandom was quick to adapt to the internet and grow their community there, this trajectory took place mainly on the digital stage. It was only once Rowling tried to enter this space and integrated herself onto these platforms to connect with the community that the political talk gained momentum.

Over the past few years, especially, Rowling has alienated her fans due to continuous ret-conning-- the changing of the novel's canon years after publishing to appease fans with diversity-- and perceived racist and transphobic tweets. Erin Vanderhoof, a Vanity Fair columnist, wrote in "J.K. Rowling's Tweet Shows the Divide Between the Writer and Phenomenon She Created," "For a Harry Potter fan, it's generally not a good thing if J.K. Rowling is trending in the morning… it means that one day she might reveal that Hogwarts once had no bathrooms, or that a Navajo legend is actually a sign of wizards—and nobody is happy about it" (2019). K.W. Colyard, a columnist at Bustle, chastises Rowling, saying, "Paying lip-service to diversity without representing it in a caring and thoughtful way isn't progressive or revolutionary. It's just a way to bait people into seeing films that don't actually portray what you've promised fans is there. (2019). She specifies:

> [Failing to be explicit about an LGBTQ relationship in *Fantastic Beasts 2: The Crimes of Grindelwald*] isn't the first time Rowling has mucked up an attempt to

11

diversify the overwhelmingly white, straight, cis world of Potter. She received backlash from fans after naming Ron and Padma Patil's alternate-timeline son 'Panju' in Cursed Child, and giving the supposedly Chinese-British Ravenclaw Cho Chang two Korean surnames instead of a Chinese name. Then there was the time Rowling's Pottermore website bungled an attempt to represent Native Americans in its profile on U.S. wizardry, completely erasing stories from Navajo spiritual and cultural practice by saying that they were lies created 'to demonize wizards.' Oh, and let's not forget the mishandling of Nagini's cultural profile in the months leading up to *Fantastic Beasts 2*, when a Korean actress was cast to play a Chinese character who was actually a creature out of Hindu scripture. Or the way Leta Lestrange — one of the most prominent women of color in the *Harry Potter* and *Fantastic Beasts* films — became a tragic mulatto in that same film.

The fandom has turned its back on Rowling and her recent creative decisions because of her inability to align with today's standard for representation and equity. More specifically, Rowling's obvious misunderstanding of antiracism and overt disregard for the clarifying information the community attempts to communicate to her has created a rift between the author and her audience. I, as an active member of the community, both agree and disagree with the fluctuating opinion of the author. I agree that Rowling has been batting out of her league for years and has cornered herself into a role that she is no longer equipped to fill. But I would also argue that the hero's pedestal she'd been previously placed upon was probably undeserved to begin with, as we saw little actual evidence that she was a prodigy of social justice in any way. While her heavy reliance on themes of race and antiracism indicate a true nature toward a desire for equity and social justice, the novel fails to provide any significant real-life racial

representation, as pointed out in the above quote from Colyard. It would be speculative at best to conclude that Rowling's belief in social equity is any more than a childlike belief in clear good and evil, and simplistic ideas of right-and-wrong. In fact, reading into a more complex theme of racial institutions and their functions is likely little more than an accident of narrative. Horne explains, "the conventions of the high fantasy genre, with its dependence on a good versus evil binary, is inherently unable to depict [a] more nuanced antiracist agenda" (p. 102).

This section has outlined the progression of the Harry Potter fandom's relationship and interaction with the author, J.K. Rowling. The tension between Rowling and her public outlined in this section is important knowledge that will support the next section, which gives an overview of the most recent events between the parties. It will also identify the event-- and my experience with that event-- that became the exigence of this thesis project, while also clarifying the general interest of the study.

<center>'Fantastic Beasts' and the Nagini Scandal</center>

Colyard's above-mentioned incident of representation of Asian cultures in *Fantastic Beasts 2: The Crimes of Grindelwald*, is the incident that inspired this thesis project. On September 25, 2018, the first full-length trailer for *Fantastic Beasts 2* premiered, and was met with immediate backlash. In the trailer, viewers got a 2-second view of an Asian woman turning into a snake, which Rowling quickly confirmed in a since-deleted Tweet was Nagini, the famous horcrux snake from the original Harry Potter series. The response was overwhelmingly indignant and riddled with claims of bad research, misrepresentation, racism, and Orientalism.

<center>13</center>

The object of criticism is defined differently depending on whose reaction one analyzes. First, some claimed that the casting of Claudia Kim, a Korean actress, misaligned with the Indonesian mythology Rowling employed (Figure 1). Second, some claimed that the Indonesian mythology originated some hundreds of years earlier in India, and traveled to Indonesia via domestic trade, and therefore is inaccurate in some way (Figure 2). And finally, some voices expressed overall dissatisfaction with the depiction of the character for a variety of reasons, ranging from her clothes to her overall role in the universe (Figure 3).

opi. —semi hiatus @onggasm · Sep 27

if naga/**nagin** is from **indonesia**/india, why would nagini be casted by a korean? because we're all asians? ok sis

> **J.K. Rowling** ✓ @jk_rowling
>
> Replying to @J_A_Moulton
>
> The Naga are snake-like mythical creatures of Indonesian mythology, hence the name 'Nagini.' They are sometimes depicted as winged, sometimes as half-human, half-snake. Indonesia comprises a few hundred ethnic groups, including Javanese, Chinese and Betawi. Have a lovely day 🐍

Figure 1: Example of Disagreement with Casting

Tiffany 🕊 @Tiffy_Russell · Sep 27

I'm so disappointed with you.
Nagini/**Nagin** is a word of Sanskrit origin and hence Indian.
It spread to **Indonesia** through south Indian kingdoms which also ruled there.
A little research doesn't hurt.

> **J.K. Rowling** ✔ @jk_rowling
>
> Replying to @J_A_Moulton
>
> The Naga are snake-like mythical creatures of Indonesian mythology, hence the name 'Nagini.' They are sometimes depicted as winged, sometimes as half-human, half-snake. Indonesia comprises a few hundred ethnic groups, including Javanese, Chinese and Betawi. Have a lovely day 🐍

💬 1   🔁   ♡ 20   ✉

Figure 2: Example of Disagreement with Mythology

Ruth Hart @RuthchartRuth · Sep 27

I don't know if J.K. Rowling is racist herself, but some of the things in her stories have always been problematic for me.

The goblin bankers being a race of greedy hooked-nosed people resemble anti-Semitic Nazi propaganda.

Now we have this Orientalism to add to the series too.

💬 3   🔁 1   ♡ 6   ✉
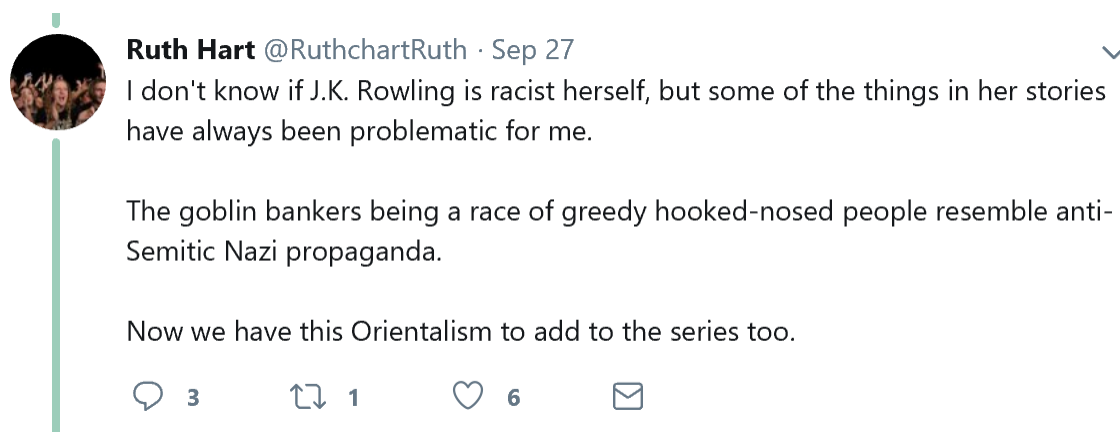
Figure 3: Example of Disagreement with Presentation of the Character of Nagini

When Rowling's original tweet confirming the presence of Nagini in the new movie posted shortly after the trailer did, all of the backlash about the 2-second clip was aimed directly at the author on the tweet's sub-tweet thread. Unfortunately, that thread was quickly deleted by Rowling's team for publicity reasons. I had the serendipitous good fortune of watching the

15

tweets post in real-time, and the exigence for this thesis project was born of my interest in the disjointed, sloppy, inarticulate arguments made by the majority of the fandom that were evidently derivative of the few well-intentioned, well-informed, and well-articulated responses made by experts in their field.

I should note here that my interest is not in whether the social justice expressions presented against Nagini are correct or fair. Rather, my interest is in how they are presented, and how they are taken up and put into motion in viral reproduction throughout fandom discourse and across platforms. Additionally, I am interested in the apparent deterioration and de-evolution of those expressions as they multiply through uninformed participation by fandom members. The purpose of this project is to identify how these objects evolve into political ideologies in non-political fandom communities online, not to validate or invalidate any of the arguments presented on the subject of Harry Potter, Fantastic Beasts 2, or J.K. Rowling.

An example of the phenomenon of viral multiplication—and consequential deterioration—of social justice arguments against Nagini's role in Fantastic Beasts 2 begins with Ellen Oh—a middle grade author, former adjunct college instructor, and lawyer-- original argument in tweets condemning the representation, posted on September 25, 2018, just after the trailer premiered:

> I feel like this is the problem when white people want to diversify and don't actually ask POC how to do so. They don't make the connection between making Nagini an Asian woman who later on is the pet of a white man. So I'm going to say it right now. That shit is racist.

16

It's important to see context. If the only Asian character in FB is Nagini, her timeline becomes horrifying. If she is one of many, then it is still horrifying but at least we can say she's the bad guy. It's the overall lack of representation that makes it stand out.

It feels racist to us bc all of our lives we only ever see stereotypes and the exotic Asian woman who is fetishized by white men is a real thing. It feels gross and creepy knowing Nagini is now an Asian woman Voldemort kept as a pet (2018).

Oh's thread (since deleted) was the first apparent celebrity-posted, widely sourced, and widely copied argument against the plot and representation surrounding Nagini. She presents as informed and offers her identification as a woman of color, as well as a meaningful explanation of how representation works, to justify her argument. Following this thread, multitudes of copies flooded J.K. Rowling's above-mentioned twitter thread, parroting this sentiment in less clear, and less meaningful tweets. That thread is gone, but other tweets posted to different threads were collected. Examples of reproductions of Oh's argument are one such as @kyoshiisland: "someone is gonna write a take about how 'omg this decision about nagini is actually WOKE Asians can b racist [angry face emoji] so it's okay if an Asian woman is portrayed as an EVIL COLD SLIT EYED ANIMAL!!!!' and I really won't be here for it[.]" Another example is from @CharlesPulliam: "Let's retroactively turn a woman of color into a literal object owned by a white man inspired by nazis."

Another example begins with another celebrity and strong voice in the arena, Amish Tripanthi. Tripanthi is the author of "The Secret of the Nagas," which is a novel that explores the same mythology used for Nagini in Fantastic Beasts 2, but from the Indian mythology of the

same origins. Rowling subtweeted herself in the original deleted thread, "The Naga are snake-like mythical creatures of Indonesian mythology, hence the name 'Nagini.' They are sometimes depicted as winged, sometimes as half-human, half-snake. Indonesia comprises a few hundred ethnic groups, including Javanese, Chinse and Betawi. Have a lovely day [snake emoji.]" In response to this, Tripanthi tweeted, "Actually @jk_rowling the Naga mythology emerged from India. It travelled to Indonesia with the Indic/Hindu empires that emerged there in the early Common Era, with the influence of Indian traders and Rishis/Rishikas who travelled there. Nagin is a Sanskrit language word." This particular tweet offered no argumentative purpose other than for the author to claim stake in his area of expertise in the midst of such mainstream discourse about the subject. While many fandom members reproduced this historical fact as support for an anti-Nagini argument, Tripathy clarified, "I'm not offended, @lalisa_you. I was just clarifying something to @jk_rowling. That's all. And Indonesia is a cousin culture of India's. We have learnt many things from them too. Both our countries tend to like each other. My limited point: Naga traditions have origins in India."

One example of misappropriated usage of Tripanthi's contribution is from @Magnolia2Mumbai: "Secret of the Nagas was the second book I bought in India. I am horrified by her whitewashing and erasure of context here. I have complex feelings that I can't quite articulate tied to colonialism and negative stereotypes around deities from Asia. I'm glad Amish spoke out." Another is from @_Yogendra_Singh: "& somebody please tell @jk_rowling that Nagini is not an creature of Indonesian mythology but it is of Indian culture. Nagin is a Sanskrit word & Nagas are integral part of our culture. It was India who exported this Nagin mythology to Indonesia through Hindu contacts."

The fascinating behavior on display here is the apparent outrage against Rowling and her creative decision without clear understanding of why, or of the valid arguments at play in the discourse. The ideology, or lack thereof, that is expressed in these original tweets slithers far beyond those original sites of discourse like tendrils that envelop and affect scores of discursive participants in a deep way, and is then reproduced in support of an ideologically motivated opinion. Beyond this initial impact, subsequent reproductions affect further participants, and so and so forth. This motion and deterioration of ideological arguments across social media platforms will be analyzed using critical discourse analysis and content codes, both quantitatively and qualitatively, in this paper.

This chapter identified the exigence of this thesis project and gave actual examples of the kind of discourse that is analyzed later in this study. These examples were broken down into original discursive participation and subsequent copies of that discourse in which a deterioration of the content can be identified. This next chapter will detail critical discourse analysis theory and the existing theoretical digital functions that affect online discourse, and which inform the methodology of this study.

CHAPTER THREE: THEORETICAL FRAMEWORK

This chapter will focus on the theoretical framework that informs the analysis portion of this study. Below, I cite five identified elements of digital discursive space functionality and affect, each of which will support a textual analysis of online discourse. These elements—third spaces (Graham et. al.), echo-chambers (Bright), physiological affect (Brower), pump-valves (Entman and Usher), net-clustering (Bastos), and super-participants (Wright)—will be identified in the data sample and analyzed for impact. This is important to the study because, as an online network, the discursive space in question is impacted by otherwise invisible catalysts that have an unacknowledged affect on the discourse itself, and its participants. This chapter will also explain Critical Discourse Analysis and its principals, from which the methodology of this study is derivative.

As mentioned above, Harry Potter and its themes of social justice and the fight for equity have been identified as a catalyst for empathy education in its young audience. Those who were children as the series was released and reached its apex in popularity have entered adulthood and now populate discourse spaces online, accumulating in non-political spaces such as Twitter and Reddit, which are known as third spaces (Graham et al., 2016). As a reminder, according to Graham, third-spaces are online discourse spaces that exist to serve a non-political subject such as a movie or other cultural phenomenon. Online fandom communities the world over are, by definition, online third-spaces. Here, the *Harry Potter* fandom is negotiating, forming, and spreading ideology, to which they were originally introduced and indoctrinated by the Harry Potter series' social justice themes. As a reminder, Althusser explained that ideology is a material thing and "always exists in an apparatus, and its practice, or practices" (p. 695). By this

definition, we can understand ideology to be a practical object that is instrumentalized and reproduced by participants who do not necessarily intend to do so. This research seeks to trace the movement of this object.

According to Graham et al., non-political online discussion spaces often see "political participation and engagement emerge" in the form of calls-to-action, expression of intention to act, and reports of action taken. It is here in these spaces that the Harry Potter fandom habitually raise issues of real-world social justice in response to franchise content and its failure to uphold the behavioral standards negotiated for and agreed upon by the fandom. These third discourse spaces are sometimes experienced by participants as echo-chambers (Bright, 2018). Echo-chambers are understood to be online, filtered discourse spaces in which groups who "are further apart in ideological terms interact less, and groups that sit at the extremes of the ideological scale are particularly likely to have lower patterns of interaction (p.17, Bright). Within these echo-chambers, Harry Potter fans exhibit a pattern of fracturing into smaller echo-chambers of ideologically-aligned groups, several of which have determined Rowling herself to no longer be up to the standards of an "ally," or one who fights for social equity. Echo-chambers function to limit exposure to new and varied information, which can cause radicalism and political polarization. The participants are segregated in this way, in part, due to the personal experience of being physiologically "affected" by inflammatory rhetoric, which manifests symptomatically in the body, and serves to embed emotions into the minds of the readers (Brower, 2018). This "affect" describes how ideology is taken up by individuals. What I seek to learn in this analysis is from what types of language the affect comes from.

The process of echo-chamber fracturing is technologically enabled by digital "pump-valves" in the forms of platforms (Twitter, Reddit), analytics (data about audience behavior), algorithms, ideological media, and rogue actors (hackers, bots) that control the flow and distribution of ideological information (Entman and Usher, 2018). Ultimately, these elements and processes add up to "netclustering," which describes an accumulated filtration system that "creates opportunities for random data to become a top trending topic or to go viral" (p. 195, Bastos 2011).

An example of pump-valves creating a netcluster might be when someone posts to Twitter using a hashtag that is currently rising to a top trending position, and that tweet is "favorited" by several other users who have also posted using that hashtag, and so the tweet is pushed to the top of the hashtag search page, which we know is not chronological. This would result in the tweet receiving more favorites due to increased exposure, and potentially lead to virality in the form of retweets and aggregation to other platforms. Though we cannot know accurately how the pump-valves of Twitter's algorithms dance and interact because this is copyrighted and secret information, we can safely assume from user experience that they are present and interactive, to whatever degree. The ideologies of any discourse group are unavoidably affected by the netclustering process as long as the discourse takes place across a connective digital space. Indeed, these spaces could not function without the aid of pump-valves, because pump-valves combat the over-saturation and disorganization of voices that would otherwise render these spaces unusable.

Within these affective processes, participants themselves are also known to affect the distribution and visibility of content. "Super-participants" can be expected to appear in any

ideological discourse space, flooding the space with content, setting the agenda, and moderating debates (Wright). Super-participants will "engage in extensive debate about what is legitimate and acceptable talk within the forum… discursively constructing the nature of debate and the normative boundaries for this" (p. 169). Online discursive spaces populated by Harry Potter fans are affected by all of these processes and elements, which are often invisible and go unnoticed.

Critical Discourse Analysis

These five elements of digital discourse affectation will inform a critical discourse analysis (CDA), which "is an interdisciplinary approach to textual study that aims to explicate abuses of power promoted by those texts, by analyzing linguistic/semiotic details in light of the larger social and political contexts in which those texts circulate (Huckin, et. al., p.107, 2018). Huckin et. al. list 8 principles cited from Fairclough and Wodak that inform this type of textual analysis:

- CDA addresses social problems.

- Power relations are discursive.

- Discourse constitutes society and culture.

- Discourse is historical.

- The link between text and society is mediated.

- Discourse analysis is interpretive and explanatory.

- Discourse is a form of social action. (p. 271-80)

Using this existing method of study, I will be able to identify the important linguistic and content patterns in digital discourse that enable political ideological growth and spread. This method is

appropriate because, according to Wright, there always exists a power dynamic within an online discourse community as observed in the super-participants, and that dynamic is established and maintained through the discourse's psychological affect on the other participants (Brower). Those voice that dominate the conversation can be interpreted to understand the aforementioned linguistic/semiotic details in light of the larger social and political contexts in which those texts circulate (Huckin, et. al.).

This chapter identified the existing theories of digital discourse, including third spaces, echo-chambers, physiological affect, pump-valves, net-clustering, and super-participants. This theoretical framework will inform a derivation of critical discourse analysis to answer my questions about how political ideology moves through and across digital spaces. The following chapter will discuss my methodology, in which I identify my sites of research and develop codes used to analyze my data. This includes an outline of my preliminary study on a small sample of data, and how it informed the resulting study on a much larger set of data.

CHAPTER FOUR: METHODOLOGY

So far in this study, I have outlined the previous discussions concerning online discourse and discursive spaces as well as summarized the Harry Potter fandom and its relationship with author J.K. Rowling over the course of the series' lifetime. I have also introduced the method of critical discourse analysis and its salient principals that lend themselves to a study of political ideological discourse. In order to produce a theory that can effectively identify a digital vehicle of ideological dissemination, I need to analyze a sizable set of data from real *Harry Potter* fandom discourse from the months surrounding the *Fantastic Beasts 2* trailer release.

Preliminary Study

Preliminary data was collected from Twitter during the weeks preceding the *Fantastic Beasts: The Crimes of Grindelwald* film release, during which the fandom expressed outrage over the representation of an Asian female. The discourse was of particular interest because the reaction appeared disproportionate to the amount of information the public was actually given about the character and her representation. Collection was made difficult since the deletion of the original Twitter thread that sparked this project, and there was also no cohesive movement or hashtag. The data instead was collected through painstaking search of keywords such as "Nagini," "Harry Potter" and "Fantastic Beasts." 29 tweets were collected this way, mostly unthreaded and independent of each other. Through a process of induction, five salient contextualized linguistic patterns emerged (see Table 1). These linguistic patterns are:

- Language of an expert- This code identifies a linguistic pattern traditionally used by an expert in his or her field, usually the lexis of an academic or professional expert. In some cases the code was a discursive content-based identifier, where the language might be missing but the participant was parroting expert content, such as that mentioned in Chapter 2 by Amish Tripanthi.

- Managerial language- This code identities a mix of a linguistic and content-based discursive pattern generally used by a professional supervisor or superior; the language is usually disciplinary in nature and the content offers a coachable or teachable value.

- Diminishing language- This code identifies a linguistic pattern of condescending or personally minimizing language towards another participant, which is in many cases J.K. Rowling.

- Argument supported by unproven premises- This discursive content-based code identifies arguments against or for the movie's choices surrounding Nagini which rely or unproven or outright false premises to support its claim.

- Post-game rule-setting- This discursive content-based code identifies demands of J.K. Rowling or the film project as a whole which are made by participants as if the project has not yet been produced, even though it has. These demands are arguably made to set an expectation as a condition of acceptance which the participants knows cannot be met.

This research indicated that the social justice warrior community that functions inside the Harry Potter fandom rely on authoritative appeals to negotiate and spread ideological messages. Further

research will answer how these appeals move and multiply through the online, non-political third spaces occupied by social justice-minded Harry Potter fans.

Table 1: Sample Discursive Codes in Tweets

Discursive Code	Sample Language from Tweets
Language of an expert	• "The Harry Potter series has always had an iffy relationship with Asians. It's very much 90s style diversity." • "Nagini is not an [sic] creature of Indonesian mythology but is is of Indian culture."
Managerial language	• "[I] just want filmmakers to think about the implications of their decisions in the future. Is that wrong?" • "I'm so disappointed with you." • "A little research doesn't hurt."
Diminishing language	• "Never trust a snooty British that can't get over being kicked out of India." • "Ok sis"
Argument supported by unproven premises	• "And here we have a shameless leftist who not just culturally appropriates a foreign culture, but also attributes to another." • "This feels like a *Fantastic Beasts and Where to Find Them* idea she added/changed to fit the current story vs cannon as is & building"
Post-game rule-setting	• "I think it becomes problematic because J.K. Rowling has only had TWO prominent Asian characters in her stories, and both aren't.. good, to say the least. Cho was shallow and annoying. Nagini is a slave and beheaded by a white man."

<u>Research Site and Data Collection</u>

Because of the difficulty in collecting tweets given the lack of hashtag and thread
mentioned in the previous section, I sought a new platform for the site of more in-depth research.
I originally thought to use Tumblr content because of my own experience being exposed to
political ideology through discourse with the *Harry Potter* fandom, but the blog-specific
functionality of Tumblr is even more disjointed than Twitter and a big enough data sample
would be difficult to search and execute. For this study, I wanted cohesive conversational
discourse that provided a traceable progression of interaction between opposing parties. I chose
Reddit because the platform provides forum-like conversational interactions, an upvote function
that mirrors "likes" on Twitter and "favorites" on Tumblr, and the boundaries of subreddits-
pages designed to limit conversation to a specific topic- ensured that the data sample would not
deviate from the subject of study. Additionally, the algorithms on Reddit allow the users
products of their voting in the form of moving posts higher up the thread as it grows in
popularity and, conversely, the ability to bully bad posts out of the thread with downvotes. I
collected comments from six conversations on five subreddit pages including r/Harry Potter19,
r/HarryPotterTheories, r/aznidentity, r/Fantastic_Beasts, and r/UnpopularPpinion;
r/unpopularopinion contained two useful conversations. I found the conversations by searching
for the same keywords I used on Twitter, "Nagini," "Harry Potter" and "Fantastic Beasts." Each
time I identified subject matter pertaining to Nagini in *Fantastic Beasts 2* and/or the tension
between the fandom and their faith in J.K. Rowling, I collected the entire conversational thread
from beginning to end, leaving the rest of the subreddit contents behind. Within those six

conversations, 158 individual comments were coded, many with multiple codes within the comment.

Analysis Methods

The essential method of analysis of this data is quantification of codes and patterns of pairing, as well as a measurement of success based on upvote totals—upvote totals are the sum of all up- and downvotes. Having already performed the preliminary study on Twitter content after the trailer premiered, I began reading through the 158 Reddit comments for the existing codes. As a reminder, these were:

- Language of an expert

- Managerial language

- Diminishing language

- Argument supported with unproven premises

- Post-game rule-setting

I ultimately decided to abandon the *Post-game rule-setting* code as it overlapped with too many other codes and became too difficult to identify objectively. Given the platform differences between Twitter and Reddit functionality, some other communication tendencies became apparent, which gave birth to five additional codes (see Table 2). These included:

- Argument supported with claimed identity- This discursive code identifies when the arguer relies or racial or other identity to support their claim.

- Rhetorical Questions- This discursive code identifies a question to which the answer is obvious and supports or even indicates a claim.

- Speaking in extremes or absolutes- This linguistic pattern identifies language that uses hyperbole.

- High register- This linguistic code identifies formal or academic language usually used by researchers within their academic discourse community, authoritative or not.

- Expressing Emotion- This code, both discursive and linguistic, identifies language that indicates high physiological affect, usually with anger or indignance.

With these five additional codes, I was able to code for a total of 275 total instances of the linguistic and discursive patterns across the Reddit and Twitter data. I retroactively coded the original data set of Tweets for the new codes, and found that three of the four were not present at all, which confirmed that Reddit conversations provided a more dynamic and complete picture of digital discourse. Next, I read through the data several more times, each time looking for common pairings, which would offer deeper insight into how *ethos* is achieved in this discursive setting. Finally, I read through the data set to capture each instance of high upvotes, looking for common overlaps with coded language and pairs of coded language.

Table 2: Sample Discursive Codes in Reddit Posts

Discursive Code	Sample Language from Reddit Posts
Argument supported with claimed identity	- "Im [sic] Asian and I find nothing about the casting to be racist. If anyone have [sic] to do some super mental gymnastic to get to racism, then they might wanna ask themselves in they're just wanna [sic] be angry." - "As a black girl who actually enjoys seeing Hermione depicted as black (in fanart/cosplay), I actually 100% agree with you when you say that…." - "Since I was once a super avid fan of reding the Potter books when I was

Discursive Code	Sample Language from Reddit Posts
	younger I had to to [sic] see this movie. And yet again, Hollywood and JK Rowling did not disappoint with their antics."
Rhetorical questions	• "If it's a white woman, or for that matter a man of color or a white man (life for example Credence) in a circus sideshow it's perfectly fine, but a woman of color absolutely not?" • "In what way is an Asian lady turning into a snake anymore 'exocitizing' [sic] her than a white man turning into a giant black cloud of evil, or a werewold, or a half-snake man, is exoticizing them?" • "Don't you think it's best to just ignore these people?"
Speaking in extremes or absolutes	• "Nagini has zero purpose in CoG." • "twitter was a mistake" • "People were a mistake"
High register	• "I'm sorry, you really misinterpreted my point. The emphasis is [not about the casting]."
Expressing Emotion	• "People always be bitching. Maybe it didn't occur to them that she wwe [sic] the best actress for the role and her background had NOTHING to do with it." • "But if Hermione were black it would have been mentioned SOMEWHERE. This is pathetic."

Huckin et. al.'s theory of Critical Discourse Analysis and Rhetoric and Composition supports the method's ability to "lead to robust theorizing of aspects of the rhetorical processes in which we are deeply invested," including textual effects such as persuasion (p. 118). They explain that, "a defining feature of CDA is its concern with issues of social justice and the abuse of power," which is, "not a defining feature of the field" (p. 123). For this reason, analyzing the

mechanics of specific instances of successfully achieved ethos—usually indicated by high

numbers of upvotes and supportive responses—can provide insight into how power dynamics

emerge in digital discourse.

This chapter introduced the methods used to quantitatively analyze the data set, which

was collected from both Twitter and Reddit, and provided samples of each discursive and

linguistic pattern used to code the data. The next chapter will present quantifications of the data

that will provide an overall view of the patterns, common pairs of patterns, and success rates of

each.

CHAPTER FIVE: DATA

This chapter will focus on the data set taken from Twitter and Reddit as a whole and present quantifications of each code, common pairs of codes, and the success rate of each in terms of engagement within the conversation. From this quantification, common patterns of talk and its reception or rejection within the discourse community begin to emerge.

Quantification of the coded language revealed discursive norms particular to the platform, as well as success rates for each of these patterns. Reddit discourse, as mentioned above, exhibits three additional patterns of language including *rhetorical questioning*, *speaking in extremes or absolutes*, and *expressing emotion* (see Table 3). The most commonly used language patterns overall are *diminishing language* and *referencing unproven premises*. On Reddit, *diminishing language*, *rhetorical questioning*, and *claiming an identity* have a significant lead over Twitter discourse. As mentioned above, *rhetorical questioning*, *speaking in extremes or absolutes*, and *expressing emotion* do not appear at all in the Twitter data.

Table 3: Total Instances of Codes Across Data Set

Codes	Twitter	Reddit	Total Instances
Managerial Language	15	16	31
Language of an Expert	12	18	30
Diminishing Language	7	55	62
Referencing Unproven Premises	22	29	51
Claiming an Identity	1	15	16
Rhetorical Questioning	0	30	30

Codes	Twitter	Reddit	Total Instances
Extremes or Absolutes	0	16	16
High Register	10	4	13
Expressing Emotion	0	24	24
Total	67	194	261

Common pairs account for a significant fraction of each instance of the common codes (see Table 4). *Expressing Emotion* appeared more than 50% of the time alongside another code—most often the paired code was diminishing language. *Diminishing language* appeared alongside *claimed identity* more than 50% of time identity was claimed. Predictably, *high register* and *language of an expert* appeared commonly together—77% of the time *high register* was used. Significantly, this pairing was mostly present on Twitter, as high register appeared significantly less on Reddit. All accounted-for *high register* upvotes in Table 5 were given to posts in which the code appeared within a larger string of *language of an expert.* This highlights the important distinction between the two—whereas expert language provides valuable content for the reader, high register is simply a linguistic pattern used by academic and other discourse communities.

Table 4: Total Instances of Common Pairs

Common Pairs	Instances
Language of an Expert + Rhetorical Questioning	7
Extremes or Absolutes + Diminishing Language	5
Managerial Language + Diminishing Language	8

Common Pairs	Instances
Claiming an Identity + Diminishing Language	9
Referencing Unproven Premises + Diminishing Language	8
Expressing Emotion + Diminishing Language	9
Managerial Language + Referencing Unproven Premises	5
Referencing Unproven Premises + Claiming an Identity	4
High Register + Language of an Expert	10

Using upvote points, I was able to identify the level of success across each code in the Reddit conversations (see Table 5). Any response post that had 5 or more upvote points was considered successful, based on the median of points activity in these posts, specifically. Just over half of the Reddit response comments fell into this range of points. Original posts— content posted independently of any other post—are excluded from this quantification but represented in their own column. This was done because original posters are agenda setters, and so I wanted to analyze them separately. All other posts in the data are in response to one of the six original posts, and therefore the amount of responses garnered can be also used to quantify engagement.

Diminishing language and *unproven premises* received a significantly higher number of upvotes across the Reddit data than the other codes. Unproven premises in original posts garnered the most responses, and rhetorical questions garnered the least. Emotional language, though having received 73 upvote points, received almost no points when it appeared without the company of another code.

Table 5: Instances of Success in Reddit Data

Codes	Instances of Success	Of Total Reddit Instances	Total Upvotes (not including posts with less than 5 points)	Total Responses to original posts	Total Upvotes on Original posts
Extremes or absolutes	3	16	36	n/a	n/a
Claiming an identity	5	15	42	36	105
Referencing unproven premises	13	30	96	76	49
Language of an expert	4	18	36	n/a	n/a
High register	1	4	23	28	76
Diminishing language	29	56	188	36	114
Managerial language	6	16	38	28	76
Rhetorical questioning	12	30	51	4	9
Emotional expression	10	24	73	32	105

This chapter gave an overview of the patterns of talk identified within the coded data and identified the success rates of each using upvotes and quantification of the responses to original posts. The next chapter will critically analyze the data presented above to theorize how power dynamics emerge within the *Harry Potter* fandom discourse community online.

CHAPTER SIX: ANALYSIS AND CONCLUSIONS

In this section I will critically analyze the coded discourse extracted from the data set and answer the questions posited in the introduction. As a reminder, critical analysis is meant to "lead to robust theorizing of aspects of the rhetorical processes in which we are deeply invested," including textual effects such as persuasion (p. 118). This analysis will help provide insight into how power dynamics emerge in digital discourse. I will also discuss limitations of the study and implications for future research. As a reminder, the questions I answer are:

- How does social justice ideology form and propagate in the non-political, digital, connective spaces in which the *Harry Potter* fandom engage in discourse?

- Which types of discursive and linguistic patterns in social media posts are most effective at propagating political ideologies?

- What elements aid, disrupt, and intrude upon the procession of the discourse and affect the emerging ideological ideas?

- How do echo chambers manifest in these spaces?

<u>Ideology and Confirmation Bias</u>

By extracting these codes from the data we can see that there are several patterns which achieve success in the proliferation of political ideology. Most obviously, *referencing unproven premises* and *diminishing language* attracted the most engagement in both forms, with success rates of 48% and 50%, respectively. Of significance is that *referencing unproven premises* is a common content pattern in the Twitter posts, appearing in 22 of 29 tweets—all of which were

posted in the days following the trailer premier. They are also common only in the Reddit posts

that are timestamped before the release of the movie. After the movie premier, the content in the

Reddit conversation shifts away from these premises. This is a salient find because it indicates

that the conversation is originally highly driven by these unsupported assumptions about the

movie's narrative surrounding the character in question, but upon receiving confirmation that the

information is *not* true, the conversation shows little deceleration. This indicates that the

conversation takes on a life of its own, perpetuating ideological expression independent from the

timeline of original misinformation and subsequent factual information. Additionally, the data

indicated a high number of instances of this code on both sides of the argument—neither the

social justice warriors nor the opposition were uniquely responsible for this pattern.

Diminishing language, though successful, was notably used most often in conjunction

with other codes, which indicates that the language pattern is best used as a supporting character

and not as the lead. Following this pattern, arguments supported by *claiming an identity* were

used alongside *diminishing language* greater than 50% of all times identity was claimed. It is

possible that participants sprinkle in *diminishing language* to hedge their bets when claiming

authority in this way.

The success rate of *diminishing language* further indicates that ideological participants

are attracted by the aggression associated with the competitive spirit of winning, which likely

hints at participation being driven by the seeking of a reward in the form of personal validation

or the feeling of winning an argument. In other words, participants engage when they experience

confirmation bias. This further supported by the presence of high success rates on what I would

term "mic-drop" posts, which are characterized by short, content-light statements that confirm

one's bias without the burden of lengthy proof or explanation. For example, on a thread arguing in detail about why a Korean would be cast to play a witch with an Indonesian curse, a sub-post reads simply, "I'm sorry I wasn't aware there was only one South Asian actress in the world," and attracted 8 upvote points, one of the highest in the thread. On the other side of the debate in the same thread, a post that reads only, "People need something to be offended over," received 23 points, and a post that reads, "It's just a small group of people being really loud over nothing. No one will notice this amongst the general public," received 25 points. These posts are far away the most frequently upvoted in the thread and, as a reminder, the upvotes are the total upvotes *and* downvotes, and we can assume the opposition of each opinion downvoted the posts. This is significant because the thread was full of detailed arguments in favor of the social justice warrior position, with very little content supporting the opposition. One could speculate that audiences on the side of the opposition were starved for support and were happy to experience what confirmation bias they could.

Community-Rejected Discursive Patterns

In the previous section I identified which discourse codes find success, but equally important are the codes that routinely do not. Speaking in *high register* appears to be the highest failing strategy on the Reddit platform, with only one instance of success. Linguistically, an informal register is universally used and upvoted in these subreddit communities. Similarly, *emotion* is an almost universally failing code. While some instances of *emotion* have some engagement, 100% of these instances are paired with one or more other codes. *Emotion* taken alone receives very few upvotes.

In contrast to Reddit, Twitter posts tend to have a high success rate for *high register*. As mentioned in Chapter 1, some of the initial momentum behind the Nagini/*Fantastic Beasts 2* discourse was the expert input from Ellen Oh and Amish Tripanthi, which indicates that discursive and linguistic patterns are platform-specific in terms of the power they wield over the participants. Further, *High register*'s lack of success and *diminishing language*'s overflow of success are at odds, meaning both are frequently used in digital spaces to obtain a position of authority in discourse, but the difference in effectuality on Reddit is stark. One might speculate that the reason *emotion* and *high register* are failing discursive patterns is because they are distinctly "uncool," and Reddit is a community built on the exclusive nature of subreddit in-groups. Ann Johns' theory of Discourse Communities tells us that "the term communities of practice refers to genres and lexis, but especially to many practices and values that hold communities together or separate them from one another" (p. 321, 1997). Specifically, recreational communities of practice are "the groups with which people maintain ties because of their interests, their politics, or their professions" (p. 322). Subreddits are recreational communities of interest with hard boundaries, where involvement is negotiated and controlled by the participants using the engagement tools analyzed above. This data indicates that *emotional* and *high registers* are being rejected by the group interest and negotiated out of the group lexis. Through this negotiation, the participants are constantly identifying and confirming the values of the group.

Echo Chamber Fracturing

While it might be expected that subreddit pages would exist as inherent echo chambers (Bright) given the fact that the pages attract such a particular and limited community to begin with, we can see that this is not the case. Rather, these pages are broad enough in scope that they attract different political ideologies. However, the process of fracturing can be observed along the threads: the discourse builds off of an original post, in this case attracting voices on both the social justice warrior side and the opposing side, and the discourse peaks before fracturing into an echo chamber where only homogenous voices remain in conversation with one another.

This is evident in the lengthier conversations in the Reddit data. Three of the six conversations had conversations longer than 10 responses, which include r/Harry Potter19, r/Fantastic_Beats, and one r/UnpopularOpinion thread. Of those, all three exhibited echo chamber fracturing in the latter leg of the threads (see Table . Echo chamber fracturing is defined here as an uninterrupted string of conversation in which the participants are in full agreement, and which ends the thread.

Table 6: Echo chamber Fracturing

Threads	Total Responses	Echo Chamber Responses
r/Harry Potter19	68	Final 9
r/Fantastic_Beats	48	Final 16
r/UnpopularOpinion	28	Final 6

Digital Elements that Affect the Discourse

The pump-valves (Entman and Usher) that enable this process are the upvote and response functions analyzed above. An important element of the response function is that each responsive post can be responded to specifically, which means that a thread can continue without all response posts being engaged with, thus literally fracturing off into micro-threads. Participants can also bully posts out of the top of the thread with downvotes. By giving the participants such pointed engagement power, the platform encourages the filtering of voices. Additional pump-valve functions provided by the Reddit platform are the search and filter options. The filter options include "hot," "new," "top," "controversial," and "rising." These options provide the user with far more control over their feed than any other platform. The search options give the user the power to find conversations and subreddits based on subjects of discussion. This is the function I used to collect the data analyzed in this study. All of these pump-valves work together to put power into the hands of the user to curate their experience, which in turn creates opportunities for "net-clustering" (Bastos).

Time also affects the discourse; the Reddit platform appears to limit the life of a thread by filtering aging posts out of search results. This is evident in the fact that each conversation I collected for the data set took place in succession of one another, and never at the same time. The conversations I uncovered and analyzed encompassed the entirety of discourse surrounding the incident of the *Fantastic Beasts 2* trailer at the time of collection. The first conversation I was able to find when using my search terms was the r/Harry Potter19 conversation, of which the entire conversation took place in the month immediately following the trailer release. The second conversation took place entirely within the next month, the third the month after that, and so

forth. The timestamp on Reddit only supplies the reader with how many months ago each post and sub-post (response) was made, so it is more likely these conversations were born and died within a single week. This indicates net-clustering affected by a pump-valve of the platform's algorithmic use of time. We cannot know the algorithmic functions specifically, but it can be speculated that the Reddit platform actively filters posts out as they age, no matter the filter option being applied. The user's perception of relevance compounds this filter affect because, even though the user can uncover the thread using the search function, as I did in this study, the user is reluctant to resuscitate a post without any recent activity. Therefore, the net-cluster effect is prohibited from overtaking the platform in the way we see on Twitter with trending hashtags and viral posts. In response, the user will begin a new thread with a new original post, and the conversation will take off and net-cluster briefly once again. This cycle repeats over and over again, encouraging new engagement from the same participants.

As far as third-spaces (Graham et. al.) go, it can be concluded that Reddit is a strong one for active and productive discourse, as compared with Twitter, which does not encourage productive discourse. Though the original deleted Twitter reaction to the trailer was confined to the sub-tweet replies to Rowling's original tweet, like all Twitter threads, it was not organized into a conversational pattern and the replies were disjointed and out of order. Additionally, the individuality of the platform encourages users to take their opinions to their own page as additional posts, since conversational engagement is notoriously low on Twitter. The subtweet reply thread that did exist for a short time before being deleted was not what I would classify as conversational, but rather it was more able to be described as a performer being heckled by 35 different people at once, separately from each other.

Ultimately, the negotiation and propagation of social justice warrior ideology was traceable on the Reddit platform because of its many pump-valves that put power into the hands of the users, including votes and responses. The physiological affect (Brower) is actively tracked by the users themselves in the engagement tools and the specified reply function that fractured conversations into specificities that mattered to them. By this I mean that the acts of voting and responding are effects of physiological affect, and all of these acts are quantified and recorded publicly on the post.

Limitations of the Study

This study was limited by several factors. The first is that the data was coded and quantified manually, which limited the amount of data that could be included. Had I used several more forum-style platforms and a digital analysis tool, the amount of data could have been much higher. However, this data set is quite large for one manually collected and coded over the course of only a few months, and encompasses all of the relevant conversations taking place on Reddit in September 2019 at the time of collection. Next, the study only looks at discourse pertaining to one political ideology. This means that the conclusions drawn here may apply to other political talk online, but they also may not. Finally, the demographic which participated in the discourse was the *Harry Potter* fandom. Social Justice Ideology is shared by far more people than just those who are fans of the series, but they are not represented in the data. With these limitations in mind, future research on the subject may benefit from looking at a different discourse community, potentially on a different platform that offers different engagement tools for participants.

Implications for Future Research

This study has shown not only that Reddit, as a non-political digital "third space," is an effective platform for the propagation of political ideologies, but also how those ideologies manifest and mobilize through this space. If we increase the scope of research using this methodology going forward, we can answer bigger questions about how linguistic and discursive patterns enter the real world through users' screens and affect living ideologies, particularly pertaining to other political ideologies. This research could inform future digital power structures in platform design. Additionally, it can inform how educators teach critical thinking skills to students that will transfer from platform to platform online.

APPENDIX A: COMPREHENSIVE LIST OF REDDIT DATA

Table 7: Instances of Managerial Language

Managerial Language	
	In fact, this is a problem I have been seeing in fandom lately.
	If you think that Nagini was just a pet, you need to go back and read the books.
	You know who the real pets of Voldemort were? The death eaters who were mostly white guys.
	Very good points from a much-needed perspective, and I think your comment actually supports the casting even more than you realize.
	her follow up tweet about how the name Nagini came from Indonesian is.. quite disappointing.
	You don't have to keep making excuses for them.
	I think that she could have had more diverse characters in HP, she seems to be doing fine in FB.
	You're just spreading the fire by giving them more exposure. Downvote them and move on, or better yet, contribute other posts that will drown them out.
	I just wish she hadn't of bothered with this change as it definitely looks racist and half assed research is awkward when we can dissect her own plot point in one post. She should have just made this character a normal Korean witch.
	Casting Nagini as an Asian woman, or even introducing Nagini at all feels like a feeble, ill-thought out attempt at diversifying the *Harry Potter* universe.
	let's consider the overall themes of the HP books
	cool the outrage until we know that happens.

Managerial Language	
	She has been so consumed by virtue signaling and identity politics that she just isn't happy with almost all of her characters being both white and straight.
	Frankly, it seems like you think we're stupid, and that we'll believe anything you tell us. Well we won't. We'll do whatever is necessary to make sure this series gets the love and respect it deserves, no matter who is doing it injustice.
	Though her series is my favorite, she doesn't get exempted from scrutiny
	She found a way to get points without doing any work.

Table 8: Instances of Language of an Expert

Language of an Expert	
	Voldermort is a metaphor for white supremacy and racism
	No one is criticizing Voldemort this is about the *out of universe* decision to cast an Asian woman as a slave. I don't think Rowling or anyone else involved were intending to be racist but that doesn't negate my discomfort. When Nagini is the first lead Asian character in the Harry Potter wizarding world the implication seems to be that in this universe Asians are not equal to white characters.
	Voldemort considered every single person under his tutelage as a loyal servant but not every one of his followers was on the same level. there were ranks and out of his entire flock, Nagini was definitely his most trusted ally and the person he valued the most. I didn't say that Voldemort considered her his equal. He didn't consider anyone his equal but Nagini was the closest out of the bunch.

Language of an Expert	
	The fact that something crude or horrible from history makes us uncomfortable doesn't mean we should shy away from it an ignore it, and while culturally ignoring shameful or abhorrent events might be a common thing to do in some cultures, that doesn't mean it's right.
	Imagine the countless essays I could surely cite to support the notion that it's very common to pull from history and draw parallels to history in great works of literature
	Then, if we consider the etymology of Nagini, it makes sense that they'd choose a talented actress of Asian ethnicity.
	Does it not make sense to have a storyline where a racial minority is tragically subjugated in a story where prejudice being terrible has always been such a major theme?
	Not to mention that, outside of her British POC characters, Rowling's writing of American (and other international) POC characters and entities has been rather stereotypical, and her history wildly inaccurate (even pseudohistorical) and ill-researched.
	In fact, her playing up / into Hollywood stereotypes, and her clear lack of prior, in-depth historical and cultural research in favor of broad, popular Hollywood stereotypes, is what drove a lot of the criticism against her "A History of Magic in North America" + "Wizarding Schools" article series to begin with
	If it were any other business sector doing such a thing would be illegal, and even proposing it would be embarrassing, but somehow in movies actors should be chosen not based on their capabilities, but on their nationality?
	Don't get me wrong, I am happy for Claudia Kim and I am glad to see an Asian actress getting a major film role but in this case a South Asian actress would've been more appropriate.
	And it was supposed to be a South Asian actress, they had to change it because of external factors.
	The origin is Indian mythology, I think it spread from India to Indonesia.
	Your race doesn't define your culture.

Language of an Expert	
	The Naga are usually cobras not pythons or vipers (Nagini is one of the two, I forget which). The Indonesian myth that inspired Rowling was probably an adaptation of the Sanskrit one.
	Being asian is quite out of the ordinary since Nagaini is derived from Naga, which means snake in Sanskrit (Ancient Indian language).
	In fact when Rowling was in a read through of the sixth film, they read her a line where Dumbledore told Harry about a girl he liked, she discretely let the scriptwriter know Dumbledore's gay so they took it out of the film.

Table 9: Instances of Diminishing Language

Diminishing Language	
	I quite understand you as a child wanting to associate yourself with Asian characters, but you're an adult with a greater sense of self now and you can enjoy fiction on a deeper level.
	I'm glad that we can have a civil conversation without devolving into yelling at each other!
	I am sure you didn't mean to offend Claudia Kim but that doesn't change the fact that she is definitely the person who is most offended by this "controversy" by people like you who basically call her a tool for the white privileged.
	Go on and watch this interview, see how proud she is for getting this part and maybe you will find a different perspective.
	Seriously, people need to sit down and wait for better moments to be offended.
	I mean, *lets cast a South Korean actress.. South Korea is in Asia.. and dO YOU KNOW WHAT ELSE IS IN ASIA? INDONESIA! they're in the same big ass continent, they must be the same! Let's give the East Asian Circus Sideshow Snake Woman with a Cursed*

Diminishing Language	
	Bloodline some fukin Indonesian mythology references! Genius, amirite?
	Genius move, let's fight racism and discrimination and diversity problems by actually discriminating based solely on nationality. What??
	I'm sorry I wasn't aware there was only one South Asian actress in the world.
	It seems it's never good enough for people.
	now she's pissed off Indians as well, haha
	She really did manage to piss off both East & Southeast Asians by putting no effort in her research lol.
	Excuse me, what? So even the initial choice wouldn't be good enough to you??? What should it be, an actual actress that is almost half Indonesian, almost half Albanian and maybe has some snake DNA?
	We're really going down the rabbit hole. Yeah, let's patch it all up.
	At this point, I feel like these people just want to hate this movie :/ nothing jk or the filmmakers do will change that. I'd say just let them be outrage and ignore it. They're a small but loud minority.
	Guess they forgot the part where Nagini literally was a assassin for Voldemort.. damn near killing Arthur and killing Bathilda Bagshot.
	I'm guessing they haven't read the books and have only seen the movies.
	It's just a small group of people being really loud over nothing
	Twitter needs to go outside. They killed my vibes right after I started reading the comments.

Diminishing Language	
	That just shows how much insufficient knowledge she has on the topic. She's basically getting mad for no reason,
	People need something to be offended over
	Probably has only seen the movies, and not the book.....
	I swear people get offended with everything nowadays!
	ye i lost some brain cells reading twitter about people getting triggered over this,
	I am a little shocked at all the horror on twitter.
	It's straight up sad and pathetic.
	People like this have way too much time on their hands.
	then they may wanna ask themselves if they're just wanna be angry.
	If they want to be outraged, let them. It's their prerogative.
	But lest you think she just pulled this out of her hat recently, JK Rowling insisted on Twitter Tuesday that she's been sitting on this secret since she first started writing the Harry Potter series.
	Although this might be the Potter team's well-intentioned attempt to right their previous wrongs
	I've nothing to add on the theory, except that 'casted' is incorrect English. The word is simply 'cast'. It's present and past tense is the same. I've no idea why Reddit struggles with this, but I see it constantly.
	Hollywood and JK Rowling did not disappoint with their antics.
	You are right if you imagined this to start going downhill immediately.
	I want to have faith in Rowling that if she does include this storyline, then it will be done well.
	There's a tendency to blow up everything that may even hint to these matters.

Diminishing Language	
	It's people dying to be offended by something dude.
	People without a life.
	People hate Nagini being an Asian woman because they think it's racist and useless.
	From my experience, most of the people who had an issue with this are the same people that hate on anything (new) JK does or writes, no matter how trivial it is.
	Rowling wrote this story about the magic of love with good in her heart and wanted to share it with as many people as she could, and I applaud her for that.
	for some apparent reason, Rowling isn't satisfied.
	She has decided to PERSIST beyond relent that many more of her characters were minorities, and the readers just weren't looking hard enough, and that is no fault of hers.
	Does that make the series inherently racist? No. Could you simply say that you wish you had created more minority characters?
	Absolutely. But please stop changing details years later just because of your belief in identity politics.
	What was she thinking?
	As fun as it is to have diversity (when it makes sense), changing up characters after the series has been over for ages just to score brownie points with SJW twitter, is absurd.
	I'd be extremely embarrassed but also see it as a pathetic charade.
	That being said, J.K. Rowling is an absolute moron, and it's honestly best to ignore literally everything she says or does relating to the Harry Potter universe for your own sanity.
	Is that a thing for people, saggy old gay men?
	If she wants to stay relevent she needs to in my opioion give it a go to write another kids novel. Or retire. Or not. I dont really care.

Diminishing Language	
	I personally couldn't care less. She wrote the books, and she can say/do whatever she wants with them.
	This is pathetic.
	Let me be clear here. There is nothing wrong with wanting *representation* and *inclusivity*. Men, women, gays, lesbians, blacks, yellows, martians, moonwalkers, and what-have-you.
	Was it? If I recall it seemed to be a lot of people upset she was "appropriating" Native American "religion" for her fantasy stories.

Table 10: Instances of Referencing Unproven Premises

Referencing Unproven Premises	
	she goes on to be a pet to a nazi inspired dictator
	Nagini was never an ordinary snake and that was always stated in the book
	she loses her humanity and becomes the pet of a man that is a metaphor for white supremacy.
	Claudia Kim who probably reads comments like yours and feel terrible.
	she will either avoid comments like yours or realize that you represent a very small minority even among Asian people who choose to be offended when there is nothing to be offended about.
	In this case the character they'd envisioned would have an Eastern/Asian look and thus they'd be looking for someone that LOOKS as such. Now, I don't know a whole lot about the process of casting someone for a Movie, but from this perspective over here it seems silly to deny a role to a talented actress because she's not quite the "right" type of Asian for the role.

Referencing Unproven Premises	
	Best case scenario that J.K.Rowling can come up is that the Circus people(Or her mother, Voldemort or whoever named her) didn't know shit about Asian culture and named her that.
	But it really upsets me that some little Asian girl is going to see a woman of her same race, being an exotic circus attraction.
	They're bitter, hateful, prejudiced people who have discovered a great way to disguise all of that is to couch it in concern and indignation.
	There is no other group of people except, ironically, white supremacists, who are so concerned with delineating what racial groups are allowed to create what art and what stories they're allowed to access and appreciate.
	Nagini literally was a assassin for Voldemort..
	She's Voldemort's trusted companion, not his pet.
	retroactively change a well-known character. The fact that Nagini was a real snake that was transfigured into a person in the 7th movie/book freaked me out and I just think it's a terrible idea.
	allegory of a Natzi (Voldemort) basically keeps an Asian woman as a pet snake,
	"The thing is, in the books, Nagini was never depicted as being a former human. Instead, her unusual connection to Voldemort is largely explained away by the fact that Voldemort is able to speak and understand the language of snakes.
	other than the "evil" snake lady with revealing skimpy clothes.
	Because probably the other (if they even bother to try) more accurate indonesian actors are not as "physically commercial" to them.
	White woman, black women, hispanic women are now portrayed realistically.

Referencing Unproven Premises	
	But asian women? Naaahh, they're still good as femme-fatale eyecandy who fawns all over white man.
	Well, the "Curse" can also mean the horcrux living in her as it was an important plot point of the last book.
	. There's some issue with the fact she's not " not the right ethnicity " which I find quite rich considering the themes of the HP books.
	Nagini was almost the most important thing to Voldemort and if he was capable of love he would have loved her.
	And we all knew Nagini was different from regular snakes.
	They were more like...partners in crime?
	I understand the racial concern but I dont consider it retconning of the story so it was therefore just a backstory on a character that we knew very little about
	I'm just sad that she basically played no role in this movie except for being Credence's really close friend.

Table 11: Instances of High Register

High Register	
	In fact, her playing up / into Hollywood stereotypes, and her clear lack of prior, in-depth historical and cultural research in favor of broad, popular Hollywood stereotypes, is what drove a lot of the criticism against her "A History of Magic in North America" + "Wizarding Schools" article series to begin with.
	I'm sorry, but you really misinterpreted my point. The emphasis is NOT ABOUT THE CASTING. It's about making the CONNECTION between the origins of Nagini's name and the actress, who is actually South Korean. Asians often misrepresented in western media.

High Register	
	I dont even know if I'm stupid or simply being gaslighted into thinking JK has done something wrong.

Table 12: Instances of Claiming Identity

Claiming Identity	
	I am Chinese and I was happy to see Claudia Kim casted and hoped she'd have a good role but when I heard who she was playing I was instantly uncomfortable and hoped it wasn't true
	Hey, fellow East Asian checking in- just wanted to say you made some good points in this discussion, I really admire your efforts. We are not alone, and nor we are small groups of people getting offended over nothing. We should be able to voice our opinions freely without getting labeled as whiny or sensitive. Kudos from South Korea :)
	When I was a kid I always wanted to play as Cho instead of someone like Ginny because she was Chinese like me. This is just my view on it and I can understand if you don't see it but I ask you to respect my point of view.
	I have read dozens of comments all over social media from Asian people about how ridicules this fake outrage is.
	I know some people are up in arms up about it here in Indian twitter.
	I'm fairly certain this is a non-issue elsewhere, especially in East Asian countries with actual Asian people.
	I'm a South Korean who live in an actual East Asian country with actual Asian people, and this is an issue that *has* been discussed amongst Harry Potter fans for the last couple days.
	I'm Asian and I ain't even mad about the Nagini casting.

Claiming Identity	
	Im Asian and I find nothing about the casting to be racist. If anyone have to do some super mental gymnastic to get to racism, then they might wanna ask themselves if they're just wanna be angry.
	Since I was once a super avid fan of reading the Potter books when I was younger I had to to see this movie. And yet again, Hollywood and JK Rowling did not disappoint with their antics.
	I'd like to start out by saying the Harry Potter franchise WAS my childhood. I watched ALL the movies. I read ALL the books. I memorized ALL the spells. I love this series and the characters in it with ALL my heart. To this day I am a proud Slytherin and nothing will ever change that.
	As a black girl who actually enjoys seeing Hermione depicted as black (in fanart/cosplay), I actually 100% agree with you when you say that, without a shred of doubt, that JK Rowling meant Hermione to be white from the jump.
	It was a big part of my childhood. I read in Russian and in English.
	I love Harry Potter. I started reading it a bit before the fifth book came out and I was one of those people who went to the midnight release in the bookstore at the mall to get the last three. I've read the series dozens of times and still get enjoyment out of it to this day.

Table 13: Instances of Rhetorical Questioning

Rhetorical Questioning	
	He is the villian, he does evil things - do we assume Rowling supports murder because Voldermort commits it?
	In this case the actress is Chinese, which is slightly off the mark if we're going for a very literal interpretation of "Naga", but is it really off the mark enough to be up in arms?

Rhetorical Questioning	
	Should we then bicker about giving the wrong type of Asian woman this opportunity because it otherwise might be offensive?
	Isn't that avenue of criticism offensive on its own?
	Does it not make sense to have a storyline where a racial minority is tragically subjugated in a story where prejudice being terrible has always been such a major theme?
	What's next... Nagini having purple streaks in her hair and wielding Katanas?
	And what's with this bullshit of choosing someone solely based on their nationality?
	From now on only British actors would be allowed to play British characters?
	And only American actors for American characters?
	Only Indonesian actors for Indonesian characters, and so on??
	If it were any other business sector doing such a thing would be illegal, and even proposing it would be embarrassing, but somehow in movies actors should be chosen not based on their capabilities, but on their nationality?
	Excuse me, what? So even the initial choice wouldn't be good enough to you???
	What has culture to do with anything? Your race doesn't define your culture.
	If it's a white woman, or for that matter a man of color or a white man (like for example Credence) in a circus sideshow it's perfectly fine, but a woman of color absolutely not?
	In what way is an Asian lady turning into a snake anymore 'exocitizing' her than a white man turning into a giant black cloud of evil, or a werewolf, or a half-snake man, is exoticizing them?

Rhetorical Questioning	
	What do you think is happening to me, and the Western World, in our subconscious that has such a negative and detrimental effect on Asian women when I witness one of them get blood cursed and slowly transformed into a snake?
	Why make a post about this? Don't you think it's best to just ignore these people?
	Am I the only one who doesn't care, what actress/actor plays whom and just want to enjoy the film ?
	Racist? Wouldn't it be just as racist if a white woman played her? Or is it okay because white people are the default?
	What about the fact that that wizards just shut themselves wherever the fuck they want then magic it away.
	How do you not recognize this as pathetic pandering on the part of JK?
	If she wanted more minority characters, why not use Fantastic Beasts to get them?
	Why would you even care about the sexuality of a saggy old man?
	Is that a thing for people, saggy old gay men?
	Don't you feel patronized?
	Shouldn't you feel kind of upset about being faux-pandered to?
	Can anyone in the current-version of USA make a TV show/movie today featuring an entirely all-white cast -- to represent a story that actually DOES take place in an entirely "white" world?
	Now, what if someone decides to make an all-black cast show or movie?
	No problem with that now, right?

Table 14: Instances of Expressing Emotion

Expressing Emotion	
	Genius move, let's fight racism and discrimination and diversity problems by actually discriminating based solely on nationality. What??
	Yes, and from next year actors will have to take a DNA test before being accepted for a role, to ensure that they have the proper genetic purity for their role.
	It seems it's never good enough for people. Next thing we know actors have to be born in the city their characters were born in.
	I'm sorry, but you really misinterpreted my point. The emphasis is NOT ABOUT THE CASTING. It's about making the CONNECTION between the origins of Nagini's name and the actress, who is actually South Korean. Asians often misrepresented in western media. People never seem to tell the difference between East&South Asia, resulting every single depiction being a weird mash of Asian(Like the whole fucking continent) stereotype. In short, people often think all Asians are the same. Making the connection between a East Asian character and Indonesian mythology is a great instance of what I said above. Loosely stealing other culture to cover up oppressive bullshit is so, so wrong.
	And what's with this bullshit of choosing someone solely based on their nationality? That's even more racist than no representation at all. From now on only British actors would be allowed to play British characters? And only American actors for American characters? Only Indonesian actors for Indonesian characters, and so on??
	Why not? Even though a lot of cultures in Asia share similarities (Buddhism and Chinese characters; even that varies by country) it is worth noting that each culture is unique. All Asians are not the same. Nationally and race are different. Most actors, who have a chance of playing a character with a different nationality, are white.
	Excuse me, what? So even the initial choice wouldn't be good enough to you??? What should it be, an actual actress that is

61

Expressing Emotion	
	almost half Indonesian, almost half Albanian and maybe has some snake DNA?
	We're really going down the rabbit hole. Yeah, let's patch it all up. Let's say that she's a Korean who immigrated to Indonesia and call it a day, I don't really care at this point. But it really upsets me that some little Asian girl is going to see a woman of her same race, being an exotic circus attraction.
	So you're actually explicitly racist. If it's a white woman, or for that matter a man of color or a white man (like for example Credence) in a circus sideshow it's perfectly fine, but a woman of color absolutely not? That's the definition of racism. But it really upsets me that some little Asian girl is going to see a woman of her same race, being an exotic circus attraction. Pity it doesn't upset you that some little European boy is going to see a man of the same race, being an exotic circus attraction (Credence).
	Exactly! That's what I thought as well. She wasn't chosen on her background, but more for her acting.
	What the hell... really?
	Just put a pretty face who happens to date our main actor at the time. "She's korean, as opposed to south east asian? Man, fuck that. Nobody would know the difference" - probably some racist hollywood asshole
	The tired meme of the "treacherous Asian male." Plays out everywhere from the "muh Chinese cheat on every exam REEEEEEE" to, now, mainstream Hollywood fare once again.
	Exactly this. Imagine you know nothing about the actual actor (so shush all you Depp haters) playing the role, and the film is fantastic either way. It's stupid that people critique a film for the ACTORS not the ACTING

Expressing Emotion	
	There was no problem with the actress, herself. There's some issue with the fact she's not " not the right ethnicity " which I find quite rich considering the themes of the HP books. There's also some outrage that an Asian woman is the slave snake of voldy, but again, let's consider the overall themes of the HP books and the fact VOLDEMORT IS FUCKING EVIL. He's evil and elitist, of course he'd have a slave snake. He's horrible. (But also as the OP says, we literally still don't know anything about what happens between CoG and voldy mtg her, so cool the outrage until we know that happens. Gawddddd. Ok rant over.)
	I like it too and I dont understand all the people bitching about her
	It's a story about the magic of love with MOSTLY WHITE PEOPLE IN IT!! Do you know why? CAUSE IT TAKES PLACE IN ENGLAND WHERE MOST PEOPLE ARE WHITE!! And I have absolutely no problem with the people of color that are in it. And I would have no problem if JK were to have created more minority characters back when she was first writing the series. But the thing is, she didn't. We have Cho, Dean, the Parvati twins and Kingsley (and now apparently Nagini), and that's it. Does this make her a racist? NO!
	BUT OOHH NO!! She has decided to PERSIST beyond relent that many more of her characters were minorities, and the readers just weren't looking hard enough, and that is no fault of hers.
	However, I was not born yesterday. I know that girl is white in the books. Just look at any of the chapter drawings of Hermione (like you said) in the books. I know damn well that if she was supposed to be black, there likely would have been a hell of a lot more shading used on her skin to make it appear darker. Not convincing enough? Check out the old cover of Prisoner of Azkaban where there is a drawing of Harry and Hermione riding Buckbeak. Notice her *obviously* skin tone. Hell, you could go as far as too look at any of the newer official book covers that have Hermione in it and see that she is still obviously white.

Expressing Emotion	
	That being said, J.K. Rowling is an absolute moron, and it's honestly best to ignore literally everything she says or does relating to the Harry Potter universe for your own sanity. If it's not written in one of the seven individual books, it didn't happen, period.
	I liked the Dumbledore is gay thing, there were clues to it in the books already. But if Hermione were black it would have been mentioned SOMEWHERE. This is pathetic.

APPENDIX B: IRB PERMISSION LETTER

UNIVERSITY OF CENTRAL FLORIDA

Memorandum

To: Devon Razey

From: UCF Institutional Review Board (IRB)

CC: Stephanie Wheeler

Date: March 20, 2020

Re: DIGITAL POLITICAL DISCOURSE AND THE VECTORS OF
             IDEOLOGICAL PROPAGATION

Thank you for contacting the IRB office regarding documentation of IRB review for your thesis. As you know, the IRB cannot provide an official determination letter for your research because it was not submitted into our electronic submission system prior to completing your research.

However, if you had completed a Huron submission, the IRB could make one of the following research determinations: "Not Human Subjects Research," "Exempt," "Expedited" or "Full Board."

Based on the study information that you emailed us on 3/20/2020, the IRB determination most likely would have been Not Human Subjects Research.

If you have any questions, please contact the UCF IRB irb@ucf.edu.

Sincerely,

Kiminobu Sugaya, Ph.D.
IRB Chair

LIST OF REFERENCES

Advmdrivers. (2018, October 13). Not really? JK Rowling already made Nagini an East Asian

    woman who belonged to a white man so I won't really expect good things of Harry Potter

    going forward. [Tweet]

Althusser, L. (1968). Ideology and Ideological State Apparatuses. In J. Rivkin & M. Ryan (Eds.),

    Literary Theory: An Anthology (2nd ed., pp. 6 93–702). Maiden, Massachusetts:

    Blackwell.

Authoramish. (2018, September 26). Actually @jk_rowling the Naga mythology emerged from

    India. It travelled to Indonesia with the Indic/Hindu empires that emerged there in the

    early Common Era, with the influence of Indian traders and Rishis/Rishikas who

    travelled there. Nagin is a Sanskrit language word. [Tweet]

Bakshy, E., Messing, S., & Adamic, L. A. (2015). "Exposure to ideologically diverse news and

    opinion on Facebook." *Science*, 348(6239), 1130-1132.

    https://doi.org/10.1126/science.aaa1160

Barbera, P., Jost, J. T., Nagler, J., Tucker, J. A., & Bonneau, R. (n.d.). Tweeting From Left to

    Right: Is Online Political Communication More Than an Echo Chamber? *Psychological

    Science*, 26(10), 1531–1542. https://doi.org/10.1177/0956797615594620

Bastos, M. T. (2011). "Public Opinion Revisited: The propagation of opinions in digital

    networks." *Journal of Arab & Muslim Media Research*, 4(2), 185–201.

    https://doi.org/10.1386/jammr.4.2-3.185_1

Beerathegreat. "Public displays of 'inclusivity' and 'representation' are a load of crock."

    r/unpopularopinion. Reddit. Retrieved September 9, 2019.

Bennett, W. L., & Iyengar, S. (2008). "A New Era of Minimal Effects? The Changing

    Foundations of Political Communication." *Journal of Communication*, 58(4), 707–731.

    https://doi.org/10.1111/j.1460-2466.2008.00410.x

Bright, J. (2018). "Explaining the Emergence of Political Fragmentation on Social Media: The

    Role of Ideology and Extremism." *Journal of Computer-Mediated Communication*,

    23(1), 17–33. https://doi.org/10.1093/jcmc/zmx002

Brower, J. (2018). "Rhetorical Affects in Digital Media." In A. Hess & A. Davisson (Eds.),

    Theorizing Digital Rhetoric (pp. 43–54). Abingdon, United Kingdom: Taylor & Francis.

Camaj, L., & Santana, A. D. (2015). "Political Deliberation on Facebook during Electoral

    Campaigns: Exploring the Relevance of Moderator's Technical Role and Political

    Ideology." *Journal of Information Technology & Politics*, 12(4), 325–341.

    https://doi.org/10.1080/19331681.2015.1100224

Capt_RamaswamyG. (2018, September 26). Leftists love crying 'cultural appropriation'. And

    here we have a shameless leftist who not just culturally appropriates a foreign culture, but

    also attributes it to another. Naga (including nag, nagin, etc.) is a concept that has its

    origins in India and not Indonesia! [Tweets]

Ccs1332. (2018, September 27). Nope. Just sounds to me like she was just trying to shoehorn

    something remotely more 'Asian' that naga/nagin's ACTUAL Indian origins to justify

    the casting of an East Asian… which still doesn't make sense because Indonesia-Korea

    ??? but that's just what it looks like. [Tweet]

Clark, N. (2018, September 27). "Why Casting Nagini as an Asian Woman in 'Fantastic Beasts'

    Is So Offensive." Retrieved March 14, 2020, from

https://www.vice.com/en_us/article/d3jybm/why-the-casting-of-nagini-as-an-asian-woman-in-fantastic-beasts-is-so-offensive

Colyard, K. W. (2019, March 18). "J.K. Rowling Is Receiving Massive Backlash For Her Latest Comments About Dumbledore & Grindelwald." Retrieved March 14, 2020, from https://www.bustle.com/p/jk-rowling-is-receiving-massive-backlash-for-her-latest-comments-about-dumbledore-grindelwald-16962737

Conover, M. D., Gonçalves, B., Flammini, A., & Menczer, F. (2012). "Partisan Asymmetries in Online Political Activity." https://doi.org/10.1140/epjds6

DanMorCock_69. (2018, October 10). I guess? but there really isnt any background how how she became a horcrux and harry wasnt planned, it was survival. so idk if thats a real connection but i see your point. This feels like a FBAWTFT idea she added/changed to fit the current story vs using cannon as is & building. [Tweet].

DanMorCock_69. (2018, October 10). nah, its more of the retconning that most people are mad about. there were ZERO hints or points within the original HP series that addressed the possibility Nagini was a human at all. Its the idea that Voldemort doesnt like people, only himself. similar to the Delphini issue. [Tweet].

Darvin, R. (2017). "Language, ideology, and critical digital literacy." *Language, education and technology, encyclopedia of language and education*, 9, 17-30.

Ditto, P. H., & Lopez, D. F. (1992). "Motivated skepticism: use of differential decision criteria for preferred and nonpreferred conclusions." *Journal of Personality and Social Psychology*, 4, 568.

DoccyUK. (2018, September 25). In her defense, this balances out the 'Dumbledore is gay but not in any way that will show up in books or movies'. I'm… not very good at defence, it seems. [Tweet].

Dollpitts. (2018, September 26). I just think if people aren't cool with it, they shouldn't be silenced. The movie has been made, everyone is getting their money. They just want filmmakers to think about the implications of their decisions in the future. Is that wrong? [Tweet]

Edwards, A. R. (2002). "The moderator as an emerging democratic intermediary: The role of the moderator in Internet discussions about public issues." *Information Polity: The International Journal of Government & Democracy in the Information Age*, 7(1), 3. https://doi.org/10.3233/IP-2002-0002

Entman, R. M., & Usher, N. (2018). "Framing in a Fractured Democracy: Impacts of Digital Technology on Ideology, Power and Cascading Network Activation." *Journal of Communication*, 68, 298–308. https://doi.org/10.1093/ct/jqx019

Fairclough, N., & Wodak, R. (1996). "Critical Discourse Analysis." E. Teun van Dijk (Ed.), *Discourse as Social Interaction*. London, United Kingdom: Sage.

"Fantastic Beasts: The Crimes of Grindelwald." (2018). (n.d.). Retrieved March 14, 2020, from https://www.imdb.com/title/tt4123430/fullcredits?ref_=tt_cl_sm#cast

Fitzpatrick, L. M. (2017). *'The Boy Who Lived': Harry Potter and the Practice of Moral Literacy*. [MA Thesis, Lehigh University]. Retrieved from http://preserve.lehigh.edu/etd/2591

Freelon, D. G. (n.d.). "Analyzing online political discussion using three models of democratic

communication." *New Media & Society*, 12(7), 1172–1190.

https://doi.org/10.1177/1461444809357927

Freelon, D. G. (2015). "Discourse Architecture, Ideology, and Democratic Norms in Online

Political Discussion." *New Media & Society*, 17(5), 772–791.

https://doi.org/10.1177/1461444813513259

Garrett, R. K. (2009). "Echo chambers online?: Politically motivated selective exposure among

Internet news users." *Journal of Computer-Mediated Communication*, 14(2), 265–285.

https://doi.org/10.1111/j.1083-6101.2009.01440.x

Garrett, R. K. (2009). "Politically Motivated Reinforcement Seeking: Reframing the Selective

Exposure Debate." *Journal of Communication*, 59(4), 676–699.

https://doi.org/10.1111/j.1460-2466.2009.01452.x

Gentzkow, M, & Jesse M. Shapiro. (2011). "Ideological Segregation Online and Offline." *The

Quarterly Journal of Economics*, 126(4), 1799. https://doi.org/10.1093/qje/qjr044

Graham, T., Jackson, D., & Wright, S. (2015). "'We need to get together and make ourselves

heard': everyday online spaces as incubators of political action." *Information,

Communication & Society*, 19(10), 1373–1389.

https://doi.org/10.1080/1369118x.2015.1094113

Granka, L. (2010). "The Politics of Search: A Decade Retrospective." *Information Society*,

26(5), 364–374. https://doi.org/10.1080/01972243.2010.511560

Hamonsexual. (2018, September 26). For the record: I see everyone's side here. But, tbf, Albus

did put Snape in charge of teaching Harry to protect his mind so Voldie wouldn't be able

to control him. (Badly cause MoM stuff) Not that it makes this any better. But. Likely she

has been brainwashed after Horcrux stuff. [Tweet]

Hamonsexual. (2018, September 26). No that's totally fair. I don't agree with it much, either, and

since Nagini wasn't a Horcrux till 1994 idk how/why she became loyal to him. Just

pointing out it's entirely possible that Voldie could control a living horcrux's mind and a

fear of Dumbledore. Just correcting facts. [Tweet]

Hays, G. (2019, December 19). "CANCELLED: J.K. Rowling Condemned By Twitter Mob For

'Transphobia'." Retrieved March 14, 2020, from

https://www.newsbusters.org/blogs/culture/gabriel-hays/2019/12/19/cancelled-jk-

rowling-condemned-twitter-mob-transphobic-tweet

Hello_Tailor. (2018, September 25). maybe "circus performer who turns into a murderous

snake" isn't the best choice of role for one of the two WOC in the franchise. [Tweet].

Hello_Tailor. (2018, September 25). "Nagini was a human woman all along" really is a bold

addition to JK Rowling's list of post-series canon retcons. [Tweet].

Huckin, T., Andrus, J., & Clary-Lemon, J. (2012). "Critical Discourse Analysis and Rhetoric and

Composition." *College Composition and Communication*, 64(1), 107–129. Retrieved

from https://www.jstor.org/stable/23264919

Horne, J. C. (2010). "Harry and the Other: Answering the Race Question in J. K. Rowling's

Harry Potter." *The Lion and the Unicorn*, 34(1), 76–104.

https://doi.org/10.1353/uni.0.0488

Hotwheels101. "FBAWTFT Just why." *r/Harry Potter19*. Reddit. Retrieved September 9, 2019.

Illkill. "Analysis Crimes of Grindelwald Against Asians." *r/aznidentity.* Reddit. Retrieved

    September 9, 2019.

Interrabanging. (2018, October 11). ooooooh, i forgot she was trying to defend JKR's gross

    racist decision to make nagini a cursed asian woman. [Tweet]

Iyengar, S., & Hahn, K. S. (2009). "Red Media, Blue Media: Evidence of Ideological Selectivity

    in Media Use." *Journal of Communication*, 1, 19.

Jensen, J. L. (2003). "Public Spheres on the Internet: Anarchic or Government-Sponsored – A

    Comparison." *Scandinavian Political Studies*, 26(4), 349–374.

    https://doi.org/10.1111/j.1467-9477.2003.00093.x

Jk_rowling. (2018, September 25). The Naga are snake-like mythical creatures of Indonesian

    mythology, hence the name 'Nagini.' They are sometimes depicted as winged, sometimes

    as half-human, half-snake. Indonesia comprises a few hundred ethnic groups, including

    Javanese, Chinese and Betawi. Have a lovely day. [Tweet].

Johns, A. M. (1997). "Discourse Communities and Communities of Practice." In E. Wardle & D.

    Downs (Eds.), *Writing About Writing: A College Reader* (3rd ed., pp. 319–341). Boston,

    Massachusetts: Bedford/St. Martin's.

Jones, Q., & Sheizaf Rafaeli. (2000). "Time to Split Virtually: 'Discourse Architecture' and

    'Community Building' Create Vibrant Virtual Publics."

JonRiley7. (2018, September 25). I'm not trying to argue with you I just want to see where you

    are coming from: should the rule be that Hollywood can only cast white people to play

    villains for else it's offensive? [Tweet]

Jost, J. T. (2006). "The end of the end of ideology." *The American Psychologist*, 7, 651.

Kyoshiisland. (2018, September 25). someone is gonna write a take about how 'omg this

    decision about nagini is actually WOKE Asians can be racist so it's okay if an Asian

    woman is portrayed as an EVIL COLD SLIT EYES ANIMAL!!!' and i really won't be

    here for it. [Tweet].

Magnolia2Mumbai. (2018, September 26). Secret of the Nagas was the second book I bought in

    India. I am horrified by her whitewashing and erasure of context here. I have complete

    feelings that I can't quite articulate tied to colonialism and negative stereotypes around

    deities from Asia. I'm glad Amish spoke out. [Tweet]

Mechaenthusiast. (2018, September 25). the problem isn't that a WOC is playing nagini, the

    problem there aren't any positive people of color in the wizarding world with main roles.

    it makes no sense to have an all white cast then have the viallainous snake be Asian, &

    only 'good' Asian had a racist name (choc hang). [Tweet]

Miranda, D. A. (2018, October 29). "How and Why J.K. Rowling's 'Nagini' Character Reveal is

    Touching on Racist Tropes About Asian Women." Retrieved March 14, 2020, from

    https://medium.com/@desireewrites/how-and-why-j-k-rowlings-nagini-character-reveal-

    is-touching-on-racist-tropes-about-asian-women-8a382f0f89fa

Mudaship. (2018, October 7). I have words about that Nagini shit (making an Asian woman an

    object submissive subservient a slave to the magical equivalent of motherfucking Hitler

    oh my lord) and appropriating Native culture as someone who hates anti-native shit.

    [Tweet]

Neonacropolis. (2018, September 25). so this is a character who's cursed because she is a woman and is forced to become a snake that will have a piece of a man's soul forced into her ??? HOW… IS THIS REAL ANSJDJJFFKFHFJSKSM. [Tweet]

Neonacropolis. (2018, September 25). wait so nagini is being played by an Asian woman and she like…. becomes voldemort's 'pet'???? is she…. is she a Fantastic Beast newt must Find???? oh this is bad. this is very very bad. [Tweet]

Onggasm. (2018, September 27). if naga/nagin is from Indonesia/india, why would ganini be casted by a korean? because we're all asians? ok sis. [Tweet]

Oxford_kondo. (2018, September 25). The Harry Potter Series has always had an iffy relationship with Asians. It's Very much a 90s-style diversity. When I read the books, I couldn't help but notice that the only Asian (East/Southeast and South) characters were female love interests for white male characters. /1. [Tweet].

PinheadLarry240. "I need to rant about JK Rowling." *r/unpopularopinion*. Reddit. Retrieved September 9, 2019.

Readutation. (2018, October 13). I think it becomes problematic because JK Rowling has only had TWO prominent Asian characters in her stories, and both aren't….good, to say the last. Cho was shallow and annoying, Nagini a slave and beheaded by a white man. [Tweet].

Rice, J. (2016). Digital Outragicity. *Enculturation.* Retrieved April, 12, 2020, from http://enculturation.net/digital_outragicity.

Robertson, S. P., Vatrapu, R. K., & Medina, R. (2010). "Off the wall political discourse: Facebook use in the 2008 U.S. presidential election." Information Polity: *The*

International Journal of Government & Democracy in the Information Age, 15(1/2), 11–
31. https://doi.org/10.3233/IP-2010-0196

RuthchartRuth. (2018, September 27). I don't know if J.K Rowling is racist herself, but some of
the things in her stories have always been problematic for me. The goblin bankers being a
race of greedy hooked-nosed people resemble anti-Semitic Nazi propaganda. Now we
have this Orientalism to add to the series too. [Tweet].

SamirGahlaut. (2018, September 27). Never trust a snooty British that can't get over being
kicked out of India !! The inherent hate for Hindus the majority that broke there empire
makes her talk about Nagin's from Indonesia (Now M) or Even Korea (xitan)
forgettering tht bfore advent of Islan only Hindus ruled in SE. [Tweet]

Serendipiteedee. (2018, October 10). sigh. bounding-heart.tumblr.com/post/178536606…
Anyway, it's a literary reference, like Remus being called Remus without actually being
Italian. [Tweet].

Simpson, J. (2017). *An Exploration of Harry Potter and its Effect on the Millennial Generation*.
[MA Thesis, Baylor University]. Retrieved from https://baylor-
ir.tdl.org/handle/2104/10215

SgKpopchristianENTP. "Nagini is Indonesian Chinese??" *r/harrypottertheories*. Reddit.
Retrieved September 9, 2019.

Tiffy_Russel. (2018, September 27). I'm so disappointed with you. Nagini/Nagi is a word of
Sanskrit origin and hence Indian. It spread to Indonesia through south Indian kingdoms
which also ruled there. A little research doesn't hurt. [Tweet]

Vanderhoof, E. (2019, December 20). "J.K. Rowling's Tweet Shows the Divide Between the

    Writer and the Phenomenon She Created." Retrieved March 14, 2020, from

    https://www.vanityfair.com/style/2019/12/jk-rowling-terf-tweet-harry-potter-fandom

WantDiscussion. "[Spoiler] Am I the only one who is sort of okay with the Nagini Asian lady?"

    r/fantasticbeasts. Reddit. Retrieved September 9, 2019.

Williams, C. & Gulati, Girish. (2009). "The political impact of facebook: Evidence from the

    2006 elections and the 2008 nomination contest." *Politicking online: The transformation*

    of election campaign communications. 272-291.

Wojcieszak, M. E., & Mutz, D. C. (2009). "Online Groups and Political Discourse: Do Online

    Discussion Spaces Facilitate Exposure to Political Disagreement?" *Journal* of

    Communication, 59(1), 40–56. https://doi.org/10.1111/j.1460-2466.2008.01403.x

Wright, S. (2017). "The impact of 'super-participants' on everyday political talk." *Journal of*

    Language and Politics, 17(2), 155–172. Retrieved from

    https://doi.org/10.1075/jlp.17033.wri

_Yogendra_Singh. (2018, October10). & somebody please tell @jk_rowling that Nagini is not an

    creature of Indonesian mythology but it is of Indian culture. Nagin is a Sanskrit word &

    Nagas are integral part of our culture. It was India who exported this Nagin mythology to

    Indonesia through Hindu contacts. [Tweet].