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America in Conspiracy

Towards an Understanding of the Structure of Conspiracy Theories

There are a few shared moments for which folk history, in its generosity, grants us the ability to recall when and where we were when he heard the news. For an older generation, it might be the assassination of John F. Kennedy. For a later generation, it might be the explosion of the space shuttle Columbia. And, for the older individuals in this room, it is probably the event we now simply call “9-11.” Many of you might also remember where you were on 6 January 2021, the day we watched a large mob gather on the National Mall and storm the American Capitol building. Learning of these events while stationed at Fort Leavenworth, Kansas for the beginning of two years spent working for the U.S. Army added a very different dimension. The Army’s response from the Secretary for the Army on down was quite clear: this is unacceptable and if you think it is, then maybe the Army is not for you.

As 2021 wore on, I found myself immersed in a variety of tasks associated with my assignment, but the announcement a few months later that one of the social media platforms which had been used to foment dissent and, later, destruction, had had its data backend leaked grabbed my attention. I reached out to the organization hosting the leaked materials and was granted permission to download.¹

The specifics of the materials will be described later, but here at the start it is worth noting that the texts involved, our locus of interest, ran the gamut, from phatic *how are you?*s to personal disclosures of all kinds and from schmoozing to, perhaps, conspiring. It is the last, *conspiring*, that is the focus of this essay. With so much attention being given to conspiracy theories over the last 8 years, it seemed to me that, as a folklorist interested in discourse,

¹ I learned of the leak via reporting by *Ars Technica* in a report posted on 1 March 2021 (<https://arstechnica.com/information-technology/2021/03/gab-the-far-right-website-has-been-hacked-and-70gb-of-data-leaked/>). The contact point for the data was Distributed Denial of Secrets (<https://ddosecrets.com/>). It should also be noted that I did all of this work while off-post and on my personal computer: at no time were any DoD resources used in any part of this work. (There are strict rules and regulations, authorizations, having to do with who can examine materials generated by U.S. citizens that DoD staff and personnel must follow.)

the contribution I could make would be to develop a more exact model of what conspiracy theories were. Like other forms of vernacular discourse, they are made of words with those words strung together in a sequence both shaped by convention and shaping convention. It is this central engine of culture that fascinates me and draws my eye to the minutiae. The performers themselves may be more or less aware of the sequences involved.

The larger project of which this particular exploration is a facet examines traditional vernacular forms like the legend and, perhaps, like the conspiracy theory, to chart the normal form of the genre. Folklore studies has a long history of treating a variety of forms as narrative in nature, but in my own research I have found that there are varieties of traditional discourse that are not narrative in nature, but, rather, are informative, reportative, or argumentative, depending upon the performer's own experience and expertise as well as the performance context. *Thesis*.

Blueprint here.

FORMAL CONSIDERATIONS

What follows is not unlike listening to the Axis of Awesome's "Four Chords" and realizing that Journey's "Any Way You Want It," Imagine Dragon's "Demons," The Rolling Stones' "Beast of Burden," and John Denver's "Country Roads" are all written to the same chord progression (I-V-vi-IV). These songs and hundreds, if not thousands, more.

The search for normal forms was a central concern for folklore studies for the first half of the twentieth century, and it remains a central concern disciplines like linguistics and information science. Focused on understanding both the variety of human expressivity as well as its commonalities, folklore studies shifted from the great collecting projects of the nineteenth century to synthetic efforts. Finnish folklorist Antti Aarne compiled his *List of Fairy Tale Types* in 1910. The *List* identified the smaller pieces of a particular narrative that seemed to define that narrative and narratives like it. This list of tale types, with its sense that there were common motifs that repeated across narrative types, was revised and codified by American folklorist Stith Thompson in 1928 into *The Types of the Folk-Tale*. The tale type index, as it is known among folklorists, "catalogues some 2500 basic plots from which ... European and Near Eastern storytellers have built their tales" for at least a few hundred years (Ashliman 1987).

At the same time that Thompson was re-working Aarne's typology, Vladimir Propp was attempting to understand why a subset of Alexander Afanasyev's

Народные русские сказки [Traditional Russian Tales] seemed so similar.² Propp's *Morphology of the Folktale* isolates 100 tales from the larger collection of 600 east Slavic and Russian fairy and folk tales in order to determine what was constant and what was variable across all 100. Pursuing a similar logic as Aarne and Thompson, Propp broke the texts into their constituent parts, using the term *function* instead of Aarne-Thompson's *motif*. His conclusion was that "morphologically, a tale may be termed any development proceeding from villainy (A) or a lack (a), through intermediary functions to marriage (W*), or to other functions employed as denouement" (92). He famously summed his efforts in a series of equations that most readers still find impenetrable:

$$\gamma\beta\sigma AC \uparrow \{ [D -E -F] \mid dEF \} GK \downarrow [PrDEF=Rs]$$

He derived the formula from pages and pages of tabulations, from which he concluded that: "The entire contents of a tale may be stated in brief phrases such as the following: parents leave for the forest; they forbid their children to go out into the street; a dragon kidnaps the little girl, and so forth" (113). He is careful to emphasize that he has largely attended to the structure of texts and not, for example, how they are composed nor the themes upon which they dwell, though he does note that: "All *predicates* give the composition of tales; all *subjects, objects*, and other parts of the sentence define the theme. In other words, the same composition may lie at the base of various themes" (113). Working backwards from this, It seems clear that Propp's method is to identify a sentence or series of sentences as a particular event within a text. The event can consist of one action or several actions, but the event is recognizable, e.g., "a dragon kidnaps a girl." All stories are made up of one or more events such events, and folk tales are stories usually with a series of events. Should an event be present across several texts, then it is likely to be a function, enabling a higher level of abstraction.

Insert treasure legends here?

Some examples from my own recent work on legends about buried treasure in Louisiana may be illustrative.

Along with his brother, they went looking for cypress moss for cushioning their pillows and blankets. This was way back in the day. As they were searching, they noticed a stone slab on the ground beneath a tree. It was odd because the husband and his brother weren't able to move the slab of stone. It seemed to be stuck in the ground. Then, they got this weird feeling. Something wasn't quite

² Published in 1859, Afanasyev's work is parallel to that by the Grimms in their *Kinder- und Hausmärchen* [Children's and Household Tales] (1815).

right with the stone. The two men freaked out, and they climbed the tree in fear. When they looked down, the slab of stone disappeared. They jumped down from the tree and ran home.

I went to meet an old man in Marrero, and he told me a story. He went to look for a treasure with some other men. And there was a controller who had brought a Bible to control the spirits. And when they arrived at the site, they saw a big horse coming through the woods with a man riding it, and when he dismounted, it was no longer a man on the horse. It was a dog. And he said the dog came and rubbed itself against his legs. He said it was growling. He said he knew the dog was touching him, but he didn't feel anything. It was like there was just a wind. And he said they all took off running. He lost his hat and his glasses and he tore all his clothes. And even the controller ran off and he never saw his Bible again after that.

Propp discusses subjects and predicates in the conclusions of his work, but he offers no method for his abstractions: they are based on insights drawn from the corpus itself. Recognizing that therein lay a gap between the semantic abstraction of *the hero is recognized* and what a performer might actually say, William Labov and Joshua Waletzky pursue a finer-grained analysis of oral narratives that, as the note, is “concerned with the smallest unit of linguistic expression which defines the function of narrative—primarily the clause” (1967:13).

In their examination of a small collection of personal experience narratives, they conclude that clauses can be categorized into a discrete number of types and that the clauses regularly appear in a particular sequence. The close attention to observable linguistic phenomena, words and the clauses in which they are ordered, is important here: first because so many observers are prone to move quickly to abstractions and, second, because the impulse simply to state that something is a narrative seems remarkably indefatigable.³

Labov and Waletzky based their understanding on materials drawn from 600 interviews. The speakers involved were white and black, rural and urban, ranged in age from 10 to 72 years old, and had not finished high school.⁴

³ The larger argument of this research stream is that not all texts that we imagine are narrative are in fact narrative.

⁴ Labov and Waletzky's thesis was that “by studying the development of narrative technique from children to adults, and the range of narrative techniques from lower class to middle class speakers, it will be possible to isolate the elements of narrative” (12). Subsequent work has tended to label this as “natural narrative,” with the implication being that more educated speakers will have unnatural (literary) influences. A similar concern is raised by Albert Lord

While they present 14 texts as examples, it is not clear how many texts were transcribed and/or marked up. As noted a moment ago, Labov and Waletzky are interested in narrative sequence the same as Propp, but their scope is far finer: the clause is their unit of analysis. Their framework assumes that, at least in these personal experience narratives, the preference of both performer and audience is to recapitulate the represented series of events in the same order in which they occurred. In this way the verbal sequence has a one-to-one correlation with the source sequence. That is, while syntactic embedding is available in a variety of scribal discourses, the preference in day-to-day, face-to-face oral performances of personal experience narratives is to stick with the sequence as told being the sequence as it occurred. (As we will see in a moment, this preference for ordinate correspondence occurs across a number of oral genres.)

In their model, texts are made up clauses which can be considered free or narrative. Free clauses, clauses that describe a scene or provide information, can be deployed more freely within the sequence of clauses that make up a text without changing the meaning of the text. At the other end are narrative clauses which must proceed in a particular sequence, bonded to each other in a particular order which produces the meaning of the story itself—to change the sequence would be to tell a different story. Labov and Waletzky refer to this ability, or inability of clauses to move forwards and backwards within the overall sequence as their *displacement*. Free clauses exhibit wide displacement, while narrative clauses exhibit narrow to no displacement.⁵ One of their central examples is a story about the time the performer almost, from his point of view, drowned:

1. And we was doing the 50-yard dash,
2. racing,
3. but we was at the pier, marked off,
4. and so we was doing the 50-yard dash.
5. There was about eight or nine of us, you know, going down,
coming back.
6. And going down the third time, I caught cramps
7. and I started yelling "Help!",
8. but the fellows didn't believe me, you know.
9. They thought I was just trying to catch up,
10. because I was going on or slowing down.
11. So all of them kept going.
12. They leave me.

in *The Singer of Tales*, when he notes that *today's tellers are rapidly losing their memories* [actual quote here].

⁵ There is a third category of clause in Labov and Waletzky's scheme, the restrictive clause, but the essential point of their scheme is that narrative clauses are fixed in relationship to each other and not be re-ordered without changing the meaning of the story.

13. And so I started going down.
14. Scoutmaster was up there.
15. He was watching me.
16. But he didn't pay me no attention either.
17. And for no reason at all there was another guy,
18. who had just walked up that minute.
19. He just jumped over and grabbed me.

In this story the first five lines are, from the perspective of the story, essentially interchangeable: they can be in any order and still set the scene (1-5). At the sixth line, the action starts, and it continues for the next seven lines (6-13) in a then-this-then-that fashion. The action pauses at the fourteenth line to return to the scene itself, and, in essence, is coordinate with the next two lines which describe an indifferent authority figure who is, the story suggests, responsible for the performer's safety (14-16). After that pause, the text delivers a quick resolution in the last three lines (17-19).

These clusters of ordered and unordered lines reveal, in Labov and Waletzky's analysis, a larger syntagm at work in this and other texts in their corpus. The overall structure of such narratives, as reflected in the story about almost drowning is: first, an *orientation* that establishes the who, what, when, where of the story. We see in the first five lines eight to nine boys or young men engaged in some sort of swimming competition. After the orientation comes the *complication* section that conveys a series of events that can often lead to a resolution, but, because performers often remind their audience what the point of a story is, there is often an *evaluation*. The evaluation is not required but it is usually present, Labov and Waletzky observe, in more fully developed stories, especially ones that have been told more than once. As they note:

It should be apparent here that the evaluation sections are responsible for those deviations from the order of the primary sequence of the narrative that complicate the a-then-b relationships of narrative. The functions of the evaluative section must be added to the primary narrative function, in order to understand how the primary sequence is transformed in the more complex structure we see here. (36)

Because they can be contained in words and phrases that are themselves embedded in the narrative, evaluation passages are not straightforward. They are more semantic in nature than necessarily structural. And so, some stories may contain very clearly marked evaluations, like the example above, and some have either no evaluation or an evaluation embedded in either the complication or the subsequent *resolution* section, which Labov and Waletzky define as simply the section constructed of narrative clauses that follows either the complication and, usually but not always, the evaluation. Finally, they note, while many narratives end with the resolution, some

narratives reveal the need of the performer to locate the story in the moment of the performance. The coda is the label they give to the optional last cluster of clauses that return the discourse to the present moment, shifting the focus of the discourse from the storyworld to the world in which the story is situated.

Labov and Waletzky's grounding of a story's larger structure in the actual discourse which conveys the story deepens, and perhaps complicates, Propp's syntagm. To some degree, Propp's analysis obviously benefits from a more regular set of characters and features. The variability of the personal experience narrative drives Labov and Waletzky to arrive at fairly abstract structures—like orientation, complication, evaluation, and resolution—structures which, if we are being honest, do not seem all that far from Freytag's pyramid of exposition, rising action, climax, and denouement.

The tension is working with enough texts, data, to derive a normal model and working with those texts sufficiently closely to be able to locate the model in actual discourse. In the 65 years since Propp's translation into English and the 55 years since Labov and Waletzky's investigation of into the structure of personal experience narratives, there has been remarkably little work done to sequence other genres.

MODELING NARRATIVE

There is a larger history to be written of the moment in the mid to late sixties and early seventies when structuralism flourished and even found its way into early computational studies by Benjamin Colby and Pierre Maranda. Colby's work is, in fact, referenced in Labov and Waletzky, which they contrast with their own:

Colby's work takes as data the frequencies of individual words according to a semantic subcategorization; a linguistic approach is quite opposite in direction, focusing upon the syntagmatic structure of words and phrases operating in clauses and higher levels of organization. (13)

The semantic nature of Colby's work was a by-product of the particular history of Propp's work. Completed and published in 1928, the same year as Thompson's revision of the tale-type index, Propp's *Morphology* waited 30 years for a translation from Russian into English. By the time of its publication in English in 1958, Propp's way of thinking and working had already influenced Claude Lévi-Strauss, who, as he notes did not have access to the original but was indebted to being introduced to Russian formalism by

Roman Jakobson.⁶ Lévi-Strauss' method differs from Propp's in that the former is not interested in the sequence of a given story but rather in how that sequence organizes ideas, actions, and events. Where Propp lines up a series of related stories in order to understand the normal structure, or syntagm, of the genre, Lévi-Strauss takes that same set of stories and derives a logic of cognitive operations. Given his prodigious output at this time, with volumes of the *Mythologiques* coming out every 2 years on average starting with the first in 1964 and the fourth and last in 1971, Lévi-Strauss had a particularly strong influence on how structuralism was taken up. The result is Claude Bremond transforming Propp's very deliberate focus on the syntagm of a genre into something more like Levi-Strauss' paradigm of intertextual webs that reveal a dense network of ideas. Propp's functions become in the hands of Bremond, someone interested in archetypes, more psychological in nature.

Across the four volumes of the *Mythologiques*, Levi-Strauss examines approximately one thousand myths as he traces the transformation of a myth as it moves from one textual network (read mythological system) to another. Working at scale, as both Benjamin Colby and Pierre Maranda established, involves a lot of hand coding of the underlying materials: computers to this day just don't get words. Not the way we do. Let alone larger chunks of discourse. The ongoing difficulty is finding a way to operationalize meaning.⁷

Jamshid Tehrani's exploration of "The Phylogeny of Little Red Riding Hood" is a terrific example both of the strength of hand annotating as well as the difficulty of scale it suggests. Like Propp, Tehrani has broken off a subset of a larger corpus of folktales, ATU 333 "Little Red Riding Hood." Tehrani's explanation is straightforward:

The aim of a phylogenetic analysis is to construct a tree or graph that represents relationships of common ancestry inferred from shared inherited traits (homologies). Folktales represent an excellent target for phylogenetic analysis because they are, almost by definition, products of descent with modification: Rather than being

⁶ In "Structure and Form; Reflections on a Work by Vladimir Propp," Lévi-Strauss notes that "Roman Jakobson has not lost sight of the historical role of the Russian School and its importance. In dealing with the antecedents of structuralism, he has always reserved a prominent place for it. Those who have listened to him since 1940 have felt indirectly this remote influence" (168). The essay appears in a collection of Propp's essays entitled *Theory and History of Folklore*, with a note that it appears in *Structural Anthropology*. No date is given, but the 1967 Doubleday reprint of the 1963 Basic Books original contains no such essay.

⁷ Cody's early work pointed the way to clusters of key words, which have found a path in topic models, but topic models do not resolve back to individual texts in a terribly compelling way—paradigmatic approaches almost always explain groups of texts better than single texts.

composed by a single author, a folktale typically evolves gradually over time, with new parts of the story added and others lost as it gets passed down from generation to generation. (2)

Where Tehrani seeks to improve upon the (now much revised) tale-type index, which has lots of faults and problems to be sure, is that instead of basing the classification tale on a select set of motifs, analysis should begin by marking for consideration anything that might be relevant. In other words, annotate and let the algorithms parse the matrix for patterns.

Tehrani's analysis focused on 72 plot variables distributed among 58 variants of ATU 333 as well as the closely related ATU 123. (See Figure X.)

Data Matrix†								
Character	1	10	20	30	40	50	60	70
Grimm	1	-111020011010211012110120	--00	-11-001-0001-1110-00	----	000000-1300010-000		
Perrault	1	-1110200110102110121101210	-00	-11-001-0001-0000-00	----	000000-00000-0-000		
RH2	1	-111020011010211012110120	--00	-11-001-0001-0110-00	----	000000-1300010-000		
GM1	1	-110020010010010012200100	--00	-11-001-1010-0001100	----	000000-00000-0-000		
GM3	1	-11001001001011000--00100	--00	-11-001-1000-0001100	----	000000-00000-0-010		
GM2	1	-111020011010010012200100	--00	-11-001-1020-1001100	----	000000-00000-0-000		
GM4	1	-111210010010010012200100	--00	-11-001-1021-0000-00	----	000000-00000-0-000		
RH1	1	-111020011010211012110120	--00	-11-001-0001-1110-00	----	000000-1300010-000		
Iran	1	-1200200210100100121000210	-00	-11-001-0001-0120-00	----	000000-00000-0-000		
Ibo	1	-121051011010210012110100	--00	-11-001-0000-0120-00	----	000000-00000-0-000		

The key to the first ten columns is as follows:

1. Species of the victim: [0] animal [1] human
2. Type of animal: [0] goat [1] rabbit [2] duiker [3] sparrow
3. Victim is [0] multiple [1] single
4. Sex of the victim: [0] male and female [1] female [2] male
5. The victim wears a red cap/hood: [0] absent [1] present
6. Relationship of the guardian to the victim: [0] mother [1] brother [2] grandmother [3] father
7. The species of the villain: [0] fox [1] ogre [2] wolf [3] tiger/leopard [4] lion [5] bush beast [6] hyena [7] bear [8] alligator [9] crow
8. The sex of the villain: [0] male [1] female
9. The relationship of the villain to the victim: [0] stranger [1] father [2] aunt/uncle [3] friend
10. The relative: [0] absent [1] grandmother [2] father [3] aunt/uncle [4] mother [5] son [6] godfather

Tehrani's method is not much different than what Colby and Maranda were attempting in the sixties: he just has considerably more computational power and sophisticated software at his disposal. In this case, Tehrani is running these traits as if they were part of a genome. The goal is to determine relationships via shared traits. As ambitious as Tehrani's project is, it is

limited by the data itself. As he notes, more samples, from more periods and more geographies, would make the analyses more compelling.

The limitation is the necessity that the analyst who has read all the texts already, and thus knows all the variations, can more readily capture such variations with the appropriate abstraction. Returning to the treasure tale corpus,

Seeker	Action	Object	Guardian
I A bunch of us Me and five other fellows They He A man named Judice	dig went into an old house look	treasure money chest coffin	spirits come out the hole chickens started coming out the hole place began to fill with water a bull man-dog-wind

Resolving differences in vocabulary.

Propp has, however, enjoyed a second revival, and this time it has been in the hands of those interested in developing computational approaches to verbal materials in general and narrative in particular.

LARGE LANGUAGE MODELS

The introduction of large language models has changed everything, but perhaps not in the ways many are used to thinking about it.

Transfer learning

Word embedding (transfer learning operationalized?)

Attention

Large amounts of data

FEEDING CHATGPT

I suppose I should provide a brief overview of the work from ISCLR 2022.
Maybe 500-750 words?

THE GAB CORPUS

The Gab corpus made available by Distributed Denial of Secrets was a 70GB download containing user accounts, statuses, and groups (in SQL files) as well as a compilation of the chat logs (a mere 10MB by comparison). The chatlog file contains, according to its internal documentation, “70593 messages in 19683 chats with 15322 users.” Each entry contains a date-time stamp, the user, and the message, e.g. “2020-12-22T20:18:32 @OsmanAbbaker: hi.” Having worked with both online and oral materials before, and after some hand inspection of a random sampling of texts, I decided to break the texts into six groups with break points at 20, 50, 100, 200, and 500 words.

Table 1: Word Counts for Gab Texts

Word Count	Number of Texts
< 20	47344
20–50	13819
50–100	6212
100–200	1408
200–500	394
> 500	16

I repeatedly sampled within each of the six groups each to determine the probable utility of including texts of that size in my analysis. It became quickly apparent that texts of less than 20 words were largely phatic in nature or contained two few words to offer a discursive sequence. A few examples suffice:

it worked !!!
just checking out the new chat feature

At the other end were texts of 500 words or more, which, as it turned out were largely full of HTML links.

The richer territory then seemed to lie with the four groups of “just right” sized texts from 20 to 500 words in length. At the shorter end of the spectrum were texts like:

i think cause they no disney jews showing off their money also no porn . can you believe twitter has pornstars reporting comments made by teenage girls

or

what can you tell me about these horrible hot flashes that come with menopause ? i refuse to do premarin because i think it ' s barbaric the process in which they used to extract it from their source . i ' ve tried some herbs and i ' m having no success and i just can ' t take it anymore . can you give me any advice ?

An example of the longer texts:

are you crying telling me you know about q i 've been since the beginning i am in and on and i am a digital soldier i know everything and i moderate most of the shows we are good people we love god we love each other and we are patriots and they lied about us and they put in tifa with t-shirts and cute and then one guy in congress try to say we were a terrorist or organization look what they have done but the truth will be revealed so are you watching the youtube channels to learn all that and which ones so you say i can not say a whole lot but i lost all my accounts every famous person followed me years of work everywhere they took me down i never did anything wrong except love my president and the people

This brings the useful texts in the corpus from 70,593 to 22,326.⁸

Table 2: A Gab chat from 6 January 2021 from 16:48 to 21:00.

@RedCoors9	Id ask for help but 100% of people where I am are Chinese, obv.
@dykstra89	brutal. get away from those chicom agents wild

⁸ Gab Hate Corpus note here.

	VICTORY OR DEATH KILL THEM ALL pence on the run lmao
@RedCoors9	Capitol has been breached
@dykstra89	pentagon denying requests for national guard at the capital. LOLOL dude im watching it all, is wild theyre in pelosis office going through her email
@RedCoors9	You know way more than me. Updates. Just got back to car completely dead
@dykstra89	trump confirmed pence is a total cuck. senate and house evacuated through their underground pedophile tunnels people funneling into the capital , just chaos. police seem to be standing down at this point
@RedCoors9	Where we just were but I was to Dead. Walked min 50 miles on no food Just went by a caravan of cia big boys Trump's a faggot loser. Flynn or sidney 24 This is so goat. Torba floor level based. I still have a racing heart for 20 mins after we get back, driving for 10 and still yelling at these faggots about how cares how it looks.

2021-01-03T23:45:09 @DemsFearTruth: Yeah, I think Trump is going to arrest a bunch of people on the 6th... Like US Marshals roll into the House and Senate and perp walk Pelosi type thing

2021-01-04T05:14:19 @CrawfishFestival[P]: I hope so. President Trump said, It is going to be WILD.

2021-01-04T05:40:37 @DemsFearTruth: I cannot think of anything wilder than when Pelosi pisses herself, and Schumer cries like a bitch on live CSPAN while being handcuffed

2021-01-06T05:51:40 @CrawfishFestival[P]: WILD, for sure.

2021-01-06T05:53:35 @CrawfishFestival[P]: I saw that Italian authorities ARRESTED Obama's Cybersecurity Chief in Italy, surveilled them from the moment they entered their country.

2021-01-06T05:56:01 @CrawfishFestival[P]: Obama hired him to create the algorithms for the Steal. Election results sent thru server in Frankfurt, Germany were then sent to them in Italy to be manipulated.

2021-01-06T05:58:25 @CrawfishFestival[P]: They also have records of Obama flying pallets of cash to fund THE STEAL, and Bank records of Bank accounts.

2021-01-06T05:59:07 @CrawfishFestival[P]: Flight logs, and CIA operatives involved have been identified.

2021-01-06T17:11:15 @DemsFearTruth: none of this will matter if Biden ends up in the WH

2021-01-07T09:09:58 @CrawfishFestival[P]: That's what former LEOs told me, too.

2021-01-07T09:11:29 @CrawfishFestival[P]: What about US Military - w everyone taking \$ from our enemies = Communist China?

2021-01-07T13:24:39 @DemsFearTruth: It's over. Trump surrendered last night

2021-01-07T18:17:37 @CrawfishFestival[P]: He did not say "concede", just "orderly transition".

2021-01-07T18:19:13 @DemsFearTruth: yeah, his staff is quitting left and right... it's over.

2021-01-07T18:21:06 @CrawfishFestival[P]: What about Ukraine having international arrest warrants for their Criminal investigation w Burisma Scandal, plus....

2021-01-07T19:31:14 @DemsFearTruth: Who here is going to prosecute it?

2021-01-07T19:31:22 @DemsFearTruth: Nobody

2021-01-07T19:31:53 @DemsFearTruth: No more than he was punished for SEAL Team Six

TRANSFORMERS!

And this is the big, complicated, somewhat scary because complicated and unknown, part.

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