



**PARODY IN *PREJUDICED* BY AUTHORINFIRES**

**Farah Malaika Putri**

Universitas 17 Agustus 1945 Surabaya, Indonesia

Email: farahmala78@gmail.com

**Tri Pramesti**

Universitas 17 Agustus 1945 Surabaya, Indonesia

Email: tripramesti@untag-sby.ac.id

**Abstract**

This study discusses the characteristics of parody in *Prejudiced* by Authorinfires as a fanfiction reinterpretation of classic novel *Pride and Prejudice* by Jane Austen. Using Linda Hutcheon's theory of parody, this research aims to identify how elements of parody are presented in the text along with critical differences. This study uses a qualitative method with an intrinsic approach, and analyzes the text based on Hutcheon's four main characteristics of parody, namely repetition with critical difference, intertextuality, two-level structure, and critical and interpretive functions. The results show that *Prejudiced* contains all four characteristics, especially through gender reversal, narrative transformation, and direct quotes from *Pride and Prejudice* that are reworked. Characters such as Ezra Bennet and Anne Darcy become parodies of the characters in *Pride and Prejudice*, but with new perspectives that reflect current social issues and power dynamics. Through its dual structure and deliberate ironic distance, *Prejudiced* functions not only as entertainment, but also as a contextualized and reflective social critique of the classic novel.

**Keywords:** *Characteristic, fanfiction, parody, Prejudiced, Pride and Prejudice*

**INTRODUCTION**

The development of digital technology has changed the way literary works are produced, distributed, and consumed. One important phenomenon in this ecosystem is fanfiction, which is derivative works written by fans based on existing source works, whether in the form of novels, films, or television series. Jenkins (2012) refers to this phenomenon as part of participatory culture, where readers actively participate as creators who rework narratives to create new meanings. In this context, fanfiction serves as both a creative medium and a space for criticism, facilitating a reinterpretation of the source text.

Parody is a form of intertextual representation in literature that consciously imitates, alters, and often mocks the previous text. In literary studies, parody does not only function as a form of humor or entertainment, but also has strong critical potential because it is able to reflect, question, and even remodel the narrative structure in the source text. As Hutcheon (2023) states that parody not only copies, but also criticizes the source text through distanced and conscious repetition (p. 6). Parody is often characterized by features such as the imitation of the style, structure, or distinctive characteristics of the original work, as well as the transformation of meaning that creates distance between the new text and the original text. Dentith (2002) supports this state by stating that parody depends on an evaluative position toward the reference text, so that repetition in parody always carries a certain judgment, whether in the form of criticism, irony, or rejection.

In Hutcheon's theory, there are four main characteristics of parody, namely repetition with critical difference, intertextuality, two-level structure, and critical and interpretive function. First, repetition with critical difference is the process of repeating elements from the source text with critical differences that create new meanings. Second, intertextuality—as articulated by Bakhtin (1981) and Kristeva (1986)—emphasizes that

every text is inherently connected to other texts and never truly stands alone. Parody exploits this heteroglossia, overtly foregrounding its intertextual links so that meaning is formed through a dialogic relationship between the parodic text and the original. Third, the two-level structure combines two narrative layers—the new text as foreground and the source text as background—forming a dialogue of meaning. Fourth, the critical and interpretive function positions parody as a means of ideological critique and reinterpretation of the cultural or social values embedded in the source text.

Recent international research shows that parody is not limited to print literature. Summerley (2025) examines parody in the web series “Box Peek” as a critical response to transmedia game franchises. The results show that parody in digital media is capable of commenting on, imitating, and consciously criticizing popular genres. In the field of literature, Munderlein (2024) examined how gothic parody was used by female writers in the late 18th century and found that parody can serve as social criticism, particularly in exposing power relations and gender norms in society. This finding supports the view that parody is not only humorous, but can also be a means of resistance against dominant ideologies. However, most of these studies focus on audiovisual media or specific genres such as Gothic fiction, while studies on parodies in fanfiction based on classic literary works are still rare.

The phenomenon of parody is increasingly visible in modern creative writing practices, especially in *fanfiction*. Through *fanfiction*, readers are not only consumers but also creators who actively reimagine classic works according to contemporary social and cultural contexts. In this case, *fanfiction* becomes not only a form of entertainment but also a space of expression that enables the re-reading of norms, power relations, and identity construction in the source work. One such *fanfiction* employing parody is *Prejudiced by Authorinfires*, which reconstructs *Pride and Prejudice* by Jane Austen. This fanfiction not only retains key elements of the source text, but also does a significant reversal of social and gender structures. The characters of Ezra Bennet and Anne Darcy become an inverted reflection of Elizabeth Bennet and Darcy, thus creating new meaning through ironic distance and social commentary.

Research on parody in literary works generally focuses on classical or modern literature, while studies on digital fanfiction, particularly using Linda Hutcheon's theoretical framework, remain limited. Previous studies, such as Aulina and Hanifa (2021) from Universitas Trunojoyo Madura, entitled *Irony and Parody in the Novel Harbor Me by Jacqueline Woodson: A Postmodernism Study*. This study applies postmodernist theory, particularly Lyotard's and Hutcheon's concepts of irony and parody, to examine how these elements reflect the social conditions and interactions of the novel's characters. It emphasizes parody as a form of criticism and irony as a reflection of unfulfilled expectations. Similar to the present study, it uses Linda Hutcheon's theory; however, it differs in data type and literary medium. While their research focuses on a modern printed novel, the current study examines parody in digital *fanfiction*—specifically *Prejudiced by Authorinfires*—providing a new context for applying Hutcheon's framework.

Another previous by Syah (2024) from Universitas Islam Negeri Sunan Gunung Djati Bandung, entitled *Parody of Superhero in The Boys Comics*. This study employs Hutcheon's parody theory alongside Derrida's deconstruction to identify and analyze types of parody in *The Boys* comics, particularly in their deconstruction of the superhero concept. While both studies use Hutcheon's theory to explore parody as a form of cultural criticism, Syah's research focuses on the comic medium, whereas the present study focuses on digital fanfiction as an adaptation of a classic novel. This gap underlies the *research gap* of the present study: there has been little research combining *fanfiction*

analysis and parody theory to explore how digital adaptations can be used as a medium for social criticism, particularly concerning gender construction in classic works. *Prejudiced* by Authorinfires offers an interesting context for analysis because it adapts *Pride and Prejudice* using a gender reversal approach and significant plot modifications. In doing so, the work not only repeats Austen's narrative but also presents a new interpretation that challenges traditional views on gender roles.

The urgency of this research lies in its relevance to the development of digital literature and participatory culture. Parody in fanfiction allows readers to not only consume but also critique the values inherited from classic texts. The novelty of this research lies in its focus on parody fanfiction based on classical literature, analyzed using Linda Hutcheon's theory and Simon Dentith's perspective as supporting frameworks through an approach rarely used in previous studies.

Therefore, this study aims to analyze how *Prejudiced* demonstrates the characteristics of parody as defined by Hutcheon and Dentith, and how these elements function as social criticism of gender structures in *Pride and Prejudice*. The findings are expected to enrich the academic discourse on adaptation and parody in digital literature, while also reinforcing the position of *fanfiction* as a legitimate medium for cultural criticism.

## **METHOD**

This study uses a qualitative method, which, according to Creswell (2014), aims to explore and interpret the meanings that individuals give to cultural phenomena. The approach used is the intrinsic approach, which focuses on the internal elements in the text such as characters, plot, and narrative structure. Linda Hutcheon's theory of parody is used as the basis of analysis to see how *Prejudiced* by Authorinfires demonstrates parody through narrative transformation and critical imitation. The main data source in this research is *Prejudiced* by Authorinfires, published on *Wattpad* in 2020 and consisting of 14 episodes. The supporting data is *Pride and Prejudice* by Jane Austen, published by Gramedia Pustaka Utama in 2017, which contains 61 chapters and approximately 520 pages. Data were collected through close reading, and purposive sampling. This study is conducted through several steps of data analysis, including re-reading the collected data, identifying and analyzing characteristics of parody in *Prejudiced*, and summarizing the conclusions from the results.

## **FINDINGS AND DISCUSSION**

### **Findings**

This study identifies four main characteristics of parody according to Linda Hutcheon that appear consistently in *Prejudiced* by Authorinfires, namely repetition with critical difference, intertextuality, two-level structure, and critical and interpretive function. Each characteristic is identified through direct comparison between quotations from Jane Austen's classic novel *Pride and Prejudice* and quotations from *Prejudiced*.

In addition, the findings demonstrate that the parody strategies identified in *Prejudiced* repeatedly emphasize the reversal of conventional gender roles found in *Pride and Prejudice*. Male characters are frequently positioned in emotionally vulnerable situations, while female characters are portrayed as dominant, assertive, and socially powerful. This pattern appears consistently across dialogue, characterization, and romantic interactions, indicating that parody functions not only as imitation, but also as a form of social commentary on traditional gender expectations.

**Table 1. Findings on Characteristics of Parody in *Prejudiced by Authorinfires***

No	Characteristics of Parody	Quotation from <i>Pride and Prejudice</i>	Quotation from <i>Prejudiced</i>	Key Findings
1	Repetition with Critical Difference	"...Mr. Darcy soon drew the attention of the room..."	"Miss Darcy... made Ezra feel butterflies..."	Gender reversal shifts the focus of attraction and challenges conventional gender norms.
2	Repetition with Critical Difference	"...a lively, playful disposition..."	"Ezra... a lively and playful nature."	Feminine-associated traits are transferred to a male character.
3	Intertextuality	"Bingley... young man of large fortune..."	"Miss Bingley... bought the Blue Rose Mansion."	Familiar names and scenes reinforce connections to the source text through gender reversal.
4	Intertextuality	"...not handsome enough to tempt me..."	"...not pretty enough to tempt me."	Retained dialogue is used to reverse relational power dynamics.
5	Intertextuality	"How abominable!..."	"How cruel!... I grow to hate her."	Male emotional vulnerability replaces traditional female positioning.
6	Intertextuality	"...the last man in the world..."	"...the most disgusting woman I've ever came across."	Rejection scenes intensify emotional directness through reversed gender roles.
7	Two-Level Structure	"I admire and love you."	"Would you... take me as your wife?"	Female proposal scenes critique traditional romance conventions.
8	Two-Level Structure	"...refusing you..."	"Why I reject your feelings..."	Emotional rejection by a male character challenges masculine restraint.
9	Two-Level Structure	"Forgive me..."	"I apologize for wasting your time..."	Proposal rejection simultaneously functions as gender-role critique.
10	Two-Level Structure	"How despicably I have acted!"	"I feel so stupid..."	Male self-reflection challenges traditional male roles in romance narratives.
11	Two-Level Structure	"Elizabeth's congratulations..."	"Ezra hugged Dora and Jane..."	Male emotional expressiveness reverses Austen's gender conventions.
12	Critical & Interpretive Function	"A woman must have..."	"...all men do is raise children?"	Role reversal exposes patriarchal expectations as socially constructed.
13	Critical & Interpretive Function	"...ardently I admire and love you."	"I love you... the most ardently."	Romantic initiative is reassigned to female characters.

## Discussion

### *Repetition with Critical Difference*

*Prejudiced by Authorinfires* adapts the iconic characters and situations from *Pride and Prejudice*, but with a gender reversal. Ezra Bennet is the male version of Elizabeth Bennet, portrayed as an emotionally open figure who protects his siblings, breaking gender norms. Similarly, Anne Darcy mirrors Mr. Darcy's pride and social status, but as a woman, her assertiveness is often misinterpreted as arrogance. Hutcheon (2023) states that repetition with critical difference is the essence of parody, in which elements of the source text are repeated but with deliberate differences to create new meaning. This form of repetition is not merely imitation, but also carries evaluative content that challenges or comments on the original text.

The findings in numbers 1 and 2 of the table show a critical difference. In number 1, the character Mr. Darcy in *Pride and Prejudice* is changed to Miss Darcy. In *Pride and Prejudice*, Mr. Darcy's appearance and authority are described briefly, while in *Prejudiced*, Miss Darcy is described in detail, with an emphasis on her physical beauty and emotional impact. This reversal reflects how *Prejudiced* parodies the original text by subverting the objectifying gaze, highlighting that objectification is not only a phenomenon experienced by women.

Number 2 shows the transfer of the traits “lively, playful” from Elizabeth Bennet to Ezra. In *Pride and Prejudice*, liveliness and intelligence are associated with Elizabeth as a woman struggling in a patriarchal world. In *Prejudiced*, these same qualities are transferred to the male character, Ezra, creating a critical reversal. Dentith (2002) mentions that the evaluative dimension of parody can be seen when traits attached to one gender are transferred to another gender. This is also in line with Hutcheon’s concept of parody as “repetition with critical distance” (2023, p. xii), as it does not merely imitate these traits but places them in a new gender context. This change invites readers to question social constructs that categorize emotional and social traits as belonging to a particular gender. Thus, *Prejudiced* challenges traditional gender boundaries and comments on how emotional expression and social roles are often determined by gender norms.

### ***Intertextuality***

Intertextuality is a characteristic of parody that allows readers to recognize the relationship between the source text and the new text. Hutcheon (2023) asserts that parody depends on the reader’s ability to identify similarities in form or style, while also capturing intentional differences. *Prejudiced* is also highly dependent on intertextuality, where dialogue is relationships between new texts and source texts. The reader of *Pride and Prejudice* can find elements of many narratives recognized but behind creatively, such as character, and conflict. For example, Miss Bingley and Miss Darcy take the role of Mr Bingley and Mr Darcy, but now as rich and powerful women.

The findings in numbers 3 to 6 of the table show explicit intertextuality. In number 3, the structure of the dialogue, the narrative function (the arrival of the rich man), even the name (Bingley) is imitated with gender reversal, but the gender of the character is changed to a woman who buys a luxury place. Readers who know Austen will quickly realise that this is no coincidence, but an intertextual homage and subversion.

Number 4 repeats the dialogue of social rejection is deliberately linked back to the original text to highlight the reversal of power and gender expectations. Mr. Darcy’s rejection in the original text is based on class arrogance, so Miss Darcy’s silence implies emotional and power distance, which places Ezra in a vulnerable position—similar to Elizabeth’s position in the original version.

The findings number 5 is an intertextual between Elizabeth’s emotional response to Mr Wickham’s past in *Pride and Prejudice* and Ezra’s response to Miss Mary Wickham’s past in *Prejudiced*. In both texts, the main characters feel anger, disappointment and disgust towards the figure of Darcy after hearing stories that expose past injustices or atrocities. This intertextuality confirms that *Prejudiced* replicates the emotional conflict of the source novel, by reversing gender positions and social contexts.

The findings number 6 is an intertextual between Elizabeth’s rejection of Mr Darcy’s proposal in *Pride and Prejudice* and Ezra’s rejection of Anne Darcy’s Mass proposal in *Prejudiced*. In both texts, the rejection is delivered with strong and emotional language. The scene structure is similar, with Darcy’s character expressing his feelings but being rejected on the grounds of deep-rooted dislike. In the fanfiction, Ezra’s statement is even more extreme and direct - calling Anne a disgusting woman - which amplifies the emotional intensity of the original version. Intertextuality in this scene is not only present in the form of dialogue and situation, but also in its emotional intent.

Numbers 5 and 6 maintain the structure of the confrontational dialogue between Elizabeth and Mr. Darcy, but in *Prejudiced*, this emotional position is occupied by Ezra, who is a male character. According to Kristeva (1986), changes in the social context within intertextuality alter meaning—in this case, the reversal of gender shifts the power dynamics in romantic interactions and opens space for criticism of gender-based behavioral norms.

In addition, *Prejudiced* often uses direct expressions or narrative styles that resemble *Pride and Prejudice*. For example, the iconic interaction and misunderstanding between Ezra and Miss Darcy is constructed in a pattern that resembles the verbal debate between Elizabeth and Mr. Darcy, but with a modern setting, the use of pronouns, and gender reversal presenting new implications. This intertextual relationship is not merely coincidental but a deliberate mechanism for constructing new narrative meaning while remaining critically connected to the source text. Thus, intertextuality in *Prejudiced* is not merely a form of homage, but rather a strategic tool of parody. It retains enough elements from the original text to allow for recognition, yet alters the context and tone to invite reinterpretation (Dentith, 2002, p.6).

### **Two-Level Structure**

Hutcheon (2023) refers to parody as bitextual synthesis, in which the new text can be read independently, but its full meaning only emerges if the reader is familiar with the source text. In *Prejudiced*, this two-tiered structure is clearly visible. As a fanfiction, *Prejudiced* presents a plot and characters that can be enjoyed without having to read *Pride and Prejudice*. However, for readers who understand the context and characters of Austen's novel, the narrative in *Prejudiced* has additional meaning because it constantly builds intertextual relationships with the source text.

The findings in numbers 7 to 11 show a two-level structure. In number 7, the scene of a proposal that was once made by a male character (Mr. Darcy) to a female character (Elizabeth) is now made by a female character (Anne Darcy) to a male character (Ezra). This shift is not only a narrative change, but also a tool for criticizing social structures and gender norms in classical literature. The casual reader may interpret this as a variation on romance, while readers familiar with Austen understand the second layer as a critique of patriarchal norms that restrict the right to propose to men.

In number 8, the moments of rejection of a love proposal, but with different tones and intensities. On the surface narrative level, both Elizabeth and Ezra reject the proposal for personal and emotional reasons. But on the critical level, *Prejudiced* reverses the gender of the original text. In *Pride and Prejudice*, Elizabeth maintains self-control and decorum in her rejection, reflecting the social demands placed on women. In contrast, Ezra—in the parody version—refuses directly, harshly, and emotionally, reflecting a reversal of the norm of male emotional expression. This two-level structure highlights how the social system that is reversed in *Prejudiced* maintains emotional inequality—but this time with the male gender. Ezra's over-reaction serves as a parody of how the social pressures of romance can be oppressive, no matter who holds power.

In number 9, the quotes in the form of closure after the proposal is rejected. In this section, after being rejected, the characters of Mr. Darcy and Miss Anne Darcy maintain their self-esteem. However, Miss Anne Darcy in *Prejudiced* occupies a position that is usually filled by men and as the party in power and is rejected. This shows how *Prejudiced* plays with the position of power and gender in romantic relationships.

In number 10, the two quotes in the form of the main character's regret. Both main characters Elizabeth and Ezra experience moments of regret. In character development, this makes the main character more mature. But at the critical level, this shows that men can also be placed as parties who must learn from mistakes.

In number 11, the quotes in the form of congratulations to the happy couple. In this section, Ezra congratulates the couple who are confessing their feelings for each other, much like Elizabeth at the end of the original novel. However, because the gender positions have been reversed, Ezra is playing a role that is usually given to women. This shows that *Prejudiced* does more than just swap genders, it also changes the traditions of who is allowed to show feelings and emotional support. Thus, the two-level structure of *Prejudiced* allows the story to be read from two angles: as a simple love story and as a

critique of the social and gender norms of the original story. Numbers 9 to 11 retain the scene of rejection, regret, and congratulations found in the source text, but the reversal of gender roles changes the emotional dynamics.

Thus, the two-level structure in *Prejudiced* allows for a dual reading: on one hand, as a contemporary love story with new dynamics, and on the other, as a critical discourse on the classical work it references. As Hutcheon emphasizes, parody opens up space for evaluation through the re-reading of old texts with new meanings that are often subversive.

### ***Critical and Interpretive Function***

The critical and interpretive function of parody, according to Hutcheon (2023), is its ability to reinterpret old texts and critique the ideologies they contain. Dentith (2002) adds that reversal, exaggeration, or displacement of context can be means of conveying such criticism. *Prejudiced* performs this function by exploring and subverting the gender structures and social expectations contained in *Pride and Prejudice*. One of Jane Austen's famous quotes shows how women at that time were required to meet various standards in order to be considered "worthy".

The findings in number 12 and 13 illustrate this critical and interpretive function. Number 12 presents a sharp critique of traditional gender expectations. While in *Pride and Prejudice* women must master the arts and foreign languages to be considered "worthy," in *Prejudiced* men like Ezra are instead associated with household chores and childcare, which were previously considered the domain of women. Dianne's statement satirizes the new reality created in the world of *Prejudiced* while inviting readers to reflect on the absurdity of the old social system when turned upside down.

Number 13 shows that *Prejudiced* not only imitates *Pride and Prejudice*, but also critiques traditional love norms and power structures in romantic relationships. In the first quote, Mr. Darcy declares his love for Elizabeth with a firm and confident sentence. This reflects the norm at that time, where men were considered the ones who had the right to propose. Meanwhile, in *Prejudiced*, almost the same statement is made by Miss Anne Darcy as a woman, to Ezra. This change is not only about who is speaking, but also shows that women can also take an active role in love relationships. This parody provides a new perspective that romantic relationships do not have to follow the old rules that only give space for men to lead. By reversing the roles, *Prejudiced* opens up a reflection that love should be able to be expressed by anyone without being limited by gender construction.

Its interpretive function lies in how readers are invited to see that gender construction is socially constructed, not innate. When these roles are reversed in the parody text, *Prejudiced* reveals the inequalities and injustices previously hidden within the patriarchal system. This demonstrates how parody can be used to critique and reinterpret ideological values in classical works. *Prejudiced* fulfills the critical and interpretive functions as described by Hutcheon (2023, p. 94). It does not merely imitate *Pride and Prejudice* but deconstructs, reverses, and reinterprets the cultural heritage it carries in a smart and reflective manner. These changes not only challenge traditional romantic norms, but also offer a more equal representation of relationships. Thus, *Prejudiced* uses parody not only for entertainment, but also as a tool for criticizing social and cultural structures.

### **CONCLUSION**

Based on an analysis of the characteristics of parody in Authorinfires' *Prejudiced* using Linda Hutcheon's theory, it shows that this fan fiction fulfills the four characteristics of parody according to Linda Hutcheon—repetition with critical difference, intertextuality, two-level structure, and critical and interpretive function—which are also in line with Dentith's view of the evaluative and critical dimensions of parody. Through gender

reversal, repetition of iconic dialogues and scenes, and alteration of social context, *Prejudiced* not only reproduces *Pride and Prejudice* in a new form but also creates a critical distance that invites readers to re-examine the social constructions, gender roles, and power relations embedded in the source text. This work demonstrates that parody can serve a dual function: as entertainment that maintains narrative appeal, and as critical discourse that challenges the ideology inherited from the classic text. This finding reinforces the position of parody as a form of adaptation in creating new meanings, particularly in the context of contemporary literature, which is increasingly open to reinterpretations of works. The implications of this study cover several important aspects. For literary studies and fan fiction, the research results confirm that parody fan fiction can be an object of academic study, as it is capable of conveying social criticism through complex literary strategies. In the context of gender studies, the reversal of roles and character traits in *Prejudiced* shows that fan fiction can function as a narrative laboratory for re-examining and renegotiating established gender norms. Meanwhile, for adaptation research in the digital age, these findings indicate the need to expand the theoretical framework of parody to encompass contemporary adaptation practices evolving on online platforms, where interactions between authors and reader communities also influence the form, content, and reception of works.

## REFERENCES

- Aulina, W., & Hanifa, S. (2021). Irony and parody in Jacqueline Woodson's *Harbor Me*: A postmodernism study. *Prosodi*, 15(1), 44–50.
- Authorinfires. (2022). *Prejudiced*. <https://www.wattpad.com/story/296604640-Prejudiced>
- Austen, J. (2017). *Pride and prejudice*. Gramedia Pustaka Utama.
- Bakhtin, M. M. (2010). *The dialogic imagination: Four essays* (Vol. 1). University of Texas Press.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). Sage Publications.
- Dentith, S. (2002). *Parody*. Routledge.
- Hutcheon, L. (1989). *The politics of postmodernism*. Routledge.
- Hutcheon, L. (2023). *A theory of parody: The teachings of twentieth-century art forms*. University of Illinois Press.
- Jenkins, H. (2012). *Textual poachers: Television fans and participatory culture* (Updated 20th anniversary ed.). Routledge. <https://doi.org/10.4324/9780203114339>
- Kristeva, J. (1986). *The Kristeva reader*. Columbia University Press.
- Münderlein, K. A. (2024). Women reprimanding women: The gothic parody and its social criticism. *European Journal of American Studies*, 19(3). <https://doi.org/10.4000/12avf>
- Pramesti, T., & Prasaja, Y. B. A. (2016). Imagining Indonesia in Leila S. Chudori's *Pulang* and Agam Wispi's *Pulang*: An intertextual analysis. *Parafrase: Jurnal Kajian Kebahasaan & Kesastraan*, 16(1), 33–38.
- Rose, M. A. (1993). *Parody: Ancient, modern and post-modern*. Cambridge University Press.
- Summerley, R. (2025). Fictional games as parody: Analysing the fictional game of *Box Peek* as parody of the animated series of transmedial gaming franchises. *Eludamos: Journal for Computer Game Culture*, 16(1), 81–97. <https://doi.org/10.7557/23.7907>
- Syah, T. F. F. (2024). *Parody of superhero in The Boys comics* (Doctoral dissertation, UIN Sunan Gunung Djati Bandung).