

AUTHORINFIRES'S PREJUDICED AS A PARODY

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AUTHORINFIRE'S *PREJUDICED* AS A PARODY

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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.

Keyword: characteristic, fanfiction, parody, *Prejudiced*, *Pride and Prejudice*

INTRODUCTION

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. According to Bakhtin

and Kristeva, every text is always connected to other texts and never truly stands alone. Parody takes advantage of this heteroglossia and overtly highlights the intertextuality as clearly as possible (Bakhtin 1981; Kristeva 1986). The relationship between parody and intertextuality is crucial, as parody can only be fully understood if the reader has an awareness of the parodied text. In other words, meaning in parody is formed through intertextual dialog, where the parodic text conveys a new message by responding to, deconstructing, or even laughing at the previous text.

The phenomenon of parody is growing in modern creative writing practices, one of which is fanfiction. Through fanfiction, readers are not only consumers, but also creators who actively re-imagine classic works according to today's social and cultural contexts. In this case, fanfiction is not only a means of entertainment, but also a space of expression that allows a re-reading of norms, power relations, and identity construction in the source work. One of the fanfictions that uses the parody genre 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.

In short, the researcher is interested in analyzing *Prejudiced by Authorinfires* because there has not been much research discussing digital fanfiction as a form of parody using Linda Hutcheon's theory. Parody is usually studied in classical or modern literature, rarely in the world of fanfiction. It shows that fanfiction like *Prejudiced* can also be a form of deep social criticism, not just entertainment. And the characteristics of parody are prominent in its narrative, structure, and character development. While *Pride and Prejudice* is often read as a romantic critique of social class and manners, *Prejudiced* re-presents the story with ironic, gender reversals, and a modern twist that opens up new interpretations. The use of Linda Hutcheon's theory of parody is helpful in identifying how the text mimics and simultaneously changes the meaning of the source text. Hutcheon describes four main characteristics of parody: repetition with critical difference, intertextuality, two-level structure, and critical and interpretive functions. The main purpose of this research is to analyze how these four characteristics are displayed in *Prejudiced* and how they shape the text's function as a parodic work. Through this analysis, the researcher wants to show that parody is not just an entertaining imitation, but also a form of reflective intertextual criticism of classical works.

LITERATURE REVIEW

There have been many studies on parody in literature, especially in the context of classical and postmodern literature. However, studies on the characteristics of parody in digital fanfiction, especially using Linda Hutcheon's theory, are still limited. In fact, in the context of contemporary popular literature, parody is often used to convey social criticism subtly through humor, irony, and narrative reversal.

One of the relevant studies was conducted by Winda Aulina and Siti Hanifa (2021) from Trunojoyo University Madura in a work entitled *Irony and Parody in the Novel Harbor Me by Jacqueline Woodson: A Postmodernism Study*. This study analyzes the elements of parody and irony in the novel using the theories of Jean-François Lyotard and Linda Hutcheon. The main focus is on how these elements reflect social conditions and relationships between characters. Parody is used as a form of criticism of social inequality, while irony reflects unfulfilled expectations in the story. This research shows that parody can be a medium to highlight social tensions through a postmodern approach.

Another research was conducted by Teuku Fakhru Firdaus Syah (2024) from UIN Sunan Gunung Djati Bandung, entitled "Parody of Superhero in The Boys Comics". This research uses Hutcheon's parody theory and Jacques Derrida's deconstruction to analyze how the concept of superheroes in The Boys comics is parodied and deconstructed. This research highlights how parody is used to dismantle the dominant myths of power and masculinity attached to superhero figures. Both place parody as a tool of cultural criticism, but with different objects: one is a social realism novel, the other is a comic.

Unlike those two studies, this research uses Hutcheon's theory to analyze the characteristics of parody in *Prejudiced by Authorinfires* fanfiction, which is a reinterpretation of *Pride and Prejudice* by Jane Austen. This research not only utilizes parody as an analytical tool, but also explores the structure and characteristics of parody as formulated by Hutcheon: repetition with critical difference, intertextuality, two-level structure, and critical and interpretive function. By analyzing this text as a form of critique of patriarchal narratives and social structures in classical works, this research aims to fill the gap of parody studies in contemporary fanfiction.

1. Repetition with Critical Difference

Repetition with critical difference is a key concept in Linda Hutcheon's theory of parody. Linda Hutcheon in *A Theory of Parody* (2023) states that parody is repetition with critical distance and irony that shows differences rather than similarities (p. xii). The term refers to the process of repetition of a form, style or content of a previous text,

but with the insertion of critical differences that give new meaning to the text. In other words, parody is not pure imitation (Rose, 1993, p. 43), but imitation accompanied by modification and critical commentary on the original text (Hutcheon, 2023, p. 26). Thus, parody does not simply repeat the content or form of a previous work, but presents a new version that carries another meaning, often as a form of response to the ideology inherent in the original work. Dentith reinforces this idea by stating that parody is not necessarily tied to a particular form, but rather depends on the critical stance or position taken towards the source text. He writes that parody depends on an evaluative stance towards the referenced text (Dentith, 2002, p. 6). Thus, the repetitions made in parody carry a certain judgement, be it in the form of criticism, irony, or rejection.

2. Intertextuality

Parody in Linda Hutcheon's view is intertextual. Intertextual relationships refer to the way a text's meaning is shaped or influenced by other texts. This can happen when an author adapts or modifies a pre-existing text, or when a reader interprets a text by relating it to other texts that have been read (Pramesti & Prasaja, 2016). This means that parody does not stand alone as an autonomous text, but is always dependent on a previous text that is the source of its repetition and transformation. As Hutcheon states, parody amplifies, transforms, satirizes and criticizes (Hutcheon, 2023, p.11). Hutcheon states that parody can only be understood if the reader recognises the structure and style of the original text (2023, p.93). Intertextuality becomes the bridge between the old text and the new text, and is the main mechanism that allows various meanings to emerge in parody. Dentith also highlights the importance of intertextuality in parody, referring to it as part of the general intertextual constitution of all writing (2002, p. 6).

3. Two-Level Structure

One of the main characteristics of parody according to Linda Hutcheon is its existence as a text that works on two structural levels simultaneously. Hutcheon calls parody a form of bitextual synthesis - a narrative structure that combines the new text and the source text in a single unit. In this case, the parody does not only stand alone, but also depends on the existence of another text as its source. Hutcheon states that parody is clearly a normal phenomenon especially as a bitxtual synthesis or inter-textual relationship (Hutcheon, 2023, p. 101). The two structures consist of: foreground - the parody text itself (*Prejudiced*), which appears as a new work with its own narrative, characters and style. And background - the parodied source text (*Pride and Prejudice*),

which serves as the referential and comparative basis that brings the meaning of the parody to life.

4. Critical and Interpretive Function

Parody functions not only as a form of creative repetition, but also as a means of ideological critique and reinterpretation of the source text. Linda Hutcheon asserts that parody has the power to reopen spaces of meaning in old texts, both by questioning the norms inherent in them and by re-presenting issues that were previously unexplored. As Hutcheon explains, the function of parody goes beyond mere play of form or narrative humor. Parody can be used to reveal hidden ideological assumptions in the source text - such as patriarchal values or social class. By performing repetition with critical difference, parody allows readers to reread classic texts through a more inclusive and contextualized lens. Parody becomes a bridge between the past and the present, allowing old texts to be re-read in terms of contemporary values (Hutcheon, 2023, p. 97). Unlike straightforward adaptations which often retain the ideological core of the original narrative, parody intentionally distorts or exaggerates certain aspects to expose underlying assumptions. This interpretative distortion, as argued by Hutcheon (2023), is what gives parody its unique critical power. Parody has an interpretative and critical function. Hutcheon asserts that parody is not a neutral or merely entertaining form of expression, but rather a critical mode of ironic discourse (2023, p. 3). Parody provides a space to convey criticism of power structures, social values, cultural norms, or aesthetic conventions inherent in the source text. Dentith also states that parody can be a form of criticism by taking certain aspects of a manner or style and exaggerating them to the point of ridiculousness (2002, p. 33).

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. ¹³ 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.

RESULT AND DISCUSSION

According to Hutcheon, the characteristics of parody can be divided into four main elements, such as repetition with critical differences, intertextuality, two-level structure, and critical and interpretive functions. All four can be clearly found in *Prejudiced*, especially through the main character Ezra Bennet and the transformation of gender roles that are the center of the narrative.

A. 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. This reversal aims to question gender roles present in the original text. This contrast is evidenced by the following statements:

¹⁴ “...his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien,¹⁴” (Austen, 2017: p. 15)

“Woman: And Miss Darcy!... The woman had short black hair that rested on her shoulders. She had the perfect built and a great height. She had clear brown skin and brown doe eyes with long lashes and perfect eyebrows. Her round nose and full lips, everything about her was perfect but what really made Ezra feel butterflies in his stomach was her hard expression.” (Authorinnfires, 2022: eps. 2)

The above excerpt shows a critical difference in the portrayal of Mr. Darcy and Miss Darcy.¹⁹ 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.

¹⁵ “...for she had a lively, playful disposition, which delighted in anything ridiculous.” (Austen, 2017: p. 17)

“Ezra was the eldest of the Bennetts siblings... He was an intelligent young man with a lively and playful nature.” (Authorinfires, 2022; eps. 1)

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. This is 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. Thus, *Prejudiced* challenges traditional gender boundaries and comments on how emotional expression and social roles are often determined by gender norms.

B. Intertextuality

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 intertextual is most obvious in the Blue Rose Mansion scene:

2 "“Why, my dear, you must know, Mrs. Long says t²³ Netherfield is taken by a young man of large fortune from the north of England... next week.” “What is his name?” “Bingley.”” (Austen, 2017: p. 6)
“Pandora: Mum, did you hear that the Blue Rose has been sold? Mom: Ah yes, that huge mansion! To a Miss. Bingley perhaps.” (Authorinfires, 2022: eps. 1)

This is explicit intertextuality. The structure of the dialogue, the narrative function (the arrival of the rich man), even the name (Bingley) is imitated with gender reversal. Readers who know Austen will quickly realise that this is no coincidence, but an intertextual homage and subversion.

19 Another example can be seen in the famous dance scene in *Pride and Prejudice*, where 25 Mr. Darcy refuses to dance with Elizabeth, which triggers their initial conflict:

3 “She is tolerable, but not handsome enough to tempt me;...” (Austen, 2017: p. 17)
“Anne: Yes, tolerable but not pretty enough to tempt me.” (Authorinfires, 2022: eps. 3)

This moment 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.

““Do you prefer reading to cards?” said he; “that is rather singular.” “Miss Eliza Bennet,” said Miss Bingley, “despises cards. She is a great reader, and has no pleasure in anything else.” “I deserve neither such praise nor such censure,” cried Elizabeth; “I am not a great reader, and I have pleasure in many things.”” (Austen, 2017: p. 51)

"I do love reading and playing the piano and prefer to be by myself rather going out and socializing with people." (Authorinfires, 2022: eps. 1)

There is an intertextual between Elizabeth's statement in *Pride and Prejudice* and Ezra's character in *Prejudiced*. In both quotations, the protagonist shows a preference for reading. Ezra, as the male version of Elizabeth, not only expresses the original character's intellectual interests and inclinations, but also shows how the characterisation remains meaningful and recognisable when transferred to a different social and gender context.

“How strange!” cried Elizabeth. “How abominable! I wonder that the very pride of this Mr. Darcy has not made him just to you!... For dishonesty I must call it.” (Austen, 2017: p. 111)

“Ezra: How cruel! ... I can't believe Miss Darcy is such a disgusting woman. It's like the more I know about her, the more I grow to hate her.” (Authorinfires, 2022: eps.7)

There 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.

“...of my acquaintance with you, your manners, impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others, ...and I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry.” (Austen, 2017: p. 261)

“Ezra: I'm honored by your proposal Miss Darcy but...I'm afraid I can't do that. I can't accept you as my wife. ...Ezra: It's because you're the most disgusting woman I've ever came across. You make me so sick that I can't even stand your presence.” (Authorinfires, 2022: eps. 9)

There 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.

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).

C. Two-Level Structure

In *Prejudiced*, this two-tiered structure is clearly visible. As fan fiction, *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. One example is the first ⁶proposal scene of Darcy:

¹“In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.” (Austen, 2017: p. 255)

“Anne: I love you... the most ardently. The fact that I was overjoyed when I saw you after all this time and the fact that I haven't been able to forget you proves it. I love you, Ezra Bennett. Therefore, I would like to ask you. Would you do me the honor of taking me as your wife?” (Authorinfires, 2022: eps. 9)

The two quotations above show a parallel structure. The 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. Readers familiar with Austen's original quotes will immediately recognize the parodic undertones created through repetition and inversion.

²“...if you suppose that the mode of your declaration affected me in any other way, than as it spared the concern which I might have felt in refusing you...” (Austen, 2017: p. 260)

¹“Ezra: Do you really wanna know why I reject your feelings Miss Darcy? ... Ezra: It's because you're the most disgusting woman I've ever came across. You make me so sick that I can't even stand your presence.” (Authorinfires, 2022: eps. 9)

There are two levels of structure in both of these excerpts that show 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.

"Forgive me for having taken up so much of your time, and accept my best wishes..." (Austen, 2017: p. 261)
"Anne: I apologize for wasting your time Mr Bennett..." (Authorinfires, 2022: eps. 9)

There are two levels of structure in both of these 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.

"How despicably I have acted!" she cried..." (Austen, 2017: p. 280)
"I feel so stupid for believing what people said and not trusting what I saw with my own eyes..." (Authorinfires, 2022: eps. 9)

There are two levels of structure in these 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.

"Elizabeth's congratulations were given with a sincerity, a warmth, a delight..." (Austen, 2017: p. 463)
"Ezra hugged Dora and Jane as congratulated them." (Authorinfires, 2022: eps. 10)

There are two levels of structure in both of these 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.

Thus, the two-tiered 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.

D. Critical and Interpretive Function

Prejudiced performs this function by exploring and subverting the gender structures and social expectations contained ²⁴ in *Pride and Prejudice*. One of Austen's famous quotes shows how women at that time were required to meet various standards in order ¹⁰ to be considered "worthy":

"A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages... to deserve the word."

(Austen, 2017: p. 54)

"Dianne: Honestly, what's the use of all that education when all men do is raise children?" (Authorinfires, 2022: eps. 5)

This contrast 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.

¹⁷ "You must allow me to tell you how ardently I admire and love you." (Austen, 2017: p. 255)

"Anne: I love you...the most ardently." (Authorinfires, 2022: eps.9)

This quote shows that *Prejudiced* not only imitates *Pride and Prejudice*, but also critiques traditional love norms and power structures in romantic relationships. ¹⁵ 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. Thus, *Prejudiced* fulfills the critical and interpretive functions as described by Hutcheon (2023, p. 94iy). It does not merely imitate *Pride and Prejudice* but deconstructs, reverses, and reinterprets the cultural heritage it carries in a smart and reflective manner.

CONCLUSION

Based on an analysis of the characteristics of parody in Authorinfires' *Prejudiced* using Linda Hutcheon's theory, it can be concluded that this fan fiction fulfills the four main characteristics of parody: repetition with critical differences, intertextuality, two-level structure, and critical and interpretive functions. These four characteristics are clearly evident through gender reversal, ironic reinterpretation, and a modern reframing of *Pride and Prejudice*. Characters such as Ezra Bennet and Anne Darcy are not only reflections of Elizabeth and Mr. Darcy, but also serve as a means to critique traditional gender norms and social expectations. Through strong intertextual references and structural parallels, *Prejudiced* does not merely imitate the classic text but presents a subversive and reflective reinterpretation. This study demonstrates that parody in digital fanfiction can serve as a powerful medium for cultural and ideological criticism, not merely entertainment.

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