



**FANFICTION AS AN ADAPTATION: *SUICIDE SQUAD* (2016)
INTO FANFICTIONS *DC'S SUICIDE SQUAD: REBIRTH* AND
*THE JOKE'S ON YOU!***

THESIS

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**MINISTRY OF HIGHER EDUCATION,
SCIENCE, AND TECHNOLOGY
ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS JEMBER
2026**



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THESIS

This Thesis is Presented as One of the Requirements to Get the Award
of Sarjana Sastra Degree in English Department, Faculty of
Humanities, Universitas Jember

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2026

DEDICATION

This thesis is respectfully dedicated to:

My beloved parents, my brother, and my grandpa. Thank you for the endless love, faith, and prayer you have always supported me in every decision I have made and made sacrifices to give me the opportunity for higher education.



MOTTO

“No matter what happened, keep breathing.”

(Jack Kahuna Laguna)



DECLARATION

I, under name of,

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ID : 220110101013

I hereby declare that this thesis entitled “**Fanfiction as an Adaptation: *Suicide Squad* (2016) into Fanfictions *DC’s Suicide Squad: Rebirth* and *The Joke’s On You!*”** is original writing. This analysis and research contained in this thesis have never been done for any degree or publication. Moreover, I validate that sources utilized and support received in the process of writing this thesis have been acknowledged.

Jember, 7 July 2026

The writer,

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APPROVAL SHEET

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ABSTRACT

This research examines fanfiction as a form of adaptation through an analysis of *DC's Suicide Squad: Rebirth* and *The Joke's On You!*. The research applies *A Theory of Adaptation* by Linda Hutcheon and Siobhan O'Flynn (2013) and supported by Kelly's (2021) perspective on fanfiction as adaptation. Using qualitative descriptive method, this study analyses narrative elements including plot, characters, themes, and ideological transformations. The findings indicate that *DC's Suicide Squad: Rebirth* maintains a high degree of similarity to the source film while modifying the story. Meanwhile, *The Joke's On You!* exhibits greater narrative divergence through thematic and relational shifts. As a result, this study concludes that fanfiction is a legitimate adaptive practice that generates new works while maintaining intertextual continuity with its source text.

Keywords: fanfiction, adaptation, intertextuality, suicide squad

SUMMARY

Fanfiction as an Adaptation: *Suicide Squad* (2016) into Fanfictions *DC's Suicide Squad: Rebirth* and *The Joker's On You!*; Maria Yakomin Angella Unawekla; 55 pages; English Department, Faculty of Humanities, Universitas Jember.

This research examines fanfiction as a form of adaptation by analysing *DC's Suicide Squad: Rebirth* and *The Joker's On You!* as interpretive texts derived from the film *Suicide Squad* (2016). This study is grounded in the adaptation theories by Linda Hutcheon and Siobhan O'Flynn and supported by Kelly's (2021) perspective on fanfiction as adaptation. The primary objective is to investigate how fanfiction function as an adaptive practice that reconstructs the narrative, thematic, and ideological elements of the source text.

This study employs a qualitative descriptive method with a comparative approach between the source film and the selected fanfiction works. The analysis focuses on narrative components such as theme, plot, characterization, setting, and ideological representation. Through careful reading, this study identifies how adaptation operates through continuity and transformation within the fanfiction text.

The findings indicate that fanfiction *DC's Suicide Squad: Rebirth* maintains a relatively high degree of similarity with the film *Suicide Squad* (2016), particularly in narrative structure and character representation. However, this fanfiction still incorporates adaptive elements such as modifications, additions, and omissions. This indicates that there are process of reinterpretation and the author's creativity rather than mere replication. On the other hand, fanfiction *The Joker's On You!* presents a more distinct adaptation by shifting the group narrative into a relational story focused on the relationship between the Joker and Harley Quinn. This is achieved by emphasizing emotional and psychological dynamics while maintaining intertextual connections with the source text.

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CHAPTER 1. INTRODUCTION

This chapter introduces this research by presenting the background of study, research questions, and goals of study. The purpose of this chapter is to explain the rationale for the research and define its focus.

1.1 Background of Study

Adaptation is the process of retelling a work, characterized by adoption, adjustment, engagement, or transformation from one medium to another medium but still have connection to original work. The process of reinterpretation involves rearranging elements of the work such as narrative, plot, characters, setting, or other elements. Consequently, this is in line with Linda Hutcheon and Siobhan O’Flynn’s *A Theory of Adaptation* (2013), which states that adaptation is not the result of imitation or copying a work (Hutcheon & O’Flynn, 2013, p. 7). Therefore, adaptation process should offer new products with the same main idea but interpreted. As Hutcheon said the adaptation is a repetition with additional creativity (Hutcheon & O’Flynn, 2013, p. 8).

Suicide Squad (2016) is an anti-hero film features the genres of action, adventure, and fantasy, with themes of outcast, rebellion, and redemption. As is well-known, this film was produced by RatPac-Dune Entertainment, DC Films, and atlas Entertainment, and distributed by Warner Bros Entertainment in August 5, 2016. *Suicide Squad* (2016) film shows about the story of a group of supervillains called Force X, formed by Amanda Waller as a United States government. Each of them has explosive nanites implanted in their necks and forced to obey the government’s orders to fight supernatural threats. Moreover, due to its appeal and complex fan creations, this film can be used as a rich source of adaptation for fans. They are indirectly engaged in expressing their creativity through transformative works, one of which is fanfiction. In fact, this film won 1 Oscar in 2017 with 18 wins and 41 nominations.

Suicide Squad (2016) film reproduced in form of fanfiction in several platform such as A03 2828 works, Quotev 270 works, and Wattpad 31 works. Therefore, fanfiction is a response of fans who created interpreting story from the original source material to express their creative ideas. The original source material can be in form of novel, film, or TV series. In addition, fanfiction usually takes elements such as characters or settings to develop its story, therefore fanfiction is not an independent text (Astutiningsih, 2012, p. 426).

Fanfiction also recognize as an archontic literature. Archontic literature is a concept developed by Abigail Derecho. The term archontic is actually borrowed from Jaques Derrida in his work "*Archive Fever (1995)*," which explains that every archive is never complete and is open to reinterpretation (Hellekson & Busse, 2006, p. 64). Fanfiction, as a form of archontic literature, predates the digital age and reflects a long-standing literary tradition. For examples, literary works such as Greek mythology, Arthurian legends, adaptations of Shakespear, and sequels to the novels of Sherlock Holmes and Jane Austen. Before the advent of digital media, fanfiction circulates primarily through handwritten manuscripts, print publications, literary societies, and fanzines, resulting in limited accessibility and a slower expansion of textual archives. However, with the advent of the digital age, online fanfiction platforms such as Quotev, A03, Wattpad, and others have emerged, where fans can interact directly and stories can be quickly published and continuously expanded upon by the community.

Moreover, fanfiction acts as a practice of archontic production because it adds new narratives without replacing the original work. As an archontic practice, fanfiction reinterprets stories through developed story elements. Therefore, in adaptation, fanfiction enriches the archive but does not replace the original work. Thus, texts created from existing works are not inferior to the original texts and do not violate boundaries. As a result, the concept of archontic literature views fanfiction as a practice of adaptation that not only repeats stories but also has the possibility of expanding stories with changes.

The first fanfiction adaptation is *DC's Suicide Squad: Rebirth* by BatmanForever. This fanfiction has similarities with the *Suicide Squad* (2016) film which lies in the narrative storyline. However, there are also differences, such as the removal of several scenes and a change in genre by altering the ending of the story and the enemy faced. For example, in the movie, the enemy faced is a mythological creature (supernatural), while in fanfiction, it is a human devil worshipper. Therefore, this differences that occurred cannot be ignored, because if Hutcheon said that fanfiction merely extends a story that has already ended rather than retelling it repeatedly in different ways (Hutcheon & O'Flynn, 2013, p. 9), it means that this fanfiction has fulfilled the requirements and presents a new story.

The second fanfiction is *The Joker's On You!*. Different from *DC's Suicide Squad: Rebirth* that repeats the story by changing the ending and the enemy, this fanfiction takes characters from the film *Suicide Squad* (2016) who are Joker and Harley Quinn. However, in the fanfiction narrative, the author takes several storylines of Joker and Harley Quinn scenes, but the Joker rarely commits violence against Harley Quinn and expand beyond the story with author's creativity. This is in contrast to the film, which depicts a toxic relationship between they both. As a result, fanfiction *The Joker's On You!* shows that films can be explored through storytelling techniques to produce new stories and ideas.

As a result, the adaptation of the film *Suicide Squad* (2016) into fanfictions *DC's Suicide Squad: Rebirth* and *The Joker's On You!* opens up opportunities for me to analyse how audience become responsively involved in retelling stories by adding or removing elements. Furthermore, it expands the traditional boundaries of *A Theory of Adaptation* (2013) by Linda Hutcheon and Siobhan O'Flynn.

The academic significance of this research is enriched the traditional boundaries of Linda Hutcheon's theory by evaluating the position of fanfiction as an adaptation medium. Previously, Hutcheon denied that fanfiction only extended a story that already ended rather than retelling it in a different way. As a result, by examining the narrative transformation of fanfictions *DC's Suicide Squad: Rebirth* and *The Joker's On You!*, this study shows fanfiction not as a product of imitation

or extension of the story, but as a product and process of reinterpretation. In addition, it still maintaining the core narrative substance and produce new works. Meanwhile, in cultural studies, this analysis reveals that fanfiction is not only a medium of entertainment, but also a platform for fans to express their desires and develop their creativity based on the original work they have chosen.

1.2 Research Questions

1. How did the adaptation of film *Suicide Squad* (2016) into fanfictions *DC's Suicide Squad: Rebirth* and *The Joke's On You!* as a product, process, and context?
2. How does fanfictions *DC's Suicide Squad: Rebirth* and *The Joke's On You!* belong to adaptation work?

1.3 Goals of Study

1. To analyse narrative transformation of *Suicide Squad* (2016) into fanfictions *DC's Suicide Squad: Rebirth* and *The Joke's On You!* by comparing the storyline, theme, and character construction.
2. To prove the position of fanfictions *DC's Suicide Squad: Rebirth* and *The Joke's On You!* as an adaptation works based on *A Theory of Adaptation* (2013)

CHAPTER 2. LITERATURE REVIEW

This chapter reviews relevant previous research and theoretical framework relates to fanfiction and adaptations. The purpose of this chapter is to provide a theoretical foundation and academic context to support the analysis conducted in this study.

2.1 Previous Research

First previous research, I used book *“Fan Fiction and Fan Communities in the Age of the Internet”* by Hellekson and Busse (2006). This book is about fanfiction as a part of archontic literature. They argue that archontic refers to archive and every archive is open to new interpretation work (Hellekson & Busse, 2006, p. 64). Archontic is used to describe the intertextual relationships rather than “derivative.” Therefore, the new text produced is not plagiarism but rather an expansion of an original work. According to Hellekson and Busse (2006) archontic text allow authors to take objects and develop them into new works that become archives of source texts. In addition, in this book they clearly state that fanfiction is considered as archontic text because it is part of existing text (Hellekson & Busse, 2006, p. 66). As a result, I used this book to provide insight that fanfiction is a text archive created with the aim of developing original works.

Second previous research, I used article *“Fanfiction and Adaptation”* by Alice M. Kelly’s (2021) to support the argument that fanfiction is a part of adaptation. Hutcheon does not mention that fanfiction is a legitimate medium of adaptation. She argues that fanfiction merely extends a story that has already ended rather than retelling it repeatedly in different ways (Hutcheon & O’Flynn, 2013, p. 9). This is countered by Kelly, if Hutcheon argues that adaptation serves to retell the same story, there are clearly several possibilities behind the purpose of adaptation, whether it is to add or reduce the story, or to admire the story by questioning it (Kelly, 2021, p. 58). Thus, the fanfictions from Quotev titled *DC’s Suicide Squad*:

Rebirth by BatmanForever and *The Joke's On You!* by anonymous are legitimate adaptation medium, because fans retell the film *Suicide Squad* (2016) by adding and reducing the story with a different ending. As a result, Kelly's (2021) opinion helps me analyse fanfiction as a film adaptation.

Third previous research, I used a book "*Shared Narratives: Intermediality in Fandom*" by Nicholle Lamerichs (2018) from Amsterdam University Press. This book is about how fanfiction acts as an expansion narrative in the transmedia cultural ecosystem. Lamerichs argue that fanfiction creates "shared narratives" which allow writers and readers to expand the story. As a result, transmediality perspectives reveal that fanfiction creates new narrative with interpretation. However, this book did not place fanfiction as an adaptation medium. As a result, I used this book as a basic understanding that fanfiction has a transformation narrative and gives a multidimensional view of fan practices.

Fourth, previous research, I used a journal article "*Fanfiction as Adaptation: The Phantom of the Opera Case*" by Greco and Lopes (2020) from University of Guadalajara, Mexico. This journal article uses the theoretical approach Hills (2010), Booth (2010), Sandvoss (2013), and Gwenllian-Jones and Pearson (2004) by scholars of fan studies. The main object in this paper is the large collection of fanfics related to *The Phantom of Opera*. In this article, they analyse the theoretical boundaries between literary adaptations written by professional and fan works. They use empirical research to show the sample of fanfictions that focus on specific elements of the pattern present in the fan narratives. As a result, fanfiction is recognized as an adaptation and has significance for being part of the universe of *The Phantom of Opera* archive, *The Phantom of Opera* concealed the limit of adaptation, and the importance of fan-created content (fanfiction) because it represents the creativity or transcreation from the original work. This article is similar to my research that analyses fanfiction as an adaptation. However, this article did not use adaptation theory by Linda Hutcheon and Siobhan O'Flynn (2013) because they focused on discussing the archontic literary perspective and fan studies. They also criticize that fanfiction is a legitimate adaptation and places

fanfiction as a philosophical adaptation rather than a contemporary adaptation theoretical framework such as Kelly (2021). It creates a gap to my current research that analyse film *Suicide Squad* (2016) into fanfiction *DC's Suicide Squad: Rebirth* and *The Joke's On You!* through a formal framework by Hutcheon and O'Flynn (2013) and Kelly (2021).

Fifth previous research, I used journal article "*The Changes Ideology in the Adaptation of Riordan's' The Lightning Thief*" by Yulianti, Setiawan, and Kusumayanti (2023) from Universitas Jember. They used several theories such as *Theory of Adaptation* by Linda Hutcheon, *Mythology* by Roland Barthes, and *Mise-en-scene Theory*. This journal article discusses about the ideological transformations and the motive beyond the adaptation from film to novel. As a result, the changes that occurred from this research shows a shift from patriarchal and male centred perspective in film to feminist and maternal values in novel. In addition, this research has similarity to my research that discuss about ideological changes. Therefore, this article provides insight into the application of Hutcheon's theory.

2.2 Theoretical Framework

Theoretical framework acts as foundational review of existing theories which function as blueprint to guide the research. The theory that applied in this research are *A Theory of Adaptation* (2013) by Linda Hutcheon.

Hutcheon and O'Flynn views adaptation as a transformation product from particular work that is explicitly recognized (Hutcheon & O'Flynn, 2013, p. 7). It means that adaptation is a result of reinterpretation of original work that has significant changes, such as point of view, narrative shift or medium shift, but still retains a connection to the original work. It should be noted that as a product, adaptation is derivation not a derivative work (Hutcheon & O'Flynn, 2013, p. 9).

Hutcheon states that adaptation is not an imitation process which is just copying the original work without any other changes. As Hutcheon emphasizes that

“Adaptation is repetition without replication” (Hutcheon & O’Flynn, 2013, p. 7). In other words, in this process there are adoption, adjustment, engagement, or transformation to create new work from an original work. Thus, it can be said that adaptation borrows elements from its source, then rearranges those elements with new creativity ideas.

Adaptation cannot occur without context. Context can reshape meaning in all situations (Hutcheon & O’Flynn, 2013, p. 147). Time, place, background, social condition, and culture are important factors in context. This context can be the reason for the story's acceptance in a short time. It can be said that, while creating adaptation, the adapter must adjust to the current context, in order to make the audience easily accepted. Hutcheon and O’Flynn pointed this as transcultural adaptation; changes in racial, gender, and politics and indigenization; local integration (Hutcheon & O’Flynn, 2013, pp. 147, 150)

Motives of adaptation are also included in the context. Motives of adaptation not only explain why an adaptation is made, but also determine the contexts and how the adaptation presents and reinterprets the original work. These motives classified into four types; economic lures, legal constraint, cultural capital, and personal political motives (Hutcheon & O’Flynn, 2013, pp. 86–95).

First, economic lures, this motive is a clear financial incentive for adaptation because adapters often adapt the work that financially successfully (Hutcheon & O’Flynn, 2013, p. 5). Thus, adaptation is part of the capitalist system in which well-known works are transformed in various media to ensure commercial success.

Second, legal constraint, this motive also influences adaptation choices. Besides adaptation is controlled by capitalists to gain advantages, adaptation is also controlled by law (Hutcheon & O’Flynn, 2013, p. 89). Some works are protected by copyright. Therefore, adapters must be careful not to face accusations of plagiarism.

Third, cultural capital, several adapters adopt their cultural works because of interest and desire to preserve it. Hutcheon emphasizes that adapters must make

adaptations of works that are considered to have a less desirable status, such as written text, into high demand in the current era, such as visual works (Hutcheon & O'Flynn, 2013, p. 91).

Fourth, political and personal motive, this motive reveals the individual or ideological goals of the adapter. As a result, adapters must know what they are adapted and what kind of media are used, in other words, adapters not just reinterpret the work but take a part in it (Hutcheon & O'Flynn, 2013, p. 92)

In addition, besides motives of adaptation, there are modes of engagement which is related to the way of telling stories (narrative technique). Narrative technique refers to how the story is told, who the audience that engaged, and in what medium. Hutcheon and O'Flynn classified modes of into three ways; telling, showing, and interacting (Hutcheon & O'Flynn, 2013, p. 27).

1. Telling

Telling refers to written text such as novel, short story, children literature, and other literature forms. This technique immerses the reader in imagination, driven by a story beyond reality, thus creating a desire to continue reading.

2. Showing

Similar with telling, this technique also uses realm imagination. Showing mode refers to visual works such as film, theatre, drama, and other visual forms. This technique immerses the visual, auditory, emotional, and kinesthetics senses, as if the audience were there.

3. Interacting

The technique where someone is involved in interpreting a work either written text or visual work, through observation, imagination, and emotion such as game.

CHAPTER 3. RESEARCH DESIGN AND METHOD

This chapter describes the research methodology, including the type of research, data collection, also data processing and data analysis. The purpose of this chapter is to explain how this research was conducted and how the data were collected and analysed.

3.1 Type of Research

Type of research that used in this research is qualitative research with textual analysis method because the data sources of this research are textual and visual data. Qualitative research used for non-numerical data, such as words, images, and videos (Primadi Candra Susanto et al., 2024, p. 262). Therefore, this research will focus on analysing the transformation film *Suicide Squad* (2016) into fanfictions *DC's Suicide Squad: Rebirth* and *The Joke's On You!*.

3.2 Data Collection

The data of this research consists of two types of data which are the primary and secondary data. The primary data are visual data from film *Suicide Squad* (2016) and textual data from fanfictions *DC's Suicide Squad: Rebirth* and *The Joke's On You!*.

The primary data from the film and fanfictions includes of frames and narrative elements obtained through careful watching *Suicide Squad* (2016) film and close reading to the fanfictions *DC's Suicide Squad: Rebirth* and *The Joke's On You!*. These primary data are related to fanfiction as a product, process, and context.

The secondary data are result of discussions, reports, and researches on adaptation from other researchers and existing phenomena from articles, books,

literature journals, or websites to help me in carrying out the analysis process and strengthening the arguments in this research.

3.3 Data Processing and Data Analysis

There are several steps to answer the research question. First, I will break down the narrative elements such as storyline, theme, selected characters and characterization from film *Suicide Squad* (2016), fanfictions *DC's Suicide Squad: Rebirth* and *The Joke's On You!*. Second, comparing and analysing the film to fanfictions to find out retained, modified, added, and omitted elements. Third, evaluates the changes in fanfictions related to adaptation criteria, whether the changes still have a connection with the original work (film) to determine that fanfiction fulfils requirements to be an adaptation medium.

CHAPTER 4. RESULTS AND DISCUSSIONS

This chapter presents the findings and discusses the result of the analysis. It examines the narrative elements of the source film, the narrative elements of the selected fanfiction, the identified elements of adaptation, and the overall research findings. The purpose of this chapter is to answer the research questions through a detailed analysis of the data.

4.1 Narrative Elements of Film *Suicide Squad* (2016)

This section will analyse the narrative elements contained in *Suicide Squad* (2016) film. These elements include of storyline, theme, characters and characterization.

4.1.1 The Storyline of Film *Suicide Squad* (2016)

The plot of this film centres around an anti-hero who is forced to become the world's saviour under the government's control. Instead of following the standard superhero film formula, which typically features a morally upright hero as the main protagonist, David Ayer chooses to portray criminals and psychologically unstable individuals as the film's central characters. Consequently, this becomes one of the film's defining narrative characteristics.

Following Superman's death, Amanda Waller formed Force X, a team composed of criminals. This illustrates how the government seeks to exploit crime as a political and military tool. The implantation of nano-bombs in Force X's necks reinforces themes of surveillance, manipulation, and the loss of individual freedom, as they are treated as assets that can be controlled at any time.

The main conflict arises from the presence of Enchantress, who has possessed the body of an archaeologist, Dr. June. This represents mythological chaos and ancient supernatural powers. Unlike ordinary human antagonist, the Enchantress

serves as a symbol of a cosmic threat that transcends human capabilities. Her motivation to destroy the word is because humans worship technology more than her. As a result, it creates an ideological conflict between modernity and ancient powers. Thus, the film presents not only action conflicts but also a symbolic clash between modern civilization and mythology.

However, the arrival of Incubus escalates the threat to apocalyptic proportions. These two characters serve as representations of a primordial force that compels the criminals in Force X to work together despite their mutual distrust. This gives rise to the film's central theme which is self-redemption through forced cooperation.

Besides the main conflict, the relationship between the Joker and Harley Quinn also serves as an important emotional subplot. Although it does not dominate the story, their relationship provides an emotional counterpoint to the narrative's action-packed scenes. As a result, Harley's blind love for the Joker led to a deep emotional dependence on him, to the point where she was willing to give up anything include her life. Seeing this, the Joker took advantage of the situation by manipulating her mind and destabilizing her mental state.

Moreover, this film also explores the inner conflicts of several characters, particularly El Diablo. His guilt over killing his family causes him to refuse to use his powers. His sacrifice in the battle against the Incubus becomes a symbol of redemption through self-sacrifice.

As a result, this film constructs a narrative that blurs the lines between villains, anti-hero, and heroes. Therefore, *Suicide Squad* (2016) shows that the saviours of the worlds do not always come from morally upright figures, but also from individuals riddled with moral flaws and psychological trauma.

4.1.2 Theme: Anti-hero Depiction

This film explores the anti-hero theme by featuring criminal characters with immoral behaviour, such as murderers and thieves. An anti-hero is a term for a protagonist who occupies the grey area between a hero and a villain. Heroes are often portrayed as individuals who uphold high moral values, willing to make sacrifices, and noble. Similar to heroes, anti-heroes also act for the greater good, they perform good deeds or achieve heroic goals, but using unconventional ways, motivations, and moral standards (Yash Deep Singh, 2023). This contrasts with villain, who are antagonists who commit crimes with the intent to destroy and self-centred.



Picture 1. 00.04.44

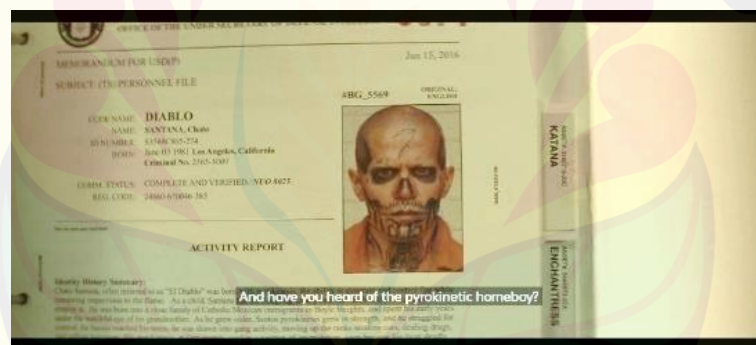
Picture 1 was taken in reverse shot, showing Amanda Waller staring and talking intently at the government officials. She held a meeting with government at a restaurant to explain that she had pawns by saying the worst of the worst, to combat the dangerous threat.



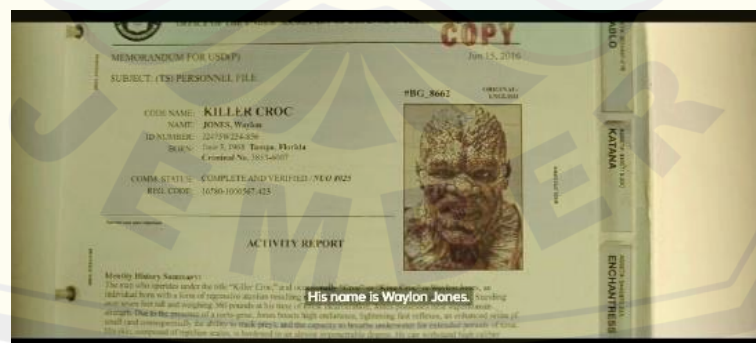
Picture 2. 00.05.15



Picture 3. 00.14.19



Picture 4. 00.15.40



Picture 5. 00.16.14

This is evident in pictures 2, 3, 4, 5, and 6, which were taken extremely up close to clearly show Amanda Waller's classified documents containing information on criminals. Picture 2 shows the character Deadshot, a hired sniper who does this to take care of his daughter. Picture 3 shows Harley Quinn, who acts crazily and will do anything to be loved by Joker. Picture 4 shows Captain Boomerang, who is a master thief capable of breaking into major banks throughout the city. Picture 5 shows El-Diablo, a metahuman criminal with pyrokinetic abilities, in a fit of rage, unwittingly burned his wife and children to death. Picture 6, a human-crocodile hybrid created through scientific experimentation.

In carrying out their mission to save the world by combat the supernatural threats posed by Enchantress and Incubus, these anti-heroes were initially forced into action. They are not driven by altruistic moral principles, but rather by the threat of explosive nanites implanted in their necks by the government and the agreement to reduce their penalties in prison. However, by the end of the story, they voluntarily undertake the mission because that want to prove that criminals like them can also do good. Therefore, while they identify as a criminal, violent, selfish, and not fully remorseful, they also exhibit loyalty and empathy that define the anti-hero and reflect moral ambiguity.

4.1.3 Characters and Characterization

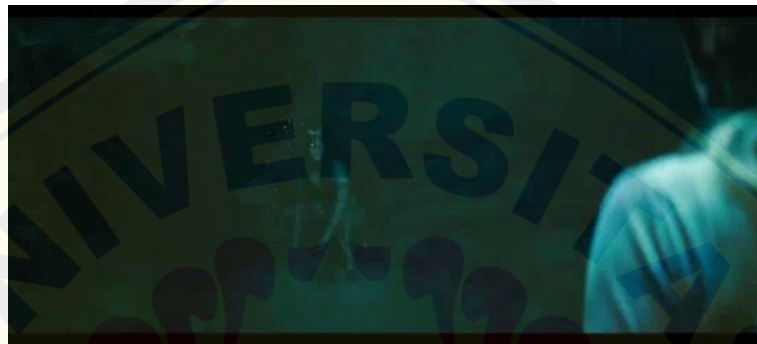
The characterization built in *Suicide Squad* (2016) signify an important part in constructing anti-hero framework. Therefore, this section will analysis several selected characters that have essential function and transformation for adaptation discussion.

1. Enchantress

The main villain in this film are Enchantress and her brother Incubus. In the film, Enchantress and Incubus serve as supernatural antagonists. They are ancient mythological creatures who were worshipped for their extraordinary powers.

However, they were betrayed by their followers and imprisoned within a totem in the Tres Osos cave for thousands of years.

Dr. June Moone who is archaeologist accidentally released Enchantress and possessed her body. This character embodies destructive ambitions and a disregard for human morality. In addition, this transformation highlights the fantasy themes explored in *Suicide Squad* (2016) film.



Picture 6. 00.18.34



Picture 7. 01.42.36

Pictures 7 shows the Enchantress' spirit, was taken in reverse shot, illustrating Dr. Moone's point of view. The image has a dark background because it is set inside the cave where the Enchantress is located. While picture 8 shows the Enchantress standing enveloped in her glowing magical power, with her back to the vortex other power. This picture is taken from low angle, giving the impression that the subject is powerful and dominant.

Thus, pictures 7 and 8 shows that the Enchantress has two forms; an imperfect form (without heart) and a perfect form (with a heart). In her imperfect form,

Enchantress is portrayed as a sorceress but weak one because she lacks a heart. This form is visualized with long, tangled, dishevelled hair, a dark moss covered her body, fearful, and hesitant. Meanwhile, in her perfect form, Enchantress is depicted as a goddess with symmetrical appearance and full power. This form is visualized with tied-back hair, a sturdy body, and dignified gestures.

In addition, there are symbols on her body, such as a crescent moon on her head, which personifies a goddess from Grek mythology symbolizing femininity, mystery, and emotion. Moreover, in modern Neopagan and Wiccan traditions, the crescent moon also has a strong association with magical practices and supernatural energies (Monica Brinkman, 2018). As a result, the character of Enchantress embodies a goddess with mystical powers beyond ordinary capabilities.

Besides that, there is also circular headpiece in her head adorned with regular symbolic ornaments. This headpiece resembles a sigil, a Latin term meaning “seal”, a symbol used in magic. Historically, the origin of sigils began around the third millennium BCE in ancient Mesopotamian civilization (“Sigils: A Historical Journey through Symbolic Representation,” n.d.).

Moreover, Enchantress is seen wearing a necklace with circular pendant. According to Eliade (1957), circles are often associated with ancient ritual practices. The circle is a symbol of eternity; since a circle has no end, it forms a cycle of repetition. Thus, in some rituals, the circle symbol is used to represent the cycle of life, death, and rebirth.

Another magical symbol is found in the Enchantress’ glowing white eyes when she successfully possesses Dr. Moone’s body. According to visual horror studies such as Creed, Barbara (1993) and Clover, Carol J (1992), white eyes are interpreted as the presence of a non-human entity that has taken control of a human body. Thus, it can also be described as “possession,” which causes the individual to lose control over their body.

As a result, there is dual identity within character which are Dr. Moone (as a human) and Enchantress (as a destructive goddess). Furthermore, this process of possession that highlight themes of loss of agency and supernatural occurrences.

2. Incubus

Incubus is Enchantress' older brother and her closest ally. Similar to his sister, he is also an ancient mythological creatures sealed within a totem. However, unlike Enchantress' totem, which was found inside a cave, Incubus's totem is located in the bedroom of Amanda Waller who is government official.

This character first appeared when the Enchantress took over Dr. Moone body, entered Amanda Waller's room and released Incubus. As soon as possible, Incubus teleport into station and possessed the body of a person at the subway station to use that body as its own

In addition, Incubus also played a role in supporting his sister's wrath, arising from humanity's abandonment of them in favour of worship machines (technology), by creating an alien army and giving half of his power to Enchantress.

Therefore, Incubus and Enchantress created a vortex that sucked in the earth's core to destroy humanity. In this case, Incubus was responsible for creating the alien army and giving half of his power to Enchantress.

In its visualization, the Incubus is depicted as a large, towering monster, with a body dominated by skeletal structures or exposed bones. This this visualization emphasizes that the Incubus is not an ordinary biological human.

In addition, a light resembling fire, which represents its primary power, radiates from the gaps in its exposed skeletal frame. The Incubus's power is cosmic and supernatural, reinforcing its portrayal as an ancient entity possessing greater power than ordinary humans.

3. Joker

Suicide Squad (2016) film portrays the Joker as a troublemaker and psychopathic criminal. He is known as the king of Gotham City and feared for his cruelty. Besides that, Joker is depicted as lacking empathy, enjoying violence, and skilled at manipulating others.

In psychological terms, this character suffers from Antisocial Personality Disorder (ASPD) where an individual violates others' rights, manipulates other for

personal benefit, lack empathy, and rarely feels remorse for their behaviour (Kristy A et al., 2024).

Furthermore, in the film, Joker is also shown to not have any close friends or confidants. Besides that, Joker does not serve as the primary antagonist of Force X. He has his own distinct goal to commit crimes as he pleases and to become the most feared and respected figure.

Moreover, Joker also played a key role in shaping the characters of Harley Quinn, his girlfriend. Joker brainwashed and manipulated Dr. Harleen Quinzel, driving her mad, and renamed her as Harley Quinn. Known as his cruelty, Joker will kill anyone who shows no respect to his Queen of Gotham City.



Picture 8. 00.12.07

Picture 9 was taken from medium close up to shows the Joker's expression. This character is also portrayed as striking, bizarre, and unconventional. With his glamorous costume and appearance, green hair, metal teeth, pale white skin, and several tattoos on his body.

Green hair has been a hallmark of the Joker since his days in DC Comics, this colour is often associated with poison and madness. Thus, it aligns with the Joker's mentally unstable personality.

Furthermore, Harley's pale white skin is the result of chemical reaction that occurred when he was thrown into a vat of chemicals during his battle with batman.

The metal teeth of Joker are not actually accessories he made himself. Previous film, when Joker killed Robin, Batman shattered his teeth and locked him up in Arkham Asylum.

In addition, while in prison, Joker carved the word “DAMAGED” into his forehead, as a response to Batman for ruining his face and as a taunt directed at Batman. As a result, metal teeth and tattoo symbolize the violence of his past.

Besides that, there are another tattoo which are “HAHAHA” and “smile mouth” as in picture 32 that represents madness, anarchy, chaos, and a mockery of norms or Batman. This reflects the Joker’s psychotic nature, while also symbolizing his dedication to hiding deep sadness behind a mask of humour or a clown’s mask.

4. Harley Quinn

Harley Quinn or Dr. Harleen Quinzel is a psychiatrist who works at Arkham Asylum, where the Joker is imprisoned. However, she falls in love with Joker and willing to do anything, even craziest things, to be with him.

While in a relationship with Joker, she experienced a psychological transformation due to his manipulation. Consequently, caused her personality to become chaotic and her mental state unstable, leading her to abandon her identity as a doctor. As a result, she often acts like a madwoman without considering moral or social consequences.

According to Brooker (2017), Harley Quinn’s deceitful and chaotic personality, she is seen as disrupting social order, yet she also entertains the audience. As a result, Harley becomes an unpredictable yet fascinating character. Nevertheless, Harley is an embodiment of an anti-hero due to the moral ambiguity inherent in her character.

In addition, in several scenes, Harley is seen showing her emotional side. Thus, although this character possesses heroic traits, she still retains a side that disregards moral norms. Moreover, she voluntarily helps Force X defeat the Enchantress by pretending to rip out her heart.



Picture 9. 01.25.06

Picture 10 is a close up shot, to showing the Harley in detail. This character embodies a rebellious, chaotic, and hyper-feminine. Harley is depicted with a striking appearance, including pink and blue hair, smudge-beauty makeup, a costume with the words “Daddy’s Lil Monster,” a baseball bat as a weapon, and several tattoos on her body.

The colour pink is often associated with femininity and cheerful personality. This is reflected in Harley’s cheerful and feminine behaviour. Meanwhile the colour blue associated with masculinity, madness, and emotional instability. This is reflected in Harley’s behaviour, such as she fights like a man, harbours pent-up anger and exhibits mental instability.

In addition, Harley’s makeup style reflects the “smudged beauty” trend, where makeup is intentionally smudged, asymmetrical, and messy. This makeup style aligned with Harley’s chaotic personality and her indifference to social norms.

The costume “Daddy Lil Monster.” The word “Daddy” refers to the Joker, revealing Harley’s identity as a product of Joker’s manipulation. In addition, this phrase also implies a possessive relationship, in which Harley is deeply obsessed with the Joker.

Harley also uses baseball bat emblazoned with the word “Good Night” as a primary weapon in battle. The weapon Harley uses is non-military one that gives off a laid-back, playful vibe, yet is also brutal and deadly.

In addition, she has several tattoos on her body that reflect her obsession with Joker and her punk-rock style. Furthermore, before she meets Joker, Harley is seen

wearing a choker necklace with word “Puddin” on it, which is Harley’s nickname for her boyfriend Joker.

4.2 Narrative Elements of Fanfiction *DC’s Suicide Squad: Rebirth*

This section will analyse the narrative elements contained in *DC’s Suicide Squad: Rebirth* fanfiction. These elements include of storyline, theme, characters and characterization.

4.2.1 The Storyline of Fanfiction *DC’s Suicide Squad: Rebirth*

This fanfiction retains the basic structure of *Suicide Squad* (2016) film, but significantly shifts the story’s ideological and thematic direction. *DC’s Suicide Squad: Rebirth* still uses the concept of Task Force X and criminals forced to carry out government missions, but the main conflict has shifted from a mythological threat to a war of ideologies and sectarian fanaticism.

The most significant change is the replacement of the Enchantress with Brother Blood as the main antagonist. While the Enchantress represents ancient supernatural powers, Brother Blood embodies a human threat in the form of fanaticism, ideological manipulation, and religious extremism. Therefore, the change shifts the nature of the conflict from a mythological threat to a socio-political one and from destruction of the world by a god to terrorism perpetrated by a human cult.

In addition, Brother Blood, as the leader of the “Church of Blood” cult, illustrates how humans can become a threat through the abuse of trust and power. Therefore, this fanfiction presents a more realistic and psychological conflict than the original film.

Moreover, the fanfiction expands the DC Universe through the use of Trigon’s characters and mythology, which are typically associated with the Teen

Titans. This demonstrates the practice of intertextuality in fanfiction, which is the blending of various canonical elements to build a broader narrative world.

4.2.2 Theme: Anti-hero Depiction

An anti-hero is a term for a protagonist who occupies the grey area between a hero and a villain. Heroes are often portrayed as individuals who uphold high moral values, are self-sacrificing, and noble. Like heroes, anti-heroes also act for the greeter good. However, anti-heroes are portrayed as character with moral ambiguity, flawed personalities, and self-serving motives (Yash Deep Singh, 2023). This contrasts with villains, who are antagonists who commit crimes with the intent to destroy and are self-centred.

Amanda Waller was meeting with a high-ranking US Government official Wade Eiling. “Waller, please tell me you’re not going to pitch me that Task Force X project again,” Eiling said, and Waller replied, “I am. It took some doing, but finally I have them. The worst of the worst.” She put some files on the table and Eiling began looking through them. “Floyd Lawton. AKA Deadshot. Proficient with every kind of weapon. He can hit any target with deadly accuracy. Dr. Harleen Quinzel, she became madcap villain because Joker abuse her. Digger Harkness, AKA Captain Boomerang, robbed every bank in Australia at least once. Waylon Jones, also known Killer Croc, he looked like monster. Pyrokinetic homeboy, Chato Santana, they call him EL Diablo. Cristopher Smith, also known as Peacemaker, he’s a douchey Captain America fanatic who has his own way of dishing out justice. Then there’s assassin, Eric Needham, AKA Black Spider, he has kills 135 to his name. And I saved the best for the last, a Witch Enchantress (BatmanForever, 2022: Chapter 1)

This is reflected in the *DC’s Suicide Squad: Rebirth* fanfiction, which explores the anti-hero theme by featuring criminal characters with immoral behaviour, such as murderers and thieves.

In addition, in the fight against satanic terrorist, these anti-heroes are forced to carry out missions. They do so not out of a sense of morally (altruism) but because of the threat of explosive nanites implanted in their necks by the government and deal to reduce their prison sentences. Therefore, while they exhibit criminality, violence, selfishness, and a lack of full repentance, they also display loyalty and empathy-a characteristic of anti-heroes: moral ambiguity.

4.2.3 Characters and Characterization

The characterization built in *DC's Suicide Squad: Rebirth* fanfiction signifies an important part in constructing anti-hero framework. Therefore, this section will analysis several selected characters that have essential function and transformation for adaptation discussion.

1. Enchantress

In this fanfiction, the Enchantress is not the main antagonist of the story. The Enchantress is a sorceress inhabiting Dr. June Moone's body and does not pose a criminal threat.

The group suddenly found themselves hiding from Brother Blood. "I knew you'd show up eventually. Step out of the shadows, I won't hurt you," Brother Blood Said and June turned to Flag and said, "I think better bring Enchantress out." June then whispered. "Enchantress," and transformed into the aforementioned witch. She floated out of the shadows and landed on the ground (BatmanForever, 2022: Chapter 4)

Instead, the Enchantress helps the Force X team in their fight against Brother Blood. As a result, the Enchantress becomes the protagonist in the *DC's Suicide Squad: Rebirth* fanfiction.

2. Brother Blood

In this story, Brother Blood is the main antagonist faced by the Force X team. At first, he was an ordinary man names Sebastian who was dissatisfied with his life. He became obsessed with gaining power by allying himself with and worshipping a demon named Trigon.



Picture 10. Trigon DC Comics

In DC Comics, Trigon is an extremely powerful interdimensional demon and the ruler of the dimension of Hell. Brother Blood sought Trigon's power and obtained it. As a result, this character serves as the antagonist in the story.

3. Joker

The Joker is portrayed as a troublemaker and a psychopathic criminal. In his characterization, the Joker is depicted as lacking empathy, enjoying violence, and skilled at manipulating others. This character is classified as a villain rather than an anti-hero, as the Joker has criminal motives, lacks moral purpose, and is a troublemaker.

Joker and Harley became known as the King and Queen of Gotham. And god help anyone who disrespected the queen (BatmanForever, 2022: Chapter 1)

Moreover, the Joker also plays a significant role in the development of Harley Quinn, his lover. The Joker brainwashes and manipulates Dr. Harleen Quinzel, driving her insane, and then renames her Harley Quinn. Known for his cruelty, this character will do anything, including killing anyone who shows disrespect toward Harley Quinn.

4. Harley Quinn

Harley Quinn, also known as Dr. Harleen Quinzel, is a psychiatrist who works at Arkham Asylum, where the Joker is imprisoned. However, she falls in love with the Joker and is willing to anything, even the craziest things, to be him.

And Joker abused her. He gave her brain an electric shock that wiped away any sanity she had, then pushed her into a vat of toxic waste that bleached her skin white. She became the madcap villain Harley Quinn (BatmanForever, 2022: Chapter 1)

During her relationship with the Joker, she underwent a psychological transformation due to his manipulation. As a result, her personality was shattered and her mental state became unstable, leading her to abandon her former identity as a doctor. Moreover, she often acted like a madwoman without considering the moral or social consequences.

4.3 Narrative Elements of Fanfiction *The Joke's On You!*

This section will analyse the narrative elements contained in fanfiction *The Joke's On You!*. These elements include of storyline, theme, characters and characterization.

4.3.1 The Storyline of Fanfiction *The Joke's On You!*

This fanfiction is the most radical transformation compared to the other two stories, as it abandons the superhero action structure and replaces it with a

psychological tragedy centred on the relationship between the Joker and Harley Quinn

The Joker's On You! narrowed the focus of the story exclusively to the relationship between these two characters. This shift transformed the genre from superhero action to psychological romance tragedy.

In addition, Arkham Asylum is not merely a mental hospital, but a symbol of a psychological space where the boundary between sanity and madness slowly crumbles. Harley Quinn's transformation into Harley Quinn occurs through emotional manipulation and the gradual destruction of her identity.

The Joker is portrayed as highly manipulative. He not only uses physical violence but also exploits Harley's past trauma to control her emotions. This reflects the concepts of trauma bonding, an emotional attachment formed through manipulation and violence.

Their relationship blurs the line between love and violence. The Joker's flowers, letters, and sweet talk are actually tools of psychological manipulation. Harley, who feels lonely, interprets all of this as a form of love and acceptance.

Unlike the film version, which still portrays Harley as a strong and independent anti-hero, *The Joker's On You!* depicts Harley's gradual mental breakdown. Her madness no longer appears funny or chaotic, but rather tragic and heartbreaking.

"Well now Harley. You have choice. You can kill me, or you can kill this innocent man who has done nothing to hurt you."
 "Now Joker, I choose neither. I make my own choice." She grinned at him as she turned the gun on her own head, seeing the previously calm face of Joker grow tight with barely suppressed fear as he struggled not to take the gun from her.
 "You idiot! I didn't go through all of this effort for you to pretend to shoot yourself! I still need your help!"
 (Anonymous 2016: Chapter 2)

The scene of Harley's torture symbolizes the shattering of her identity. She loses the ability to distinguish between love and violence. When Harley points the gun at herself, the scene reveals the extent of her emotional dependence and the loss of her self-preservation instinct.

Harley, the girl who had sacrificed everything for him, who had jumped into the same chemicals that had disfigured him to prove that she loved him and would do anything for him (Anonymous 2016: Chapter 2)

The scene with the chemical at Ace Chemicals symbolizes rebirth, Harley symbolically abandons her old identity and fully surrenders herself to the Joker. Interestingly, when the Joker jumps to save her, their relationship appears to become mutually obsessive and equally destructive.

In contrast to traditional superhero narratives that focus on physical combat, the main conflict in this fanfiction unfolds within the characters' psychological and emotional realms.

Furthermore, this fanfiction deconstructs the romanticization of the Joker and Harley relationship, which is often portrayed as romantic in popular culture. The story instead reveals that their relationship is filled with manipulation and psychological destruction.

As a result, *The Joke's On You!* function as a transformational adaptation that reimagines superhero mythology as a psychological tragedy about obsessive love, trauma, and the loss of self-identity.

4.3.2 Theme: Toxic Relationship

The fanfiction *The Joke's On You!* explores the theme of a toxic relationship, depicting the unhealthy dynamic between the Joker and Harley Quinn. This relationship is characterized by emotional manipulation and psychological

dependence. As a result, this relationship is not entirely based on love, but rather on an unequal power dynamic. In their story, the Joker holds complete control over Harley Quinn's identity and decisions.

“There is something you can do for me, Harley.” Harley looked surprised, but she tilted her head curiously and sat up a bit straighter. “Anything. I mean, yeah what do you need?” “A machine gun.” The Clown Prince's face was serious as Harley searched him for some indication this was joke. “A machine gun? Joker I don't know about that... It's gonna be a bit harder to get you one of those than it was to get you a kitty or even to get you out the last four times...” (Anonymous 2016: Chapter 2)

Therefore, their relationship is an abusive one, a relationship marked by emotional and psychological abuse. It tells the story of unhealthy relationship between the Joker and Harley Quinn. For example, when the Joker manipulates Harley into bringing him a machine gun, tortures her until she loses consciousness, makes her choose to kill him, and forces her to jump into a vat of chemicals.

4.3.3 Characters and Characterization

The characterization built in *The Joker's On You!* signify an important part in constructing framework. Therefore, this section will analysis several selected characters that have essential function and transformation for adaptation discussion.

1. Joker

In this fanfiction narrative, the Joker is the dominant character, portrayed as manipulative and holding power over Harley Quinn. As a result, he uses his romantic side to make Harley submit to him. This is reflected in his tendency to control Harley's decisions. This character creates emotional conflict and highlights an imbalance of power.

“Question! Would you die for me?” The man speaking was leaning towards the shorter woman who had clearly taken a bit of beating. Despite this, there was no hesitation in her eyes or words. “Yes. You know that, Puddin.” The man inwardly flinched at the nickname she had picked up but he didn’t show it. “that’s too easy...Hmm...Now, would you live for me?” “I would. I would even live like you. If you asked it, I would jump into the same vat you did.” (Anonymous 2016: Chapter 2)

Joker also portrayed as a manipulative character who uses his tactics to emotionally manipulate Harley and ensure her loyalty. Throughout the story, it’s clear that the Joker frequently plays on Harley’s emotions, to get her to do this bidding. For example, he showers her with attention after a conflict, uses words that trigger her emotions, and makes her feel guilty.

In addition, to being authoritarian and manipulative, this character also lacks empathy toward Harley. Due to his selfishness, the Joker prioritizes his own interest over Harley’s well-being. This is evident in his indifference to Harley’s feelings, which leads him to put her in dangerous situations.

2. Harley Quinn

In this fanfiction story, Harley Quinn or Dr. Harleen Quinzel, is portrayed as a naïve, loyal, yet emotionally unstable person. As a result, she easily falls in love with and becomes dependent on the Joker. This dependency is what allows the Joker to exert control over her.

Portrayed as a devoted woman, Harley demonstrates her loyalty and dedication to the Joker. Harley obeys the Joker’s every command without exception. This includes when the Joker orders her to bring a machine gun into hospital cell. Harley believes, by following all of the Joker’s orders, she will not lose him and earn his love.

Therefore, Harley has a strong emotional attachment to the Joker. She feels that the Joker is her whole world and her source of happiness, so she will do whatever he wants.

4.4 Results of Analysis *Suicide Squad* (2016) into Fanfictions *DC's Suicide Squad: Rebirth* and *The Joker's On You!*

Hutcheon states that adaptation is not the result of imitation or copying a work (Hutcheon & O'Flynn, 2013, p. 7). Therefore, adaptation process should offer new products with the same main idea but interpreted. Therefore, this section discusses retained, modified, added, and omitted elements also the results of analysis from film *Suicide Squad* (2016) into fanfictions *DC's Suicide Squad: Rebirth* and *The Joker's On You!*.

Retained Elements

<i>DC's Suicide Squad: Rebirth</i>	<i>The Joker's On You!</i>
Theme: The theme of this fanfiction is the same as that of the film "anti-hero".	Theme: -
Title: The title is similar to that of the original film, which was later changed from " <i>Suicide Squad</i> " to " <i>DC's Suicide Squad: Rebirth</i> ."	Title: -
Characters: In this fanfiction, the characters and their portrayals are almost all the same with original film.	Characters: The use of two characters from the film which are Joker and Harley Quinn
Plot: Almost the entire story in this fanfiction is similar to the original movie. However, there are a few changes to some scenes.	Plot: The plot focuses on the Joker and Harley Quinn and is similar to the original film. However, there are also additional story elements.

Settings: The settings and time periods in this fanfiction are largely the same as in the film.	Settings: The settings and time periods in this fanfiction are largely the same as in the film. However, there are a few additional settings.
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Added and Modified Elements

<i>DC's Suicide Squad: Rebirth</i>	<i>The Joke's On You!</i>
Theme: -	Theme: The theme of this fanfiction shifts from the "anti-hero" in film to a "toxic relationship" in the fanfiction.
Title: The additions are at the beginning of the title "DC's" and at the end "Rebirth"	Title: The title of this fanfiction has also changed significantly. It changed from " <i>Suicide Squad</i> " in the film to " <i>The Joke's On You!</i> " in the fanfiction
Characters: In this fanfiction, the Enchantress is not the main antagonist, as she is in the film. Instead, she helps Team Force X fight their enemies. Additionally, the main antagonist has been changed from the Enchantress and Incubus in the film to Brother Blood in this fanfiction.	Characters: There are only two main characters in this fanfiction, which are Joker and Harley Quinn. In addition, there are several supporting characters, such as Batman, the Joker's henchman, and the staff at the mental hospital.
Plot: There are changes and additions in this fanfiction compared to the film, particularly in the rising action, climax, falling action, and resolution. These changes and additions are related to changes in the characters and the problems they face. In addition,	Plot: There are additions and modifications to the story in several scenes involving these two characters.

some dialogues and scenes have been modified.	
Setting: -	Setting: -

Omitted Elements

<i>DC's Suicide Squad: Rebirth</i>	<i>The Joke's On You!</i>
Theme: -	Theme: The theme of this fanfiction deviates from the original concept of the film, which is "anti-hero"
Title: -	Title: -
Characters: -	Characters: Several characters from the film have been omitted in this fanfiction. These include Deadshot, Captain Boomerang, El Diablo, Killer Croc, Enchantress, Incubus, Rick Flag, Dr. June Moone, Amanda Waller, and several other supporting characters.
Plot: In this fanfiction the enemy, some scenes and dialogue have been omitted.	Plot: In this fanfiction, almost all scenes and dialogue have been omitted.
Setting: -	Setting: -

Based on the analysis table above, it can be concluded that, the first fanfiction of *DC's Suicide Squad: Rebirth* shares similarities in terms of theme, title, characters, and several plot. Additionally, the author has made modifications and additions to the story, including changes to the title, alterations to character roles, and changes to the plot (conflict). Furthermore, the *DC's suicide Squad: Rebirth* fanfiction also omits several scenes and dialogues, making it more concise than the original film, *Suicide Squad* (2016). As a result, this transformation marks a shift from fantasy (*Suicide Squad*) to realism (*DC's suicide Squad: Rebirth*).

Different from *DC's Suicide Squad: Rebirth*, which has more similarities than differences. The second fanfiction, *The Joker's On You!*, has more differences than similarities, yet it still shares the same essence as the *Suicide Squad* (2016) film. The story's similarities lie in the use of characters which are Joker and Harley Quinn, the plot of scenes featuring the Joker and Harley Quinn that mirror the film, and the setting employed. Furthermore, the story's differences stem from the author's alteration and additions, including shifting the original anti-hero theme of the film into a toxic relationship between the Joker and Harley, a changed story title, a focus on the Joker and Harley Quinn as the main characters, the addition of supporting characters such as hospital staff, and the author's original plot developments to expand the narrative between the Joker and Harley Quinn. In addition, the author also omitted story elements present in the film, such as the anti-hero concept, several main characters from the film, and several scenes outside of those involving the Joker and Harley Quinn. As a result, this transformation marks a shift from fantasy (*Suicide Squad*) to romance (*The Joker's On You!*).

As a product of adaptation, fanfiction involves creating a new work based on an existing one by modifying the story while retaining recognizable elements from the original text. Therefore, both of these fanfictions are adaptations of *Suicide Squad* (2016) film because retain key elements from the film. For example, the fanfiction *DC's Suicide Squad: Rebirth* retains the theme, characters, plot, and setting, while the fanfiction *The Joker's On You!* retains two characters and part of the plot. Consequently, there retained elements demonstrate continuity between the film and the fanfiction. Furthermore, as adaptations, the inclusion of new scenes and dialogue in the fanfictions reflects the authors' creative expansion and reinterpretation, making them a new narrative forms rather than derivatives. This align with Hutcheon's assertion that as product, adaptation is derivation not a derivative work (Hutcheon & O'Flynn, 2013, p. 9).

As a process, adaptation involves reinterpreting, altering, and modifying a story into new work. This process requires the writer's creativity in deciding which elements to retain and which to modify. This evident in the transformation of the

Suicide Squad (2016) into fanfictions *DC's Suicide Squad: Rebirth* and *The Joke's On You!*. There is a creative process where the writer adds, removes, or even modifies the story remains recognizable and coherent. Thus, this transformation process demonstrates that adaptation is not a passive act of copying a story, but rather than an active process of creating a new work.

As context, adaptations are also influenced by the social and cultural environment in which they are produced and received. Consequently, this affects the role of reader participation, fan culture, where the audience engages with popular media by creating new works based on the *Suicide Squad* (2016). Thus, the existence of fanfiction platforms opens up a space for fans to express their interpretation, emotions, and creative ideas relates to the original work.

In addition, the motive of adaptation is also part of the context. The motive of adaptation from fanfiction *DC's Suicide Squad: Rebirth* is political and personal motive. This fanfiction revives a character who died in the film, Peacemaker, which demonstrate the author's dissatisfaction with the film and their decision to bring the character back to life in their own story. Moreover, the author changed the enemy from the ancient mythological creature named Enchantress to human cultist named Brother Blood. As a result, replacing Enchantress with Brother Blood shifts the narrative focus from a supernatural threat to a human-centred conflict rooted in manipulation, fanaticism, and ideological control. Unlike the Enchantress, whose powers rely primarily on magic, Brother Blood represents a leader who gains influence through the indoctrination and loyalty of his followers. This modification shows that author not only retells the film but also expresses a personal interpretation of what the story could or should be. Hutcheon explains that adaptations are often motivated by adapter's desire to reinterpret a text in accordance with different beliefs, values, or creative interest. Therefore, *DC's Suicide Squad: Rebirth* represents a personal and ideological engagement with the *Suicide Squad* (2016) film.

Besides that, the motive of adaptation from fanfiction *The Joke's On You!* is political and personal motive. Rather than reworking the entire plot of *Suicide*

Squad (2016) film, the author focuses almost exclusively on the relationship between the Joker and Harley Quinn. This fanfiction shifts the overall theme from anti-hero to a toxic relationship, perhaps motivated by a personal desire to explore the dynamics between characters and the emotional depth of the Joker and Harley Quinn, which are only briefly touched upon in *Suicide Squad* (2016) film. As a result, this reflects the author's personal creative interest in exploring underdeveloped aspects of characters. In line with Hutcheon that states, adaptation often serves as a means for adapters to express their own interpretations and creative preferences. Therefore, the fanfiction *The Joker's On You!* is a clear example of personally motivated adaptation. shifts the overall theme from anti-hero to a toxic relationship, perhaps motivated by a personal desire to explore the dynamics between characters and the emotional depth of the Joker and Harley Quinn, which are only briefly touched upon in *Suicide Squad* (2016) film. Furthermore, as a cultural context, fanfiction writers actively participate in collaborative cultural practices by reinterpreting their creative ideas into stories.

Thus, this supports and expands upon previous studies on fanfiction as an adaptation and archontic text. This research aligns with Hellekson and Busse's (2006) concept of archontic literature, which argues that fanfiction expands existing archives through reinterpretation rather than plagiarism (Hellekson & Busse, 2006, p. 64). Based on the findings, both fanfiction, *DC's Suicide Squad: Rebirth* and *The Joker's On You!* retain recognizable elements from the *Suicide Squad* (2016) while incorporating the authors' creativity through modifications, additions, and deletions, which are characteristic of fanfiction as an expansion of existing texts. Furthermore, this study supports Kelly's (2021) argument that fanfiction can function as a legitimate form of adaptation. There two fanfictions do not merely replicate the entire plot of *Suicide Squad* (2016) but reinterpret it through narrative changes, including alterations to the plot, characters and characterization, as well as thematic focus within the story. Furthermore, this study aligns with Lamerichs (2018), who argues that fanfiction creates shared narratives by expanding the fictional universe through the author's interpretation. However, unlike Lamerichs, who focuses on transmedia narrative practices, this study specifically examines

fanfiction as a medium of adaptation. In addition, Greco and Lopez (2020) acknowledge that fanfiction is a form of adaptation that creatively reworks source material. However, while their study focuses on *The Phantom of the Opera* archive and the perspective of fan studies, this research applies Hutcheon and O'Flynn's theory of adaptation to examine narrative transformations in *Suicide Squad* fanfiction.

This means that fanfictions *DC's Suicide Squad: Rebirth* dan *The Joke's On You!* can be considered adaptations of *Suicide Squad* (2016) film. As Hutcheon said that, adaptation involves repetition with additional creativity (Hutcheon & O'Flynn, 2013, p. 8). Therefore, there are similarities, additions, modifications, and omissions of elements in both fanfictions compared to the original source. Moreover, these differences cannot be ignored, because if Hutcheon states that fanfictions merely extends a story that has already ended rather than retelling it repeatedly in different ways (Hutcheon & O'Flynn, 2013, p. 9), it implies that this fanfiction has fulfilled the requirements and presents a new story.

CHAPTER 5. CONCLUSION

This chapter summarizes the main findings of this study and presents the conclusions drawn from the analysis. The purpose of this chapter is to highlight the significance of this study, its contribution to the field of adaptation studies, and possible directions for future research.

This study concludes that fanfiction is a legitimate form of adaptation that creates new works from existing works. Through an analysis of the fanfiction works *DC's Suicide Squad: Rebirth* and *The Joker's On You!*, this study demonstrates that fanfictions is not merely a derivative text or an imitation, but rather a transformative and interpretative narrative practice that expands and reconfigures existing works. By applying *A Theory of Adaptation* by Hutcheon and O'Flynn (2013) and perspective fanfiction as adaptation by Kelly (2021), this study successfully identifies fanfiction as a reinterpretation of the source text.

The findings indicate that *DC's Suicide Squad: Rebirth* maintains a relatively close similarity to the original film, *Suicide Squad* (2016). This similarity is evident in themes, characters, plot structure, and setting. However, it should be emphasized that this similarity is not a direct repetition, but rather the result of a structured adaptation process involving modifications, additions, and omission of story elements. Consequently, some character roles are altered, conflicts are restructured, and certain scenes and dialogues are removed to create a more concise narrative. These changes demonstrate that fanfiction operates as an adaptive writing process that reshapes the original text while retaining other elements so that it is still recognizable. This aligns with Hutcheon's argument that adaptation is the adaptation is a repetition with additional creativity (Hutcheon & O'Flynn, 2013, p. 8), where the adapted text remains connected to its source while also producing new meaning.

In contrast, *The Joker's On You!* presents a different adaptation strategy. While retaining recognizable core elements such as the characters of the Joker and Harley

Quinn, the narrative deviates significantly from the original film. The story in this fanfiction emphasizes a reinterpretation of the relationship, specifically by shifting the anti-hero group narrative from *Suicide Squad* (2016) to a portrayal focused on the toxic romantic relationship between the two characters. This transformation demonstrates that fanfiction does not always prioritize structural similarity but may instead emphasize emotional, thematic, or ideological reinterpretation. Despite its greater degree of deviation, this fanfiction maintains continuity with the original film through intertextual references and character consistency, affirming its status as an adaptation rather than a completely independent narrative.

However, this study is limited by the scope of its analysis, which focuses only on two fanfiction texts derived from a single film source. This study also does not examine reader reception or fan interactions, which could further enrich the understanding of fanfiction as a cultural practice. Therefore, further studies are encouraged to expand the scope of analysis by including a wider variety of fanfiction texts, from diverse fandom universes, and various forms of adaptation.

As a result, this study confirms that fanfiction can be understood as a form of adaptation and interpretive writing that bridges the relationship between the source text and new creative expressions. This study also highlights that Hutcheon's theory of adaptation is relevant for analysing fan practices, while expanding the traditional boundaries of that theory. Ultimately, this study contributes to adaptation studies by demonstrating that fanfiction creates new works through the process of fan reinterpretation and creativity. Through this process, fanfiction function as a space for reinterpretation that allows new meaning to emerge without losing its connection to the original work.

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