INTRODUCTION

Jane Austen is everywhere. Her books, and the media and merchandise that they have inspired, can be found everywhere from the silver screen to the college classroom. The followers who cherish her works are among the most dedicated of all fan communities; in them, Jane Austen has produced a passionate global fandom that still thrives today even while the books are 200 years old. Her books do not only appear as standard stock in every bookstore, but across the world, countless products such as Austen mugs, blankets, pens, paperweights, and tote bags can be found. Online craft websites such as Etsy and Society6 boast thousands of Jane Austen-related products among their typical plethora of hand-crafted jewelry and nerdy phone cases. These Austen products are everywhere; in fact, I’m writing this while sipping hot chocolate from a Sense and Sensibility mug which I bought at The Jane Austen Centre in Bath, England.

The Jane Austen Centre in Bath represents a prominent venue into which the Jane Austen fandom, often referred to and self-identifying with the moniker “Janeites,” have expanded. Locations such as the Centre celebrate the places in which Austen lived, worked, or visited, leading fervent fans to go on pilgrimages to those sites. If that is not enough, or if fans live too far from England, there are countless avenues they can pursue to find more Austen: an abundance of fan websites, such as “The Republic of Pemberley”; yearly conferences and symposia, including the Jane Austen Summer Program in Chapel Hill, NC; large or small Janeite organizations, including the Jane Austen Society of North America (JASNA); numerous college courses dedicated to her
works; literary journals whose articles examine even the smallest details of her works; roleplaying iPhone application games; fanfiction; and so much more.

While the world of Jane Austen, including both literary scholarship and fervent fandom, is indeed enormous, the strength of the Janeite fandom is even more impressive given that it is a post-object fandom, meaning that the original source is a “dormant [text] which yields no new installments” (Williams 266). Many fandoms, such as those centered around The Lord of the Rings or Star Trek, continue to exist after their source material transitions from an ongoing work, i.e. one that is contemporary, to a dormant work. However, to today’s fervent Janeite fandom, the original Austen text has always been far in the past. And yet, “Austenmania” is a thriving and strong fan world with abundant outlets and practices (Todd 142).

One of the most prominent and fascinating aspects of this particular fan world, and one that provides the post-object Janeite fandom with many opportunities for media attention and growth, is the proliferation of adaptations of Jane Austen’s works. The most popular of these are among the many film adaptations. One Jane Austen website noted that, as of fall 2015, there have been approximately 71 film and TV adaptations of Austen’s six novels, with more happening on a regular basis (Warren). The industry continues to cater to the Austen appetite. Movie and TV adaptations represent quite a spectrum, both in critical acclaim and in their method of approaching the adaptation. Some remain close to Austen’s original works in order to create beautiful period dramas, such as the six-part BBC Pride and Prejudice miniseries. Others, such as 1995’s classic teen movie Clueless, translate the story into modern times; in Clueless, Jane Austen’s Emma from her titular novel becomes a rich Valley girl who meddles in the affairs of her
high school classmates and teachers. The most recent film adaptation is the long-anticipated 2016 *Pride and Prejudice and Zombies*, which adapts the 2009 novel of the same name by Seth Grahame-Smith. Unsurprisingly, this story involves the addition of zombies and bloody fights to Austen’s composed Regency settings.

Although it has now become a film, the novel *Pride and Prejudice and Zombies* represents another substantial category of Jane Austen adaptations: literary adaptations of the original works. While the movies receive the most press and spread to the widest audience, there is also a vast world of Jane Austen-inspired novels in the contemporary global market. This makes sense in many ways, particularly considering Austen’s literary roots. Simply put, “Jane Austen exists in a world of hardcover” (Thompson). Many of the fan-written books appear as sequels to one of Austen’s six novels, others are prequels, many tell the same story from a different perspective, or others might take a minor character and move the story in a different direction. Perhaps unsurprisingly, the romances within Austen’s works constitute the focus for most of these Austen-inspired novels, with some even verging on erotica. In addition, many of these inspired novels are modern updates, just like many of the movies, including *Clueless (Emma)* and *From*
Prada to Nada (Sense and Sensibility). Furthermore, like the movie adaptations once again, some works translate the story in its entirety, while some simply take one facet or idea and explore it. The novel Bridget Jones’s Diary, for example, provides a classic example of this type of story, initially poking fun at Darcy-type male figures such as the one in the BBC Adaptation of Pride and Prejudice. Incidentally, this book was later turned into a movie in which Colin Firth, the very actor who played the original BBC version of Darcy, played the Darcy figure again.

It is difficult to pin down just how many Austen-inspired novels have been published in the last several decades, the period in which the practice has been particularly popular. Among the Janeites, a 2013 exploration of the Austen fandom by Deborah Yaffe, mentions more than a dozen titles by name, while a list called “Best Jane Austen Adaptations” compiled by users on the website Goodreads, a social media site for books and readers, includes an impressive 94 books (“Best” Goodreads, see Appendix A). However, the list’s title, the “Best” adaptations, correctly suggests that there are more than 94 that exist. While the exact number is unclear, it is evident that writing and reading these novels is a popular pursuit. Furthermore, proliferation of adaptations is not a trend unique to Jane Austen fans: manipulating a beloved story into a new piece of media has only become more and more popular across countless fandoms in the last several decades, particularly since the rise of the Internet. The expansion of immediate and constant access to mass media stories, through avenues such as streaming websites and active online discussion, as well as the accessibility of tools such as the computer to publish or communicate rapidly, has led to an increasing sense of bidirectionality in media: it is not enough for consumers in a fandom to be simply provided the product
without them talking back, making it their own, trying new things with it, interacting with the creators, and more.

In this way, the proliferation of Jane Austen-inspired novel adaptations in print looks strongly linked to the growth of the practice of “fanfiction” in so many modern fandoms. Fanfiction refers to writing by fans that borrows existing characters, settings, or themes from another work. The Austen adaptations could be understood as fanfiction, as stories that make use of existing Austen characters or settings to create their own new narrative. However, here I use the term fanfiction to refer only to online incarnations of the practice. It is primarily online where fanfiction is the most intense: a thriving cult land of both extraordinary and terrible works, often bizarre and frequently erotic, that both celebrate and directly challenge the original source from which they were inspired.

Bestselling author and *Time* book critic Lev Grossman speaks of fanfiction in this way:

Fanfiction is what literature might look like if it were reinvented from scratch after a nuclear apocalypse by a band of brilliant pop-culture junkies trapped in a sealed bunker….They’re fans, but they’re not silent, couchbound consumers of media. The culture talks to them, and they talk back to the culture in its own language (Grossman).

Even more significantly, it’s often important for writers of fanfiction, or simply “fic,” as it is more colloquially known, to break the rules of the source when penning their own creation. In one interview, Grossman noted that,

One tends to think of [fanfiction] as written by total fanboys and fangirls as a kind of worshipful act, but a lot of times you’ll read these stories and it’ll be like ‘What if Star Trek had an openly gay character on the bridge?’ And of course the point is that they don’t, and they wouldn’t, because they don’t have the balls, or they are beholden to their advertisers, or whatever. There’s a powerful critique, almost punk-like anger, being expressed there (Grossman qtd. in Canavan).

Thanks to the world of fanfiction online, complete with a changing attitude about the sacredness or inviolability of original works that both feeds into and result from
fanfiction, it makes increasing sense for consumers of standard media to see and appreciate changes to a beloved text. For example, it was recently announced that accomplished actress Noma Dumezweni would play an adult Hermione Granger in the upcoming West End stage play *Harry Potter and the Cursed Child* ("Cast Announcement"). This was particularly noteworthy because Dumezweni is black, while the previous film depictions of the character Hermione had been white. However, for much of the Harry Potter fandom, this casting did not come out of left field. Dedicated fans had already seen popular fanart of a “race-bent” Hermione, in addition to racially diverse fanart about many other characters in other fandoms. See, for example, the popular blog Racebent Disney, which spotlights art and writing in order to “explore new takes on well-known Disney stories, with an emphasis on casting characters of color in main roles” ("Info and FAQ"). Prior to Dumezweni’s cast announcement, enthusiastic Potter fans had also read fanfiction about a black Hermione and even read widely circulated articles about the same subject, such as “What a ‘Racebent’ Hermione Granger Really Represents” (Bennett). For this reason, and in this fandom context, the Dumezweni casting announcement was pleasant, though not a surprise, and certainly not the cause for anger that it was for some who were less involved in fandom. Another prominent example of the mores of fanfiction reaching mainstream media can be seen in the musical *Hamilton*, written by and starring Lin-Manuel Miranda. The musical chronicles the life of Founding Father Alexander Hamilton and the early political days of the United States through a hip-hop soundtrack and a cast that contains few white actors (Rosen). Far from being a niche show or a gimmick, it has quickly become a phenomenon and hit, critically and in public opinion.
In addition to its growing influence, the world of fanfiction is also generally female-dominated. Some have even referred to it as “part of a long history of ‘women’s secret art’—from quilts to pies to hats to writing” (Larsen and Zubernis 42). Both outside scholarship and within-fandom interpretations have addressed this issue and offered a number of sound explanations. One of the strongest reasons for the predominance of female authors and readers in fanfiction is that the open, inviting, and strange world of fanfiction allows women a means of expression sometimes denied them by lingering modern societal assumptions and expectations. This freeing form and generous audience make all types of expression possible. A version of this argument was employed in 2013 by fandom scholars Katherine Larsen and Lynn Zubernis, speaking in particular about sexually explicit fanfiction. They note that in erotic, explicit, or subversive fanfiction, female writers can play out a form of their sexuality that they are socialized against feeling in the rest of their lives (Larsen and Zubernis 42). While applicable to sexual fanfiction, the idea holds for fanfiction and even adaptation in general: these works allow women to take the reins and be in control of situations that they might not normally have control of offline.

The female-domination of fanfiction is an apt complement to the Jane Austen fandom, one that is overwhelmingly made up of female fans. Works inspired by Jane Austen, whether online fanfiction or traditionally published adaptations, are female-driven works from all angles: they boast female creators, feature female subjects, spring from a female fandom, and exist in a largely female cultural tradition of fanfiction.

In addition to fanfiction’s largely female demographic, it is younger generations that comprise the core of fanfiction’s authors and readers. This means that the acceptance
of and familiarity with manipulating a story, practices on which fanfiction depends and thrives, are disproportionately concentrated among young people. Perhaps, therefore, it should be no surprise that another aspect and category of Jane Austen literary adaptations, one that has yet not receive much critical attention, is the world of Austen adaptations in Young Adult literature. These works are not as subversive in content as some of their contemporary online sexually or racially bent fanfiction counterparts, but these Young Adult (YA) adaptations do take the original story, play with it, and translate it into something very different. The most popular avenue for Young Adult adaptations is to transfer the story to modern times and feature American teenage protagonists. In doing so, these new works center their stories on the daily experience of the American teenage girl. Due to the growing influence of fanfiction, young people who read these novels are used to such changes in the canon of their narratives, and perhaps even come to expect it. In this way, Young Adult Jane Austen adaptations are not merely updates to modern times, but their very existence, and the readership’s ready approval of them, is a modern phenomenon.

Just as with Jane Austen movies and adult Jane Austen novels, it is difficult to say how many Young Adult Jane Austen adaptations have been written and published globally in the last several decades. However, it is clear that the number is not insignificant: one community-sourced Goodreads list includes 55 titles (“Teen novels” Goodreads, see Appendix B). While it is hard to confirm that number, other conclusions can be drawn. For example, by far the most popular Austen work adapted for young people is *Pride and Prejudice*, which boasts approximately 17 separate YA book adaptations produced in the last decade. For those works that are part of a YA series, in
which each new novel adapts a different Austen work, *Pride and Prejudice* is often the one used to establish the series. For example, Jenni James’ first book in *The Jane Austen Diaries* series, begun in 2011, is titled *Pride & Popularity*. In addition, these young adult adaptations of *Pride and Prejudice* are not simply abridged or simplified versions of the original text: instead, like the movie *Clueless*, they are complete transformations of the story into modern times. The most popular setting for this young, modern transformation is an American high school.

The American high school versions of *Pride and Prejudice* work in a particular and predictable way, revealing in doing so what their modern authors consider to be the bare bones of the original work: a love story between a lower status Elizabeth and a higher status Darcy. Each work translates questions of social class into issues of popularity, while the path to marriage is translated into a journey towards dating. Additionally, as the YA adaptations highlight and validate teenage girlhood, the works utilize archetypal teenage events such as house parties and Prom in order to manage social interactions and move the story to its happy conclusion. In this paper, I examine how these specific thematic and plot translations are carried out in YA adaptations. I then turn to consider this adaptive process in the case study of *Prom & Prejudice* by Elizabeth Eulberg, published by Point in 2011. Next, I consider three main explanations for and purpose of these books: purported uses for education, their commercial potential, and their function as storytelling playgrounds. These factors make the YA Austen adaptations both useful and, I argue, inevitable creations. In these purposes and in their predictable contents, the Young Adult Jane Austen book adaptations are able to use Jane Austen to center the teenage girl within the backdrop of modern fandom.
Part One: RECURRING ELEMENTS WITHIN YOUNG ADULT NOVEL ADAPTATIONS OF JANE AUSTEN

Many facets of the Young Adult Jane Austen novel adaptations are worthy of attention. In this section, I first consider systematic ways in which specifics of Austen’s original works are mapped onto the teen novel, creating a predictable framework and main body of content focused on teenage girls. This process of transformation occurs both with Austen’s thematic elements and with her significant plot points. The American high school versions of *Pride & Prejudice* are the best and most common examples of the transformation of Austen to high school. Next, I present the process in a single work using the case study of Elizabeth Eulberg’s *Prom & Prejudice*.

*How the Original Story Maps onto the Teen Novel*

The teen adaptations of Jane Austen tend to follow a fairly predictable pattern. The pattern is created by converting events of the original novels into staples of the high school romance genre of Young Adult books and movies. This conversion assimilates Jane Austen to the romance novels of Sarah Dessen or movies such as *Pretty in Pink*. Whether an adaptation treats *Sense & Sensibility* or *Emma*, it begins with two characters misunderstanding each other, moving through trials and mishaps in the harsh social scene of high school, and finally coming together as a couple in the end. Along the way, friendships are formed and broken, and a school dance is attended, at which major plot resolutions occur. This pattern is most clear in the case of teen *Pride & Prejudice* adaptations set in modern American high schools. Those YA works in particular are the
main focus of this paper. Six *Pride & Prejudice* novels serve as the core basis for discussion:

- *Enthusiasm* by Polly Shulman (2006)
- *Prom & Prejudice* by Elizabeth Eulberg (2011)
- *Pride & Popularity* by Jenni James (2011)
- *Epic Fail* by Claire LaZebnik (2011)
- *Fall for You* by Cecilia Gray (2013)
- *First & Then* by Emma Mills (2015)

These works represent a variety of categories. They include popular YA Austen literary adaptations that top Goodreads and Amazons lists, books by significant YA authors, and examples of self-published as well as traditionally published works. They also represent both stand-alone works and installments in a series. The predictable plot patterns of these books and what they represent are the focus of the following section.

**Social Class Translated into Popularity**

Social class is a central theme in Austen’s work. Social class makes her characters who they are, it creates delicate scenarios in which her characters find themselves, and it often shapes the feelings that her characters have regarding one another. Because her novels deal primarily in dialogue rather than action, characters’ feelings are particularly crucial. Furthermore, the distinctions of social class in Austen often deal with minutiae. In the classic tale of Elizabeth and Darcy in *Pride & Prejudice*, Darcy is considered a clear superior. However, their class difference is not as vast as it may seem. Elizabeth herself is certainly not poor: she comes from a gentleman’s family and runs in many of the same circles as wealthy Mr. Darcy. However, due to Austen’s level of detail and society’s particularity, the class distinction between her and Darcy still matters. The same particularity is present in the social rankings of characters in teenage adaptations, wherein
the scene of scrutiny is passed from a country manor to a high school cafeteria.

Throughout all these YA adaptations, Austen’s theme of social class is translated into a consideration of popularity.

Just as social class is a central concern in Austen, popularity is a central concern in YA adaptations. The issue’s centrality is evident in the very title of one work, *Pride & Popularity* by Jenni James. Popularity is always the main roadblock between the Elizabeth figure and the Darcy figure at the beginning of every novel. For example, in Emma Mills’ *First & Then*, the Darcy character Ezra is a star football player, while the Elizabeth character Devon only has a few friends. Conference of status through sports stardom is a common tool by which the authors establish a high level of popularity in their Darcy characters. The team, and the school’s reverent fixation on it, provides a built-in structure for status difference. In addition to sports, Darcy’s popularity is also often connected to two other measures: wealth and celebrity. The wealth disparity, a more direct tie-in to the Austen original, is portrayed clearly in *Prom & Prejudice* by Elizabeth Eulberg. In this work, the rich Darcy figure meets scholarship student Elizabeth, who attends her fancy school thanks to monetary help. In *Epic Fail* by Claire LaZebnik, wealth and celebrity are mixed to create Derek Edwards, a Darcy character who is popular because his parents are movie stars. Their Southern California high school fawns over figures seen in magazines, and consequently treats Derek as royalty too. By including the facet of Hollywood celebrity, LaZebnik creates a social scene that both reflects realities of high school life as well as larger fixations of our modern culture.

Overall, the YA adaptations present the two main characters in this way: Darcy is at the top of the food chain, often a sports star, rich, the son of successful parents, and
adored by all the girls, while Elizabeth is on scholarship if the school is private, must work a job, and has only a few close friends. Additionally, and as is the case with many Young Adult heroines, Elizabeth is portrayed as very smart and dedicated, while Darcy fits the bill of many Young Adult love interests with his aloof and brooding personality.

In addition to comprising the structural set up of these novels, creating a higher Darcy and lower Elizabeth, popularity also features heavily on the mind of the central Elizabeth character. This is one way in which a true concern for many teenage girls becomes a fundamental feature in retellings of a classic and well-respected story. Each Elizabeth figure spends time considering the subject of popularity. In one passage of *Enthusiasm* by Polly Shulman, the Elizabeth figure offers an analysis of the dynamics of back-to-school popularity, stating,

> For the first few days, school had an embarrassed festivity. Everyone had come back from their vacations taller, stronger, gawkier, slimmed down or curvier, with their hair grown past their shoulders or newly cropped and sticking out funny….The cliques shimmered like a mirage, and for a moment it seemed as if a former nerd might cross unharmed into the crisp crowd. Then the walls firmed up again and the moment passed (31).

Even while Elizabeth is occasionally concerned about her own unpopularity, she and the books’ authors tend to portray the popular kids in a fairly negative light. For example, the Elizabeth figure in *Pride & Popularity* by Jenni James takes unpopularity in stride and subtly looks down on the popular kids. She states, for example, “Why not host our own amazing party for everyone the popular crowd did not deign to invite to their parties? It was like an underground resistance—a boycott of the ‘in crowd’” (90). In this treatment of popularity, Darcy must be redeemed and revealed to be a worthy character, not because of his popularity, but despite it. Elizabeth’s ruminations on popularity are thus a way in which the adaptations can tend towards moralizing, as they present a scenario in
which Elizabeth must learn or reaffirm her belief that popularity is not the most important consideration. It is necessary for Elizabeth to value friendship, integrity, or kindness over social standing. This is both an important theme of countless Young Adult works as well as a reflection of the ideals of Austen’s original Elizabeth Bennet. Consideration of social class as popularity therefore creates an easy translation in which Austen’s tale can be simply mapped onto a high school setting.

The bare bones of *Pride & Prejudice*, as determined by the authors of the teen versions, are manifested through considerations of popularity: in these retellings, *Pride & Prejudice* boils down to a love story between a lower-standing Elizabeth and a higher-standing Darcy. As previously discussed, the issue of popularity here is present in every teen incarnation, as is their love story. In addition, Elizabeth and Darcy are the only two characters who are never absent from a YA adaptation. This indicates that they are the only characters who are essential for the story to work. In this way, by depicting a pared-down love story of unmatched social standing, these novels perhaps reveal the most salient elements of *Pride & Prejudice* as a whole.

Despite the centrality of Elizabeth and Darcy, it is still common for anywhere between one and ten other characters to be translated into an adaptation in some way. These choices of inclusion will be discussed in a later section. Of particular note to the theme of popularity, however, is the character of Caroline Bingley. Caroline Bingley is the sister to Mr. Bingley, the love interest of Elizabeth’s sweet sister Jane. Whenever Caroline Bingley is included in a YA adaptation, she perfectly fits into an archetype of the teen genre. Caroline, who snobbishly tries to thwart the connection of Jane and Mr. Bingley in the original novel, is slotted into the classic role of “mean girl.” She resembles
the elitist, popular, and cruel female characters who so often appear in high school
dramas, the kind parodied in the classic teen film *Mean Girls*. In a *Mean Girls* context,
Caroline Bingley is the Regina George of high school *Pride & Prejudice*. Her
introduction in *Epic Fail* by Claire LaZebnik hints at her snobby attitude from very early
on:

“Yeah—wait, hold on a sec.” Chels—or whatever her name was—pulled her
friend [Caroline] toward her and whispered something in her ear. Her friend’s
eyes darted toward me briefly, but long enough to make me glance down at my
old straight-leg jeans and my THIS IS WHAT A FEMINIST LOOKS LIKE T-
shirt and feel like I shouldn’t have worn either” (LaZebnik 4-5).

The use of snobbish Caroline Bingley as the stock teenage character of mean girl is thus
another way in which the original story fits easily into the high school world.

The physical settings in which the theme of popularity play out are also crucial.
Two of these primary physical locations are the school cafeteria and the house party, both
classic teen settings. In the cafeteria, characters must navigate their social standings to
determine where to sit. The beginning of *Epic Fail* by Claire LaZebnik invokes this
dilemma when the new girl Elise Benton, the Elizabeth figure, walks into the cafeteria
with a tray and wonders where to go (12). The scene is a trope that harkens back to many
teen books and movies. Recent examples of this classic scene include Rachel’s cafeteria
entrance in the Fox television show *Glee* and Charlie’s cafeteria entrance in the
acclaimed high school film *The Perks of Being a Wallflower*, based on the book of the
same name by Stephen Chbosky (Murphy). In addition to reflecting a stereotypical aspect
of teenage life, cafeteria scenes can also reflect and replace Austen’s Meryton Assembly
in some ways. All the characters have an initial chance to meet, and their interactions
form a sort of social “dance” like the dance of the original. At the end of this cafeteria
scene in *Epic Fail*, just like at the end of the first ball in *Pride & Prejudice*, the Bennet sisters are thoroughly embarrassed by their mother and they leave the interaction with some humiliation.

Social failures and successes also arise at house parties, the other primary location for issues of popularity. House party scenes reflect a facet of teenage life that would be otherwise missing from the novel. Outside of the highest social circles, Elizabeth would not usually even be invited to these events. However, her connection with Darcy, usually somewhat established by this point in the novel, provides her an introduction to that social scene. Just like many features of these adaptations, the way each party scene progresses is predictable: Elizabeth enters the party, does not have a good time among teenage drinking and people she doesn’t like, begins to leave the party, is delayed by a concerned Darcy, and shares a moment with him before exiting. These scenes complement the slightly moralizing tone of many of the novels; the popular “bad” kids are the ones drinking at house parties or doing other things that Elizabeth finds distasteful. In *Epic Fail*, for example, LaZebnik specifically notes that Elizabeth asks for Diet Coke at the party rather than “the hard stuff,” and writes that Elizabeth is “relieved to see nothing alcoholic on the bar” (96, 81). Furthermore, while the scenes reflect a particular and stereotypical facet of teenage life, the parties also represent the house calls of the original *Pride & Prejudice*. At house parties, just as at house calls, characters meet each other at someone’s home, force conversation, and feel each other out. The house parties are therefore an essential feature of these young adult Jane Austen adaptations both in their spotlighting of teenage life and their translation of an aspect of the original.
Perhaps the most important single feature of many of these works, however, is not the house parties, but a much bigger event to follow: Prom.

**Prom**

Prom serves as the focal point, the end goal, and the most significant occurrence in many of these YA novels. The significance of the event is even proclaimed in the titles of books such as *Prom & Prejudice* by Elizabeth Eulberg, or the identically titled *Prom & Prejudice* by Stephanie Wardrop. While some adaptations replace Prom with dances such as Homecoming or semiformal, a dance is always a central event. Each adaptation lends weight to the dance or Prom itself and also uses it as a structural prop for the progression of the story. In addition, Prom helps translate original Austen plot points involving dancing and transforms the Austen end result of marriage into a teenaged end result of dating.

The significance of Prom in these adaptations serves several purposes, but primarily stems from their identity as works about teenagers, and more particularly, about teenage girls. In the imaginations of many real high school students and in our larger cultural imagination, Prom is the ultimate teenage public event and the most significant social event of the entire year for the student body. Prom can be the focal point of hopeful expectations, delighted anticipations, and fairytale fantasies. It is also public and attended by all of a student’s peers, lending it more weight. For girls in particular, there also might be pressure to have a perfect dress, perfect hair, perfect makeup, and, perhaps most importantly, a perfect date. Much is riding on the essential rite of passage that Prom has become, and these books reflect that.
The centralized portrayal of Prom in these adaptations is not without precedent. The importance of Prom has been played up and illustrated in numerous teenage books, TV shows, and movies over the decades. The common image of Prom that they present might not be true to life in many cases, but the fantasy is repeatedly depicted and thus reinforced in the cultural imagination. The classic 1986 film *Pretty in Pink* is one of the most well known movies in this vein. In *Pretty in Pink*, the pressing matter of acquiring a Prom date features throughout the entire story until the eventual climax, at Prom itself, during which the young protagonist gets together with her love interest. In the recent and popular *High School Musical* franchise, the song dedicated to Prom in *High School Musical 3: Senior Year* is entitled “A Night to Remember,” a phrase which already establishes the importance of the event. The sentiment is underscored by lyrics including “the night of our dreams,” “been waiting all our lives for this,” and “we’ll never, ever, ever forget!” (Gerard). This song also emphasizes the cultural belief that it is girls who find Prom more important; the girls sing fanciful lines about Prom while the boys groan. In addition, the 2014 teen film *Paper Towns*, based on the book of the same name by extraordinarily popular Young Adult author John Green, involves a raucous road trip timed perfectly to conclude in arrival back at school for Prom night. Besides these films, scores of other works spotlighting Prom include *The Perks of Being a Wallflower* by Stephen Chbosky, *The Princess Diaries* series by Meg Cabot, and the movie *Footloose*. There is even a Young Adult short story anthology, to which many famous Young Adult authors contributed, entitled *21 Proms* (Levithan). All of these works contribute to society’s larger-than-life image of Prom and emphasize its importance in teen stories.
In addition to being the site of a fairy tale, Prom is incorporated into many teenage narratives in other ways. For example, Prom can be the site of terrible events or humiliation as an alternative to a dream come true. This can be seen in pop culture in works such as *Carrie* or even the Fox television show *Glee* (Brennan “Prom Queen,” “Tina in the Sky with Diamonds”). Even in these stories, however, Prom remains the central event of meaning and significance; humiliations at Prom are far more consequential than those in the classroom or locker room.

Furthermore, it is common for stories with fantasy or paranormal elements to include Prom if the main characters are teenagers. This can be seen in numerous works, including another Young Adult anthology entitled *Prom Nights from Hell*, a *Buffy the Vampire Slayer* episode in which Buffy changes into her Prom dress after killing several hell-hounds, and several iterations of the show *Vampire Diaries* (Cabot, Whedon, Reynolds). In a recap of one *Vampire Diaries* Prom episode, a TV reviewer sums up the theme by noting, “the supernatural teens of Mystic Falls went through a very human right of passage: prom” (Etkin). The trope of including Prom in paranormal stories, part of the larger treatment of Prom itself in popular culture, was also noted in the 2015 Young Adult novel *The Rest of Us Just Live Here* by Patrick Ness. The book is an amusing send-up of Chosen One stories that focuses instead on what happens to regular kids in epic tales. In one ironic passage that parodies the events of many teen paranormal works, the heroic figure “enters the basement of the high school while the prom…is going on above; while the music plays and people dance, she stops her uncle from opening a fissure that will swallow the whole gym and everyone in it” (Ness 240). All of these treatments of Prom, from fairy tale to nightmare to event so commonplace that even magical teens
experience it, help establish the importance of Prom in stories about teenagers. The fascination with Prom both in teenage life and in our pop culture imagination makes it no surprise that YA Jane Austen adaptations feature Prom heavily.

Functions of Prom in the YA Austen Works

Prom, or any another major dance, features in several ways throughout these books. Often, the dance is mentioned early and frequently throughout the novel to help establish passage of time and character interest in the event. For example, in Prom & Prejudice by Elizabeth Eulberg, one passage reads, “But at the mere mention of the word prom, discussions started going around the table about dinner reservations and after-party plans” (210). These frequent mentions appear all the way up to the night of the event itself. Elizabeth steps into her fancy dresses, prompting exclamations of excitement or trepidation such as “I feel incredible” or “She felt like a pig stuffed into a doll’s dress” (James 217, Gray 70). In addition, the themes of popularity as previously discussed are present in almost all mentions of Prom. This can be seen, for example, in the statement “I mean how cool is this? My sister is going to prom with the Taylor Anderson [Darcy]” in Pride and Popularity by Jenni James (218).

While prom does not appear in every single novel, the ones without it still have a functional replacement. In Fall for You by Cecilia Gray, for example, the big school dance is actually a Regency-inspired ball called the “Welcome Back Dance” (36). In some of the examples, including Sass & Serendipity by Jennifer Ziegler, an adaptation of Sense & Sensibility, the characters opt out of prom and have their own anti-prom. Opting out of Prom, which does occur more than once, accompanies the moralizing themes
against popularity in many of these books; the adaptations or the characters within them posit that Prom is a place of only stupid concerns and snobby popular people. In addition, the very existence of a rebellion against Prom indicates its cultural significance.

Alternatively, in *First & Then* by Emma Mills, which takes place during the fall football season rather than in spring or across a full year, the traditional autumn dance of Homecoming replaces Prom. All of these Prom and replacement Proms work the same way in the framework of a teen adaptation: they are significant dances (or anti-dances), they are events to which the characters give social weight, they involve concerns of whether one will be asked to attend and what social circles will be present, and they occur at a particular fixed time of the school year. In addition, *First & Then*’s author Emma Mills succinctly described her desire to include Homecoming in her football-focused *Pride & Prejudice* update in the statement, “I love some drama at a school dance” (Mills Tweet). That sentiment applies not just to the inclusion of Homecoming in her novel, but to all inclusions of school dances across these YA adaptations. The meaningful social dance, in front of all of one’s peers, and placed at a focal point of a school year, is the perfect setting for drama. This makes the dance a ready-made climax for many of these books and thus an essential part of their plot structure.

In addition to the cultural significance of Prom and its usefulness as a built-in climax, Prom is also very useful in translating several aspects of the original Jane Austen into the new story. The first of these original aspects is dancing itself. In the original *Pride & Prejudice*, dances held throughout the novel at Netherfield are essential events at which social ties are made, motives are investigated, and fun is had. John Mullan writes of the significance of balls to Austen works, saying, “A ball is the ultimate occasion for a
heady kind of courtship – a trying out of partners that is exciting, flirtatious and
downright erotic. Couples perform together, feeling each other’s physical
proximity…..while being watched by others” (“The Ball in the Novels of Jane Austen”).
The elaborate protocol, the passion, and the opportunities for conversation all make the
balls crucial scenes in both Austen originals and YA adaptations.

Notably, Austen’s dances are included in almost every film adaptation (Stovel). This inclusion often gives filmmakers an excuse for an elaborate old time dance sequence full of fancy dress and careful steps. Likely thanks to these scenes in films such as the 2005 *Pride & Prejudice* and the 1995 *Sense & Sensibility*, balls have become a significant part of Jane Austen fan culture as well. Many Jane Austen conferences, conventions, and gatherings conclude with a ball in which participants wear Regency attire and dance dances such as the Holborn March and the Leamington Dance (JASNA Greater Louisville). Traditional dance scenes are actually repeated in a several of the teen adaptations. For example, in *Enthusiasm* by Polly Shulman, the dance at a fancy private school begins with Regency line dancing before breaking off into a regular teenage dance (43). When Young Adult Austen authors choose to use Prom in their novels, the significance of dancing in the original Austen work, in the Austen fandom, and in teenage American high school life all contribute to make this inclusion very apt.

Furthermore, Prom gives the authors of YA adaptation a chance to translate another specific plot point: Elizabeth’s refusal of proposals. In the original work, Elizabeth initially refuses marriage proposals from both Mr. Collins and Mr. Darcy. Some of the YA novels include her refusals of both Collins and Darcy and some only include Darcy. In both cases, however, it usually done by way of a refused invitation to
the Prom or Prom equivalent. This can be seen, for example, in *Epic Fail* by Claire LaZebnik:

“‘I thought maybe you’d like to come with me to the semiformal.’

‘I don’t think so,’ I said.
He looked confused. ‘You don’t think you know?’
‘I don’t think I want to go to the semiformal with you.’

‘Derek [Darcy] said, ‘You’re not even going to give me an excuse? Like you need to wash your hair or something?’ His lips curled like he was trying to smile, but it came off kind of weird and ugly, more like a grimace.
‘Does it matter?’
‘It’s usually the polite thing to do.’
‘It’s also usually polite not to say unpleasant things about people’s families when you’re trying to ask them out’” (131-132).

Invitations to Prom are thus an easily engineered situation in which the male characters can make an offer and Elizabeth can refuse.

The translation of a marriage proposal into a Prom invitation is also directly connected to the final major point about Prom in these YA adaptations: Prom serves as the avenue through which the original journey into marriage becomes a journey into dating. At the end of these novels, the high-school-aged main characters are not engaged to be married. Instead, they end as Prom dates, decide at or after Prom that they’d like to date, or they fully establish their status as boyfriend and girlfriend. The entire process leading up to Prom therefore leads them to a teenage romance form of happily ever after instead of a wedding. In this way, the original love story is modified to fit the new demographic of the novels’ subject and audience.

For all these reasons, Prom is essential to the Young Adult Jane Austen books. It is the ultimate rite of passage of high school life, particularly for teenage girls, and has been traditionally portrayed in a larger-than-life way in teen stories across all media. It is
additionally useful for translating and including *Pride & Prejudice* plot points such as the important Netherfield balls and Elizabeth’s proposal refusal. Furthermore, it serves as a ready-made climax in which the love story’s endpoint is transformed from marriage into dating, a more fitting outcome for the young characters central to these novels.

While Prom is the most significant single event, there are several additional ways in which these books translate plot points and ideas from the original novel while also involving young adult themes. These will be explored next.

**How Else Do These Books Operate?**

The YA adaptations share and include many other details, both large and small, that help to translate the original Austen story, explore issues of modern teenage girlhood, and reflect YA literature or fandom conventions. They do this through inclusion of other characters besides Elizabeth and Darcy, clever references to Jane Austen, employment of the “coming-of-age” theme, and utilization of predictable endings.

**Inclusions of Other Characters**

As mentioned above, the YA adaptations reveal the bare bones of *Pride & Prejudice* by positing Elizabeth and Darcy as the only characters indispensable to the plot. However, many other characters do make appearances throughout the novels. These appearances are less predictable, with different characters appearing in different novels, but there are still some general trends. For example, the treatment of the character Wickham is similar throughout these YA novels. In the original, Wickham is Elizabeth’s one-time love interest, the childhood-best-friend-turned-enemy of Darcy, and a highly
immoral man. Wickham elopes with Elizabeth’s young sister Lydia, much to the horror of her family and society, prompting Darcy’s search for Lydia and his eventual reconciliation and marriage with Elizabeth. In the teen versions, Wickham’s personality is much the same, but the scandal has been updated to modern times. The Wickham characters, with names such as Wick and Webster, are cocky, sleazy jerks who ooze an initial charm. In Epic Fail by Claire LaZebnik, for example, Wickham continuously hovers around the coffee shop in which Elizabeth works so that he can talk to her. Elizabeth is taken with him, despite the warnings of other characters. Epic Fail also uses Wickham as an interesting tactic to explain Darcy’s dislike of Elizabeth. Wickham is revealed to be a scholarship student, just like Elizabeth. In this work, Wickham’s situation creates an easy reason for Darcy’s negative response to Elizabeth: he has not had good experiences with scholarship students in the past and he transfers that experience onto her.

Wickham’s scandal itself receives a full modern update. Rather than manipulating an indecent elopement, Wickham instead might creepily take pictures of younger girls, as in Epic Fail by Claire LaZebnik, or pressure girls such as Lydia until they are drunk and vulnerable at a party, as in Pride & Popularity by Jenni James and Prom & Prejudice by Elizabeth Eulberg. These situations are useful in the adaptations for a number of reasons. The more moralizing versions, often those that are self-published, use Wickham’s behavior as a chance to denounce teenage wrongdoing. This commentary is not always well-received by readers. For example, one Amazon reviewer writes that “The idea of what James [author of Pride & Popularity] thinks teenagers think, do, and like, is so off and far from realistic, even the cleaner teens her book is targeted toward would find it
unrelatable and hokey” (Cooper). However, the authors try anyway. Through Wickham, they emphasize that drinking is bad, parties are immoral, drugs are dangerous, and more. In addition, the authors use the opportunity of Wickham to talk about particularly modern issues of Internet safety. For example, in stories in which Wickham takes photos or video, the characters wonder about when he will put them online. They know that this is a deadline of sorts: once uploaded, his pictures can never be truly erased. This gives the scandal a distinctly modern feel.

A Wickham scandal of this type is also employed in the popular 2012-2013 YouTube webseries adaptation of Pride & Prejudice called The Lizzie Bennet Diaries. This work was later turned into a Young Adult novelization, The Secret Diary of Lizzie Bennet by Bernie Su, resulting in a book adaptation of a webseries adaptation of a book. In The Lizzie Bennet Diaries, Wickham makes a sex tape with Lydia and threatens to upload it. This version of the scandal is a little more extreme than the tamer adaptations in Young Adult Jane Austen, perhaps because most of the characters in The Lizzie Bennet Diaries are older than high school students, but the theme is similar. In all adaptations, the sleazy actions of Wickham manipulate and taint the reputation of younger girls. Moreover, in The Lizzie Bennet Diaries, just as in all the adaptations, the way in which Darcy and Elizabeth come together in the end is through Darcy undoing Wickham’s plans.

The Lizzie Bennet Diaries (LBD) is noteworthy for this discussion in other ways as well. For example, both in the webseries form and in the later novelization, LBD is an outlier regarding how many extra characters it includes. Most adaptations of this sort have only two to six characters besides Elizabeth and Darcy, but The Lizzie Bennet
Diaries has more than a dozen characters who cleverly worked into the story. This might be related to the work’s medium; as a year-long ongoing webseries rather than a few hundred pages in print, there is more time to expand the story. Thanks to this format, everyone from Mr. Bennet to Colonel Fitzwilliam makes an appearance in The Lizzie Bennet Diaries. Even the sister Kitty Bennet is cleverly included in the form of an actual cat. This kind of wittiness and attention to detail, along with its built-in audience of YouTube fans and its skillful handling of the YouTube “vlogger” medium through which it is told, makes The Lizzie Bennet Diaries the gold standard for Young Adult adaptation.

In addition to retaining a sleazy Wickham and including fewer characters than LBD does, most of the other YA book adaptations change the way in which Elizabeth’s four sisters are incorporated into the story. The bond of sisterhood is often changed into a bond of friendship. Jane, the sister most commonly included, is often Elizabeth’s best friend rather than her biological sister. This can be seen, for example, in Fall for You by Cecilia Gray, in which ‘Anne’ is Elizabeth’s roommate at her private school, or in Enthusiasm by Polly Shulman, in which ‘Ashleigh’ is the best friend that comes over to Elizabeth’s house daily. Translation of sisterhood into friendship is convenient to the plot, because it means that the girls can be constantly together in the same classes and social circles at school. Furthermore, friendship is a more essential theme than siblinghood in much of teen literature and film. Friendship in a school setting is directly related to social status, popularity, and finding oneself. Who teenagers’ friends are, or who they can acquire as friends, might determine their place in the school food chain and or could even reveal who they want to be as people. Stories of siblinghood in Young Adult literature, on the other hand, are concerned with home life rather than school life,
concerned with a character’s past rather than future, and, as a trend, are often very sad.
The award-winning *I’ll Give You the Sun* by Jandy Nelson is one such book. In addition, it is common for Young Adult books that deal with siblinghood to focus on the *loss* of a sibling. This is the case, for example, in recent popular novels *If I Stay* by Gayle Foreman and *The Sky is Everywhere*, again by Jandy Nelson. It might be in order to avoid these trends that the relationship of Elizabeth and Jane is usually translated into one of friendship in YA adaptations of *Pride & Prejudice*. However, the sister Lydia often does stay in the family in these adaptations. Unlike the role of Jane, Lydia’s sister status is simple to maintain. For example, she does not have to be present in as many of the school scenes or romantic scenes. Lydia can also fulfill the stock role of pesky, troublesome younger sibling, which leads easily to her disreputable involvement with Wickham later.

In these ways, retaining a sleazy Wickham and including Jane as a best friend rather than sister are common ways by which the adaptations incorporate characters outside of Elizabeth and Darcy in order to help bolster the themes and plot of the adaptations. The inclusions of these and other characters help Elizabeth consider issues particular to her life as a teenage girl, including troubles of high school dating and comfort in friendship.

*References to Jane*

There are several other patterns in which the YA adaptations speak to the Austen original through smaller and clever references. For example, many of the books, including *Pride & Popularity* by Jenni James, use an ampersand in their titles as an allusion to the original. This is the case even with *First & Then* by Emma Mills, a book
whose title less obviously follow the strict template of the title from which it is inspired. In addition, it is common for Austen references occur within the novels through characters making specific mention of Jane Austen herself in some way. This can be seen, for example, in Enthusiasm by Polly Shulman, in which the two main characters read a lot of Austen. The Elizabeth character in First & Then is also a great fan of Jane Austen. She often wonders “What Would Jane Do?” when considering her options. Whether the novels include the existence of Jane Austen or not, other small references, such as naming a school Pemberley, act as amusing allusions for the reader who knows the original. Another example of this sort occurs in Fall for You by Cecilia Gray, the first book in The Jane Austen Diaries series, in which school is called the Jane Austen Academy. Through references such as the ampersand and mentions of Austen herself within the novels, the adaptations create an added enjoyment for both the author and those in the audience who know the original story.

Coming of Age Theme

Teenage tropes besides popularity and Prom, as discussed previously, are often invoked in the YA adaptations. Since they focus on young people, these adaptations contain a built-in theme of identity or finding oneself. Elizabeth is engaged in finding herself throughout many of the Young Adult adaptations. The question of identity relates to many facets of her life: who her friends are, what she does at school, why she initially doesn’t and then later does want to be with Darcy, what makes her attracted to Wickham, and more. Through these questions of identity, Darcy and Elizabeth’s transformation out of their pride and their prejudice is portrayed in YA adaptations less as a lesson learned
and more as finding one’s way instead. In addition, part of finding one’s way is building up self-assurance and confidence, something these Elizabeth characters often lack at the novels’ beginnings. As they progress, the protagonists gain this surety. In this way, the adaptations carry out a theme relevant across much of Austen: the idea that “women should concentrate less on whether they are worthy of a potential suitor and more on whether a potential suitor is worthy of them” (Holmes). Each heroine in the adaptations must find her way and fix some flaws, but realize her self-worth as well. This process also illustrates the main complement to quest of “finding oneself”: the idea of “being true to yourself.” The moral imperative to be true to oneself is emphasized here along with other aspects of the coming-of-age theme.

In addition, these YA adaptations include a particular focus on making mistakes as part of the coming-of-age journey. This is one of Pride & Prejudice’s strongest themes in both the original and the adaptations. Before they can achieve any happy resolution, Elizabeth and Darcy must overcome what they mistakenly believed about each other and themselves in order to move forward. The tale is thus about learning and growing through mistakes. Writer and book critic William Deresiewicz notes this in his memoir A Jane Austen Education: How Six Novels Taught Me About Love, Friendship, and the Things That Really Matter. His chapter regarding what Pride & Prejudice has taught him is suitably called “Growing Up” (39). Because this theme is so prominent, pairing a classic novel about growth with a teenage coming-of-age story is a perfect match.
In addition to invoking teenage tropes, the endings of these YA adaptations are very predictable. However, their predictability has less to do with the Young Adult age group and more to do with the larger genre into which these adaptations fall: romance or romantic comedy. Upon approaching the works, audiences know that the main characters will fall in love and be together in the end. That is simply how stories such as these work. For the YA adaptations of *Pride & Prejudice* in particular, that surety is further cemented because the works are straightforward translations of an already well-known story. Readers have grown up hearing about Elizabeth and the near-mythical “Mr. Darcy” even if they haven’t read Austen’s original. The Young Adult novels aren’t going to change that formula, so their ending is not so much predictable as already set in stone.

Predictable endings are also way in which the YA novels intersect again with genres of online fanfiction. In the more radical, online world of fanfiction, an original story can expect to be entirely changed and morphed into something perhaps unrecognizable in the resulting fanfiction. Elizabeth and Darcy, for example, may well end up apart while other couples find each other. That does not happen in traditionally published, standard YA adaptations. Despite this, however, the two genres still have an important link in the area of predictable romantic endings. In online fanfiction, it is a critical practice for authors to thoroughly “tag” their pieces with a variety of descriptors. These tags might include the specific fandom involved; the type of AU or Alternate Universe in which it is set, referring to the stock genres; whether it is a WIP “Work in Progress” or a “one shot” single story; and maturity level, such as PWP or “Plot? What Plot?,” a euphemistic term for a story that is extremely smutty. Through all of this, one of
the most important classifiers to readers and writers of fanfiction is the romantic coupling. In an online world where “shipping,” or desiring the relationship of particular characters, is very popular, very serious, and often very contentious, fanworks must be labeled with which “ship” they involve so that readers know whether they want to read it or not. For example, fans who appreciate the pairing of John Watson and Sherlock Holmes on the BBC show *Sherlock* can specifically search for works to their taste on sites such as Archive of Our Own or Fanfiction.net by filtering with the ship name “Johnlock.” Due to this practice, a reader approaching a specific “fic” almost always knows the romantic outcome, just as readers going into the Young Adult Jane Austen novels know that Elizabeth and Darcy will be together in the end. In this way, the YA book adaptations, themselves written and usually read by members of the Jane Austen fandom, are thus related to their cousin of online fanfiction.

Treatment of social class and popularity, Prom, and additional thematic aspects of the novels, such as predictable endings and coming of age, are thus all important ways in which these YA adaptations function. All of these subjects and themes both emphasize features of teen life and translate features of the original Austen works. Next, I examine a particular example in closer detail in order to illustrate these varied features in the same work.
Case Study: Prom & Prejudice by Elizabeth Eulberg

Prom & Prejudice by Elizabeth Eulberg is a Young Adult literature adaptation of Pride & Prejudice that exemplifies many of the points discussed in previous sections. Prom & Prejudice was published in 2011 by Point, an imprint of Scholastic. These publishing credentials are noteworthy; the adaption is produced by a high-profile publishing house. Point’s parent company, Scholastic, is one of the most prominent forces in publishing and the leader in books for young people. Scholastic is the US publisher of the largest-ever phenomenon in children’s literature, the Harry Potter series by J. K. Rowling, and has held its classic “Scholastic Book Fairs” in thousands of schools globally for more than 30 years (“About US”). In addition to the success of the publisher, author Elizabeth Eulberg herself was already a successful Young Adult author prior to writing this adaptation. Prom & Prejudice’s cover utilizes her previous well-received work, proudly proclaiming Eulberg as “Author of The Lonely Hearts Club,” which was reviewed in the New York Times Sunday Book Review “Children’s Bookshelf” (Just).

Furthermore, the editor of Prom & Prejudice is David Levithan, one of the most prominent figures in YA literature. Throughout his career, Levithan has been consistently successful both in writing his own books and in editing those of others. For example, Levithan was the editor of Suzanne Collins’ tremendously successful The Hunger Games series, while he himself has written more than 15 beloved YA books including Every Day; Two Boys Kissing; Will Grayson, Will Grayson, written with John Green; and Nick and Norah’s Infinite Playlist, written with Rachel Cohn. In addition to its well-regarded publisher, author, and editor, Prom & Prejudice’s publishing resume boasts endorsement
blurbs from Suzanne Collins and Lauren Myracle, two more staples of current Young Adult literature.

All of these facts suggest that *Prom & Prejudice* is securely a part of the world of Young Adult literature. It is an adaptation of a 200 year-old book, but it is written by a successful author, edited by one of the best names in YA, released by a noted publisher, and recommended by other significant YA authors. While books such as Cecilia Gray’s *Fall For You* exemplify the self-published category of YA novel adaptations, Eulberg’s *Prom & Prejudice* clearly falls into the other category: those that come directly from the heart of the YA machine. The fact that both of these categories exist demonstrates that YA Austen adaptations have several avenues to reach an audience. Even while the self-publishing authors may not have traditional support or partake in the tight-knit YA community, they often do have links that help increase their audience. For example, Polly Shulman, author of the traditionally published *Enthusiasm*, lent a blurb to self-published *Pride & Popularity* by Jenni James. However, it is still worth noting that the traditionally published *Prom & Prejudice* has more than 15,000 reviews on Goodreads, while self-published *Fall for You* only has around 800 (“Rating Details,” *Fall for You* and *Prom & Prejudice*). Numbers of this type suggests that the support inherent in traditional publishing is still helpful for a book’s success. The existence of YA novel Austen adaptations in both publishing worlds indicates that, while self-publishing can be an effective way for Austen fans to release their work, the fanwork adaptations nonetheless have a place in traditional publishing and the current network of popular YA authors.
The Basics of Prom & Prejudice by Elizabeth Eulberg

The opening line of Prom & Prejudice directly parallels and alludes to Austen’s original opening line while setting up the adaptation’s central story: “It is a truth universally acknowledged, that a single girl of high standing at Longbourn Academy, must be in want of a prom date” (Eulberg 1). In this line, Eulberg establishes Austen-roots through a direct rephrasing of Austen’s words and through a reference in which the school in question, Longbourn Academy, is named after Elizabeth Bennet’s home. Eulberg also has established the central focus of Prom. The basic set up of Prom & Prejudice is that Lizzie, the Elizabeth Bennet protagonist, is a scholarship student at Longbourn Academy who is initially unconcerned about Prom. Her best friend Jane, more interested than Lizzie in pretty dresses and fancy events, soon begins an involvement with Charles Bingley. Through Jane, Lizzie is drawn into a circle that includes Bingley’s snobby best friend Will, the Fitzwilliam Darcy figure, who is the son
of successful and rich parents. This arrangement carries Lizzie and Will into various struggles and misunderstanding throughout the story until they finally reconcile their differences and end up together.

All of the themes discussed in previous sections appear in this work. In particular, the issue of popularity, and its closely neighboring theme of money, is a central focus. Lizzie is a clear outcast whom hardly anyone likes, thanks in large to her status as a scholarship student. Wick, the George Wickham figure, receives the same negative treatment because he is also a scholarship student. Money and status are clearly evident in the role of the Caroline Bingley as well, who here fulfills the classic “Mean Girl” role: she is nasty, pretty, and popular. Most of the characters’ initial relationships develop on the basis of their popularity and monetary status. For example, Lizzie and Wick’s shared unpopularity as scholarship students brings them together. In addition, popularity divides mean that Lizzie and Will have an initial aversion to each other and that Caroline looks down her nose at both Lizzie and Jane. Popularity is thus an issue that all of the characters must navigate, so that by the end of the novel they can realize the error of their assumptions. Eulberg proposes the lesson that popularity is not important and that people cannot be judged on the basis of popularity, no matter where on the scale they fall.

The centrality of Prom is also one of the most prominent features of the novel. It functions in all the ways previously described: it allows Eulberg to transfer particular plot points such as dancing and the refusal of proposals, it emphasizes the female teenage world in which the tale is now set, and it provides for a simple passage of time and a built-in climax. Apart from a few revealing coffee-shop conversations with Wickham, the story primarily moves forward through the passing of time leading up to Prom. All the
characters are either excited for Prom or dreading it; in either case, the event holds a special significance. The significance of Prom can be seen, for example, in Lydia’s agast response when she hears Lizzie’s earliest remarks about it. Their dialogue reads,

Lydia shoved several French fries in her mouth and asked, “Where are you going to get your dress, Lizzie?”
“Well, I highly doubt I’ll be going to prom. I guess if I go, I’ll probably just get it at Macy’s or something.”
Lydia’s jaw dropped open. “You can’t do that! It’s prom!” (Eulberg 77).

*Prom & Prejudice*, from its title, its cover featuring a Prom dress, its first sentence, and the rest of its contents, exemplifies the cultural significance of Prom. The Collins character calls Prom a “rite of passage,” the Jane character looks forward to it longingly, the popular characters act snobbish about dates, and more (Eulberg 101). Eulberg even notes on the second page that “Students become fixated on prom from the day they get accepted. To not attend, or have the proper date, would be a scandal from which a young girl would never be able to recover” (2). All of these details position Prom as extremely important to the characters’ social circle. In the end, however, Lizzie and Darcy do not end up attending. Instead, as is the case with a few of the novels, the characters stage a sort of honorable rebellion against Prom. However, their deliberate absence from Prom still reflects its importance. They make their non-Prom an event itself, one into which they’ve placed all their own social meaning equal to the social meaning placed on Prom. Darcy even asks Lizzie, in the pivotal climax, “Elizabeth Bennet, will you do me the great honor of not going to prom with me?” (Eulberg 223). As a result, the two go on their first date during the same time frame in which all their friends go to Prom. This action even requires them to walk through the fancily-dressed crowds as they make their way out. While Lizzie and Darcy have staged a minor rebellion, there is no overall moral
condemnation of Prom, particularly since all their friends happily attend. Instead, the novel simply suggests just that Prom is not most important occasion in their lives. This viewpoint doesn’t mean that Prom is irrelevant to their lives or to the story, however. Lizzie and Darcy denounce Prom, and yet it still acts as the catalyst to their coming together, translates features of the original *Pride & Prejudice*, and creates the working climax of the novel.

Many predictable patterns of teen Austen adaptations besides popularity and Prom also feature heavily in *Prom & Prejudice*. This book, like the others of its kind, turns an end result of marriage into an end result of dating. In addition, there are amusing additions of several other characters, including a very active Collins, a wry Mr. Bennet, and even a Colonel Fitzwilliam. Austen references appear as well, most prominently in the names of the Longbourn and Pemberley academies. In addition, the book invokes teenage literary tropes about finding oneself or coming of age. These themes are particularly relevant when Lizzie must recover from her mistakes in misjudging Darcy. Through this process of realization, Lizzie comes to a better understanding of how to consider the true value of people, including both herself and others. At the novel’s conclusion, she has grown and learned in a classic coming of age character arc.

Furthermore, *Prom & Prejudice* embodies connections to fanfiction in addition to being a fanwork itself. For example, the frequent scenes between Lizzie and Wickham in the coffee shop are reminiscent of a well-known tropes of online fanfiction: the Coffeeshop AU. An ‘AU,’ which stands for ‘Alternate Universe,’ refers to a transformed setting of an original story. For example, a story in which *Harry Potter* were set in medieval times would be labeled and referred to as a ‘Medieval AU’ of *Harry Potter*. 
Some AU’s are so common that they have become clichés. This is the case with the ‘Coffeeshop AU’, which usually involves one character as a barista and one as a customer. Eulberg portrays that exact scenario through Lizzie and Wick in *Prom & Prejudice*. Eulberg’s inclusion of the detail may not be a deliberate reference to the fanfiction world, but it is nonetheless familiar to readers who engage with fanfiction that employs the tactic. Moreover, it is worth noting that another popular AU is the ‘High School AU,’ in which a story is transferred to a high school setting. *Prom & Prejudice*, as well as all of the Austen high school YA adaptations, employs this classic fanfiction tactic.

Furthermore, both embodying another link to fanfiction and exemplifying a common theme of YA Austen adaptations, the romantic couple of *Prom & Prejudice* is established early on and is easily predictable. For example, the blurb on the book’s front flap, before the story even begins, focuses entirely on Lizzie and Darcy. It includes such lines as “Will Lizzie’s pride and Darcy’s prejudice keep them apart? Or are they a prom couple in the making?” (Eulberg). The reader thus knows, just as they do with comprehensively tagged fanfiction, that the endpoint does not involve Wickham, but instead will always be Lizzie and Darcy.

*Prom & Prejudice* by Elizabeth Eulberg thus embodies many patterns of Austen YA adaptations. Overall, it a successful adaption. *Prom & Prejudice* is one of the most well-written of the Young Adult Austen adaptations, perhaps thanks to its well-known author, Elizabeth Eulberg, and its revered editor, David Levithan. The writing is of distinctly better quality than a few of the self-published works. In the vein of *The Lizzie Bennet Diaries*, *Prom & Prejudice* also includes an abundance of characters.
Furthermore, this novel is fun: Eulberg both plays with the translation of original characters and storylines, enjoying the update she is creating, and at the same time relishes the typical teenage events of school drama and Prom for their own sake. The book treats these teenage events as significant themes in and of themselves, validating the teenage girl’s experience even while it pays tribute to the high-standard Austen original. Success is also evident in the high audience enjoyment of this book; its overall Goodreads rating is 3.83 rating out of five, with 90% of the 15,031 ratings denoting three stars, meaning “liked it” (“Rating Details” Goodreads). One reviewer on the site perceptively complained that the book does not add much of its own and is too close a copy of the original (Vinaya). However, many other reviewers seem to enjoy that same fact about the book. For many readers, the fun is that the story remains the same, just with shifted settings and updated situations. The act of adaptation itself is what makes it satisfying, while well-drawn characters and solid writing, which *Prom & Prejudice* has, are a plus. For those readers, who seem to be the majority, this book is a success.

**Part Two:**
**WHY DO THESE BOOKS EXIST?**

In previous sections, I have illustrated the common content, plot patterns, and themes which the Young Adult Jane Austen novel adaptations utilize. But why are so many of these novels written, published, and read in the first place? I consider this important question next. The answer spans several facets of the books’ purposes and possibilities outside of the text itself. YA literary adaptations of Austen exist thanks to
the confluence of three primary factors: education, commercial profitability, and the joys inherent in adaptation itself.

**Education**

Creation for educational purposes is one of the most commonly suggested reasons for the existence of YA Jane Austen novels. This explanation is posited and even seems to be taken for granted by people such as Janeite and scholar Andrea Coldwell, who writes that education is the “common goal” of the books (“Imagining Future Janeites”). From an education viewpoint, the adaptations serve as launching pads for readers who can move farther into the world of the original Jane Austen when they are ready. Coldwell suggests that authors of young adaptations are anxious about their audience’s abilities. For example, Coldwell poses questions such as “Will teenage readers be ready for the linguistic and cultural challenges that Austen’s novels present?” (“Imagining Future Janeites”). Coldwell also speaks about the need to become a better reader in order to appreciate Austen.

However, this version of the education viewpoint does not encompass the entire situation. For example, a significant portion of the audience for YA adaptations have already experienced Jane Austen before. Goodreads reviews written by young people for teenage literary adaptations often contain phrases expressing familiarity with the original. One such example is a Goodreads user’s review of *Epic Fail* by Claire LaZebnik that notes “Jane Austen’s Lizzy would never have felt inferior in those situations” (Penelope). Moreover, this simple version of the educational purpose of adaptations seems to baby the reading audience. Treating the adaptations as stepping stones characterizes them as
abridged classics, such as the Great Illustrated Classics books or Classic Starts, that parents give to their small children. Those series contain stripped-down versions of classic works, deliberately made easy for the specific reason that very young readers cannot fully understand the original. However, that is not how the Austen YA adaptations operate. They are not simply abridged, shortened, and easy versions: they are full reimaginings that purposefully do something different with the story. In addition, the intended audience for the YA adaptations is teenagers, not young children. Young Adult writers often speak about the mistake of underestimating a teenage audience. John Green, as one of the biggest figures of the current Young Adult literature scene, said “I'm tired of adults telling teenagers that they aren't smart, that they can't read critically, that they aren't thoughtful” (Patrick). While young children might not be good enough readers to approach Jane Austen yet, teenagers are capable of reading Austen and understanding. Coldwell even notes in her article that Polly Shulman, author of the adaptation _Enthusiasm_, first read Austen herself when she was 13 (“Imagining Future Janeites”).

Translation into a modern teenage framework is thus not the only way in which teenage readers can understand Austen, which suggests each adaptation is not created specifically as an educational stepping stone. This idea relates to further reason for the success of _The Lizzie Bennet Diaries_ webseries: it never condescends to its audience, and it recognizes their interests, intelligence, and validity. Fittingly, the producer behind _The Lizzie Bennet Diaries_ is Hank Green, the brother of YA author John Green. Together, the two brothers have built Nerdfighteria, an enormous online and real life community of passionate and intelligent young people (Wilkinson). In _LBD_, creators who are used to treating a young audience with respect produced a YA adaptation that succeeded greatly.
However, even if the YA adaptations are not simply abridged versions of the originals, they can still be educational in another way. Instead of imaging them as baby stool, necessary in order to reach the real Austen, it is perhaps better to think of the adaptations as an introduction or an entryway. It is not that teenagers can’t read Austen, but that they might not currently have interest in it. Hugh Davis speaks to this, writing that adaptations can simply be a “natural way to pique student interest” (“I Was a Teenage Classic”). In fact, a Young Adult adaptation is how I initially reached *Pride & Prejudice*. My activity in the *Harry Potter* fandom led me to *Emma*, my first experience with Austen, and it also led me through interlocking communities to Nerdfighteria, the aforementioned community of John and Hank Green. When I discovered that Hank Green and others were making *The Lizzie Bennet Diaries*, I decided that I needed to read *Pride & Prejudice* before I could watch the webseries. In this way, a Young Adult adaptation was the impetus for a teenager, me, to find interest in and consume the original Austen. In the same that a friend’s recommendation can pique interest in a TV series, Young Adult adaptations can “tell” their readers about Austen and thus lead them to the original novels. This is an educational purpose for the books that is worthy without being condescending.

In addition to serving as an introduction, the works themselves can be subjects of study and learning. Hugh Davis writes of this, stating simply that adaptations have “merit for study on their own” (“I Was a Teenage Classic”). Examining these works, both for the teenage world they depict and the classic tale they tell, yields rewards. In fact, this paper’s existence is a testament to that fact. In addition, as Davis notes, young people still learn about original works through adaptations, even if they do not approach the original.
His article opens with the classic scene from *Clueless* in which the main character, ditzy Cher, has correct knowledge of Shakespeare thanks to her movie knowledge. The dialogue goes,

Heather: “It’s just like Hamlet said: ‘To thine own self be true.’”
Cher: “Uh, Hamlet didn’t say that.”
Heather: “I think I remember *Hamlet* accurately.”
Cher: “Well, I remember Mel Gibson accurately, and he didn’t say that. That Polonius guy did” (*Clueless* qtd. in Davis).

This scene illustrates that adaptations, while they are not simply easy versions of the original, still can teach their audience something about the original.

![Cher from Clueless](image)

Another educational purpose for which these books are sometimes employed is different: some adaptations function as conduct manuals. This intention is present most often in self-published Young Adult adaptations, novels for which the authors are often mothers. These books, more than examples such as *First & Then* by Emma Mills, a college-aged author, tend to moralize about teenage drinking and sexual activity. One of the best examples of an American high school *Pride & Prejudice* adaptation of this type is Jenni James’ *Pride & Popularity*. The moralizing contents of the book are rather blunt. For example, the beginning of one section reads “After church I pulled out my homework again and hit the books” (James 83). The same work includes Chloe, the Elizabeth figure,
throwing annual Halloween parties complete with “crazy games” hosted by Chloe’s mother as an alternative to attending parties thrown by the popular crowd (117). Scholar Juliette Wells notes another facet of the moralizing purpose: some YA Austen adaptations model correct behavior for potential dating partners and help “[convey] those elements appealingly” to readers (“True Love Waits”). Authors who utilize this tactic hope that readers recognize *Pride & Prejudice* as a great and timeless love story, and thus look to it for example of how their own love lives should go. The authors, mothers and Austen fans themselves, can also include proclamations against issues such as teenage drinking. In the Young Adult genre as a whole, books as obviously moralizing as these tend not to be the most popular or well-acclaimed. However, it is clear that adult writers sometimes attempt this anyway, writing books for teenagers as moralizing as many books for very young children.

In all of these ways, Young Adult adaptations can be created for educational purposes. They are full reimaginings of the original rather than simply abridged, easy versions that are provided because teens cannot understand the real Austen. However, they do often act as introductions that pique readers’ interest in the original and give readers more impetus to approach it. Moreover, the books impart cultural knowledge of the original even if they do not entice readers to approach Austen’s original works. In addition, some of the Young Adult adaptations attempt to be educational in the form of a conduct manual. This is particularly the case with adaptations written by self-publishers rather than traditionally published Young Adult authors. In all of these ways, education, often an intended purpose, plays a role in YA Austen adaptations and helps explain their abundant existence.
Potential for Profit in YA World

Another element contributing to the existence of Young Adult novel adaptations of Austen is their potential for commercial profitability. The books combine both the world of Jane Austen, marketed widely as books, movies, and merchandise, and the Young Adult literature world, which has thrived in the past decade and a half even while other areas of print languish or slow.

The considerable success of Young Adult literature has not always been a fact of the publishing industry. It is only in recent decades that YA has evolved into a fully fledged genre of its own rather than a few standout books here and there that rise above the general crowd of fiction. Writers such as Judy Blume were important catalysts who helped legitimize the genre and paved the way for scores of future well-written and meaningful YA works (Berwick). In addition, a significant factor that influenced the commercial rise of books for young people was Harry Potter. The success of the Harry Potter series by J. K. Rowling as a global phenomenon was previously unparalleled. From the British publication of the first book in 1997 to the global release of the final book in 2007, sales were consistently colossal, with each successive book in the series breaking the record of the one before. The books in total have sold over 450 million copies (“Joanne Rowling Biography,” McCabe). Furthermore, when the books fell off the New York Times bestseller list in 2008 after reigning for ten years, it was cause for news stories (Garner). In fact, it had been Harry Potter that caused the New York Times to change the way they present bestseller lists in the first place; because Harry Potter was dominating the list too much, even back in 2000, the newspaper instituted a separate
children’s list, stating that “the time has come when we need to clear some room” (McGrath qtd. in Dinitia Smith). When *Harry Potter* continued to dominate, the *New York Times* made a separate children’s series list as well. Today, there are a plethora of specific lists, but the initial split was largely thanks to utter domination by a series of books for young people.

The subsequent Children’s and YA book publishing boom has led, directly or indirectly, to the rise of dominant figures such as Sarah Dessen and John Green. Green in particular has spoken about writers who operate in this post-*Harry Potter* YA world. In a 2011 fan-written book commemorating the end of the movie adaptations of *Harry Potter*, John Green, addressing the character of Harry Potter himself, wrote that

> in New York and London and Moscow and Stockholm, you were changing the world of publishing. People who made and sold books suddenly wanted books for and about teenagers and believed those books could reach broad audiences….I didn’t know it yet, but one day I’d write stories for young people, and you’d make it possible for me to publish them the way I wanted to publish them: for teenagers.

In the years since, the world has experienced both smash hits and steady growth in the arena of Young Adult literature. John Green’s 2012 *The Fault in Our Stars* is one of the best examples of a smash hit: it had already sold 10.7 million copies by the time its movie adaptation came out in summer 2014 (Yahr). One of the most significant YA publishing results was that the cover of his book, which was received initially quite negatively (Sarah Urist Green), has become both iconic and a standard style for many YA books.
Young Adult authors such as Maureen Johnson, Meg Cabot, and Rainbow Rowell enjoy huge success in sales, reader response, and critical acclaim. All of this has contributed to a cultural legitimation of Young Adult works in a way that had never quite existed before.

In addition, another facet of YA’s commercial success is because the audience for YA books has broadened. While YA is technically classified as works aimed at ages 12-18, the readership of YA is much wider than this range. Musings on this fact have spawned a number of contested think pieces in which adults debate the merits or drawbacks of reading books featuring young protagonists or aimed at young people (Wolitzer). However, a large portion of the adults who read YA matured along with the genre. For the generation who grew up alongside *Harry Potter* and thus always experienced a thriving YA book market, continued attention to great titles in that area is unsurprising. For my own part, while I am now almost four years past the official age range of YA books, almost half of the books that I read and find myself loving are found in the YA section of the bookstore. Another reason explaining the older readership of YA
is that YA books are often better than the stereotype. The growth of the genre has attracted and enabled the development of serious talent and has expanded the possibilities of the genre. It is hard to imagine a brilliant and moving book such as Andrew Smith’s *Grasshopper Jungle*, which features a touching multi-gender love story as well as a gruesome apocalypse of six-foot tall killer grasshoppers, existing a few decades ago.

Stephen Colbert spoke to the phenomenon of both great books and adult readership of YA in 2014 in a segment with John Green. Colbert said, “As far as I can tell, a Young Adult novel is a regular novel that people actually read” (Colbert).

Yet another area in which the success and profitability of YA is evident is the world of movies. Major studios consistently make multiple movies a year based on YA bestsellers. In addition to staples such as *Harry Potter* and *Twilight*, recent incarnations of the trend include smash hits such as *The Hunger Games*, based on the books by Suzanne Collins and edited by David Levithan, and *The Fault in Our Stars*, based on the book by John Green. *Divergent, Inkheart, The Book Thief, Beautiful Creatures, If I Stay, Paper Towns, Nick & Norah’s Infinite Playlist, Eragon, The Mortal Instruments, The City of Ember, and Ender’s Game* represent just a few of the scores of YA movie adaptations that have been released in recent years. Movie makers hope to cash in on the trend, particularly if the book in consideration is popular already: studios capitalize on a built-in fan base. However, studios’ hasty attempts sometimes sink, leaving both the studios and the fan bases angry. For this reason, there are also a smattering of series openers that never saw their sequel, even while many multi-installment series of movies based on YA books attain smash popularity in the box office, just as they did on the bestseller list, and serve as cash cows for their studios (Suzanne-Mayer). Despite failures
and setbacks, studios continue to turn to YA for source material and churn out more and more YA adaptations. This represents another facet of YA’s popularity, contributing to the background for the YA Jane Austen adaptations.

Jane Austen YA adaptations fit well into one of the most popular of the several prominent genres that now exist in the booming YA book business. The most significant genres in YA are fantasy, spawned by *Harry Potter*, with titles such as *The Mortal Instruments* by Cassandra Clare; paranormal or paranormal romance, spawned by *Twilight*, including titles such as *The Vampire Diaries* by L. J. Smith; dystopian, spawned by *The Hunger Games*, including titles such as *The 5th Wave* by Rick Yancey, and Contemporary, which includes everything set in the present day with no unusual elements, including titles such as *We Were Liars* by E. Lockhart and *Just Listen* by Sarah Dessen. Contemporary tends to be divided into works that are intense and those slightly fluffier novels that deal with high school romances, although often the books are a mix of the two. Contemporaries of the “serious” type tend to win major YA awards such as the Michael L. Printz Award. The high school romance category, on the other hand, is where the Jane Austen YA adaptations fit. These books typically take place at the physical location of a high school and feature prominent ruminations of life and love and teen friendships. This is *Pride & Popularity* to a tee.

The continued success of the YA industry, the legitimation of stories for young people as both important and widely enjoyable to all ages, and the commercial profitability that all of this brings, make the existence of Austen adaptations in YA unsurprising. Authors who want to write about teenage characters have an avenue to do it that might even yield significant monetary results. The booming YA book world, still
expanding, is always ready for more input. The same is true for self-published YA adaptations as well, particularly since digital self-publishing of YA books in eBook format is also popular. The world of eBooks is experiencing an explosion not unlike the previous explosion of YA, and the intersection of those areas is, expectedly, rich with content.

When Jane Austen is added to successful world of YA, the potentials are even higher. Austen brings a built-in audience that can account for a portion of sales, her works carry a tradition of adaptation, exploitation, and praise, and she carries significant cultural cachet. For these reasons, YA Jane Austen books look like a compelling inevitability.

The Pull of Adaptation

The third and broadest reason that accounts for the existence of YA novel adaptations of Austen is the draw of adaptation as a general practice. In earlier sections, I explored how this practice has become more and more familiar, expected, and standard in modern times, particularly thanks to the influence of the Internet and new phenomenon of fandom. In adaptation, there are so many possibilities, so much on which to draw, and so much that the practice of transformation itself is able to do. Austen adaptations, a small sliver of the world of adaptation and fanfiction as a whole, can illustrate some of ways in which adaptation itself is a satisfying practice.

Perhaps the most simple reason for adaptation’s draw is that it is fun. My roommate recently explained her excitement for the *Pride and Prejudice and Zombies* movie by stating succinctly, “I love zombies and I love Jane Austen” (Martin). This
statement embodies the idea that adaptation can be purely fun; a reworked piece, a fanfiction, or any adaptation hits on something that a fan already loves and thus creates an enjoyable experience. Adaptations achieve, or fail to achieve, an enjoyable experience through many diverse tactics. Before this point, however, many varied facets of the original impel fans to seek out more in the first place, whether as creators or consumers of fanworks.

Fans might desire more and turn to adaptation due to the source works’ characters, setting, or concept, among other features. If it is the characters that compel a fan, writing or reading a newly created work is a way to spend time with these “people” even after the final page. Cecilia Gray, author of YA Austen adaptation *Fall for You*, speaks to this in a discussion explaining her choice to write a series of Austen adaptations. She notes that her writing provides “a chance to fall in love with [Austen’s] heroes all over again.” Additionally, her series of Austen adaptations feature a variety of Austen protagonists, hailing from separate works, attending school together. Gray wrote this all-star packed world in order to “see what would happen” if that were the scenario (Gray Life). This practice is not new; in fact, an Austen adaptation from 1913 is based on mixing characters from several Austen novels (Brinton). For these authors, both past and present, adaptation provides the chance to experiment with beloved characters.

The enjoyment of and desire for adaptation could also stem from the setting of a story. For Jane Austen, the Regency England setting itself is often a draw. Many authors write new versions of Austen tales without modern updates due to their fascination with the original setting. In addition, the Regency setting is actually one of the primary ways in which Jane Austen exists, in an indirect way, in online fanfiction. While Austen
fanfiction exists on popular fanfiction websites such as Archive of Our Own or Fanfiction.net, it is not nearly as popular as many other fandoms. For example, Fanfiction.net includes only 459 stories tagged “Jane Austen” as opposed to 78,739 stories tagged “Harry Potter.” There are, however, significant pools of stories tagged and catalogued as “Regency AU” (Edwards). As discussed previously, AU refers to a stock setting in which a fanfiction can take place and also might serve as its genre. On Archive of Our Own, stories with a Regency setting are nine times more common Jane Austen stories themselves. While the Regency setting of the original Austen is popular in fanfiction, the category of “High School AU, into which the YA Pride & Prejudice adaptations all fit, is far more common. Archive of Our Own includes 21,349 stories in this category. Figures such as these show that settings, both of originals and of newly created fanworks, are often a crucial factor in the interests of writers and readers.

In addition to the characters and setting, the concept of a work often compels fans to experiment and create more content. Perhaps this is the case with YA Austen adaptations: authors are fascinated by the bare bones of Pride & Prejudice, two characters from different social backgrounds who initially hate each other but then fall in love. This concept is the plot of myriad movies, books, and TV shows. Adaptations, whether in online fanfiction or another arena, offer a chance to take to concepts such as these and run with them. For all these reasons, whether it is the characters, setting, concept, or another feature of a work that pique their interest, authors of adaptations are able to make something new out of love they have for the original.

However, once fans are inspired to create something new, they do not simply accept the original as it is. This, too, is the result of many different factors. One simple
explanation is that there is pleasure in difference. Many of the Goodreads reviews of YA novel Austen adaptations attest to this. For example, one user writes that *Enthusiasm* by Polly Shulman is “a fun teen romance that was neat little twist on Jane Austen,” indicating the enjoyment of seeing something familiar become changed (Cindy). Beyond small twists, the trend in modern fandom is to change more and more. It is common, for example, for a fanfiction website to host a story with a premise as seemingly bizarre as Marvel Comic’s superheroes Thor and Loki experiencing romantic troubles in a matriarchal society version of Regency England (Edwards 12). The shift illustrated in this example, a movement towards more extreme changes, is reflected in a trend of Jane Austen movies as well. Karen Gevirtz writes that there has been a movement away from “retellings” in the Austen movie world towards “makeovers,” or movies in which the time is updated, the plot points are different, and circumstances are changed (“(De)Constructing Jane”). It seems that, more and more, fans want their adaptations reflect significant alterations to the text.

In addition to favoring difference itself, the features which undergo change are of particular importance. Often, the most central features that undergo change are the people in the story. Through expressing these changes, many fanworks ask the question, “why not me?” As previously discussed, changes in characterization online tend to deal with representation. A black Hermione, now spilled over into the mainstream with the casting of Noma Dumezweni, is the perfect encapsulation of a movement to demand and create characters that reflect the people who love the stories. Characters’ races are changed, their genders are changed, their sexualities are changed, and more. Often, much of this might happen all at once. If any fans of Eric Kripke’s cult television show *Supernatural*
are looking for a story in which the straight white male characters Dean and Cas are in love, Hispanic, and female, they could probably find something to fit the bill. Changes such as these are compelling because they allow fans, particularly women writers and readers of fanfiction, to experiment and to “free [themselves] from cultural expectations” in a safe environment (Larsen and Zubernis 47). This practice speaks directly to what Lev Grossman meant when he characterized fanfiction and its writers as creating a “powerful critique, almost a punk-like anger” even while they are adamant admirers and devotees of the original source (Grossman qtd. in Canavan). Fanfiction and adaptation respect the original, but do not let it off the hook.

This practice of direct change, compelling and satisfying to fans, is one step farther than either convincing the creators of existing media to change the story or interpreting the original to reflect one’s life experience. Thanks to Internet platforms such as Twitter, it is more common than ever for fans to address directly producers, writers, actors, or publishers in order to advocate changes to the story. As creators realize the importance of favorable fan relations, success in these fan pursuits is attainable. For example, queer female fans of the TV show *Glee* were successful, step by step, in convincing the show writers to pursue the same-sex relationship of characters Santana and Brittany, ship name “Brittana.” Thanks to relentless fan insistence through media such as Twitter, a throwaway joke in *Glee*’s first season led to a marriage in the final season, six years later (Hogan). While pursuits such as these can achieve success, fanfiction is a way for the story to be taken into fans’ own hands entirely. With fans creating works themselves, “Brittana” fanfiction was always possible, whether or not *Glee*’s show runners responded to fans’ desires.
Interpreting the text to reflect one’s experience is the other main practice that does not reach as far as directly creating a new fanfiction or adaptation. Bringing oneself to the character or using the character to inform oneself is a form of reflexive self-identification in which almost all fans and fandoms partake. For example, in one article about the fandom of the 1999-2007 TV show *The West Wing*, Rebecca Williams notes that “fans often linked themselves with characters and used the program to make sense of their own experiences” and that the text even “impacted upon their self-identity” (270, 272).

Examples in the Austen fandom include speech pathologist Phyllis Ferguson Bottomer’s interpretation of Darcy as autistic or Christine Shih’s attribution of borderline personality disorder, which her mother had, to the protagonist of Austen’s *Lady Susan* (Yaffe 144-153). However, in full adaptive reworkings, the specific traits of the characters are changed rather than interpreted, often resulting a greater resemblance to the audience. For these reasons, neither speaking to existing creators in a bidirectional format or interpreting existing characters in a desired way give fans as much power over their personal stake in the story as adaptation does.

The ‘why not me?’ attitude and subsequent alterations to the ‘who’ of the story are the primary change in the Jane Austen Young Adult adaptations. They do not make changes in the same way that online fanfiction might. For example, all of the currently released YA Austen adaptations feature primarily white characters and are extremely heteronormative. In contrast, the small but significant world of Austen fanfiction online includes stories about, for example, Darcy and Wickham or Darcy and Bingley ending up together. A fanwork about Darcy and Bingley called “Whom One Loves,” posted on the popular fanfiction website Archive of Our Own, is one such example (theoldgods).
Austen fanfiction of this type has not yet made the leap to traditional publishing. The existing YA Austen adaptations might even be seen as reductive or regressive in a way: the female protagonist must experience personal growth in order to end up with a boyfriend. While the YA adaptations do not make the kind of social or subversive statements that are common in much of fanfiction, they do involve effective and meaningful changes to the ‘who’ of the story. This primarily comes in the form of validating the often-mocked experience of teenage girls. Teen readers seeking the YA adaptations encounter classic figures from Austen in a shape that looks more like them, the audience. Moreover, the books indicate that great works of literature are applicable to the lives of modern teenage girls, a group who are continuously told that their interests are stupid or bad. In this way, transferring the great Austen love story to the high school context suggests that the events of a teenage girl’s life are not just relevant to the story, but worthy of that attention and treatment in the first place. This implication is particularly important in a society that tends to judge the interests of teenage girls negatively. As an example, female teenage fans of the boy band One Direction receive scorn from the wider population for being obsessive or stupid, a viewpoint which discredits their passion, as well as how, through their impressive insight and creativity as a fandom, they have been “the sole engineers of the band’s unbelievable success” (Leszkiewicz). This type of insidious negative opinion from some aspects of society, particularly elders, creates a background in which validation of the teenage girl has a particularly strong impact. In the Austen teen adaptations, girls encounter globally-beloved and scholarly-admired heroines such as Elizabeth Bennet who are made to look like the reader. In this way, adaptation can impart a powerful message.
While the concept of “finding yourself” in a work’s protagonist is not specific to fanfiction, it is acutely present in these teen Austen adaptations. While Buzzfeed quizzes such as “Which Jane Austen heroine are you?” speak directly to the desire to be the leading lady in the story, these YA adaptations provide that chance. In some instances, the opportunity is perhaps too available: attempts at relatable Elizabeth figures can result in blank, empty characters who essentially represent the writers, the readers, and who they want to be. This is a “Mary Sue,” a perfect but bland character who provides wish-fulfillment. Countless online sources help writers avoid this mistake, because accusations of Mary Sue protagonists cause books to be skewered by online public opinion. In fact, Mary Sue debates were part of the backlash against Stephenie Meyer’s *Twilight* series, as can be noted by the heroine Bella Swan’s inclusion in a 2013 article titled “The Most (In)Famous Mary Sues in Fiction” (Melissa Albert). Some heroines of the YA Austen adaptations, including Julie from *Enthusiasm* by Polly Shulman and Chloe from *Pride & Popularity* by Jenni James, lose a little too much of Elizabeth’s wit and spunk and instead seem like empty slots into which the reader can project herself. However, perhaps this only amplifies the potential for a reader to see herself as the heroine. Empowerment of that sort seems a worthy outcome of the works. On the whole, these changes to characterization are part of the process of adaptation. They contribute, along with simple pleasure in difference and love for the characters or settings, to the overall enjoyment of fan creations.

The joy of adaptation, along with adult-led excuses for education and market-driven opportunities for profitability, have led to the creation of Young Adult book
adaptations of Jane Austen. They offer an educational opportunity, whether as a conduct manual or a way to pique interest in the original Austen. The books are also released into a thriving world of Young Adult literature, one in which the opportunity for commercial success is much greater than in previous decades. In addition, the YA Austen book adaptations fulfill a desire to play with a beloved story and experience powerful changes to the original. By centering a literary masterpiece on the teenage girl, the YA Austen adaptations validate experiences of teenage girlhood. When all of this is considered, the question of “Why do these books exist?” should perhaps be translated into “How could these books not exist?”

**Part Three:**
**BEYOND YA AUSTEN**

YA novel Jane Austen adaptations are prevalent works because of the three main reasons discussed in the previous section. However, the same reasons which lead to the creation of Austen YA novels also leads to other types of print adaptations aimed at young people. There are two categories worth mentioning here: Jane Austen baby books and Jane Austen graphic novels. Each of these, like the YA high school versions of *Pride & Prejudice*, can be seen as products of possible profitability, sites of play for existing Jane Austen fans, and educational tools.

**Baby Books**

Books for toddlers and infants, works aimed at children so young that they cannot yet read, comprise one expanded category of Austen adaptations for young people. The
selection of baby book adaptations includes standard picture books as well as a variety of sturdier board books. A prominent Austen board book example is the series of BabyLit “Little Miss Austen” Primers. One book in this series is the BabyLit *Emma*, “an emotions primer” in which each page simply portrays the face of a character and their corresponding emotion. For example, one page reads: “Miss Bates is scared” (Adams and Oliver, *Emma*).

Through tactics such as this, the works attempt to teach something to the very young audience. Education is thus a significant feature of Austen baby books.

Unlike much of the audience for YA or adult adaptations of Austen, children encountering Austen baby books do not have previous Austen knowledge. They do not know, for example, to what the “10,000 pounds a year” mentioned in the *Pride & Prejudice* BabyLit counting primer refers; they simply see a depiction of some rectangular notes (Adams and Oliver, *Pride & Prejudice*). This means that there is no pleasure in difference, familiar characters performing new actions, or appreciation of clever references. Because adults are the ones who understand each primer as a series of references and appreciate what makes them compelling as adaptations, the Austen baby books are really aimed more towards them. Of course, it is adults, not toddlers, who must
purchase the books in the first place. For this reason, it makes sense that the works cater to adult Janeites who are seeking baby books. For this reason, the baby books differ from the teen adaptations previously discussed and the graphic novels, which I discuss next: Austen baby books must be appreciated as adaptation and cannot stand on their own. However, this does not mean the baby books are lesser creations. The adults who seek out the books and share them with young children are still Austen fans reveling in the fun of adaptation. The books fulfill their purpose.

A baby book that does not fit the pattern of adult-only understanding is *Goodnight Mr. Darcy* by Katie Coombs and Alli Arnold. In addition to adapting *Pride & Prejudice*, it also adapts the beloved 1947 baby book *Goodnight Moon* by Margaret Wise Brown and Clement Hurd. If children have already encountered *Goodnight Moon*, which sold more than 11 million copies by 2000, they might recognize some of *Goodnight Mr. Darcy*’s contents (Keyser). Coombs’ writing style mimics that of *Goodnight Moon*, and Arnold’s artwork mimics *Goodnight Moon*’s original artwork as well. In this specific case, adults experience the satisfaction of the familiar *Pride & Prejudice* story, while children and adults both experience the satisfaction of the familiar *Goodnight Moon* story.

In addition to educational purposes and enjoyment of adaptation, baby books are also opportunities for a publishing company to make money. This is not, as is the case with YA adaptations, due to a particularly trendy market. Instead, these baby books build directly off a commercial demand for Jane Austen products. Publishers appeal to the existing market, and Janeite fans buy their products. While adults might find the books charming, baby books are primarily a way for Jane Austen fans to softly introduce the
beloved books to their newborn children. They are able to bring up Elizabeth Bennet and Mr. Darcy to children who, unlike the teenage audience of YA Austen adaptations, truly cannot yet read the original. The adaptations thus serve to help existing fans expand the fandom even as they encompass the three reasons for existence: commercial possibilities, education, and fun in adaptation for fans.

**Graphic Novels**

Like baby books, graphic novel adaptations comprise an expanded category of print Austen adaptations for young people. Quite a few standalone adaptations exist, particularly of *Pride & Prejudice*, and there are many that are part of a series as well. For example, the graphic adaptation series called Eye Classics, which adapts many classic literary works into graphic novel form, contains an Austen title (Edginton). An example of a standalone work is *Jane Austen’s Pride & Prejudice: The Graphic Novel* by Laurence Sach and Rajesh Nagulakonda.

Most of the graphic novels operate in a similar way: unlike modern-updated YA adaptations, the Austen graphic novels are simply abridged versions of the story placed among visual art. In fact, the simplicity of the adaptation can be ineffective and often does not suit the graphic medium well. For example, several graphic adaptations include far too much text, unfitting for great graphic novels and comic books. In fact, examples such as the Marvel *Jane Austen’s Emma* utilize so much text that they become illustrated versions of a story, rather than works that truly tell a story through art. The result is that the basics of Austen’s original story are present, but without any of the nuance or interest, while the art, which should be the most noteworthy feature of a graphic novel, is
lackluster. This combination makes the hasty graphic versions of Austen less like true adaptations and more like badly-executed exercises.

[Dialogue-heavy example page from Marvel’s *Emma*]

Despite the failure of some graphic adaptations to achieve at least moderate success, the three principles of education, money, and adaptation as a fan playground are still involved. Creators of one graphic adaptation, for example, speak to the possibilities of education in adaptation. They note that the work can be useful in the classroom or serve as an introduction to Jane Austen for some readers (King and Po Afterward). Once again, Goodreads reviews help to corroborate this belief. Goodreads reviews of various Austen graphic novels include statements from readers who found their first entryway to Austen through a graphic novel (Jamison).

Questions of profitability are key with regards to graphic novel Austen adaptations. Particularly because many of them are poorly or hastily conceived, it seems that considerations of money are a driving factor in their existence. The demand for graphic novels has grown significantly in recent years. This trend is connected to the
upswing in demand for comic books, thanks in particular to the enormous success of film adaptations of popular Marvel and DC comic book storylines. I am a participant in this trend myself: despite minimal previous interest in comic books, my experience appreciating Marvel Cinematic Universe Movies such as *Iron Man* and *The Avengers* pushed me to begin reading comics such as *Hawkeye* by Matt Fraction and *Ms. Marvel* by G. Willow Wilson. In addition to success generated for graphic works by films, the significant critical acclaim received by several recent graphic novels, including *Persepolis* by Marjane Satrapi and *Fun Home* by Alison Bechdel, have helped boost the genre. Given the current success of graphic novels and comic books, the failed Austen graphic novels can be understandable. Perhaps the creators were simply trying to capitalize on the opportunity without creating a good product first.

However, aside from considerations of money and education, the Austen graphic novels serve as an adaptation playground for the audience. Authors and illustrators of these works have the opportunity to bring what they enjoy, Jane Austen, into a genre that they love. This is the same opportunity presented before all fanfiction writers, as well as writers of traditionally published adaptations. In the afterward of one graphic adaptation, both the illustrator and the writer begin by establishing their status as fans. The illustrator even addresses his words with the phrase “Hello to my dear Janeite” (King and Po Afterward). These creators, fans themselves, clearly enjoy the process of adaptation.

While many graphic adaptations seem rushed, some are done very well. The Manga version of *Pride & Prejudice* is a significant standout to the lackluster graphic novel adaptations. Manga is the term for Japanese or Japanese style comic books, which are the print correspondent of anime, Japanese cartoons in TV or film (Aaron Albert). As
Manga books are traditionally released in long series, it is unsurprising that the Manga Jane Austen is part of a line called Manga Classics. The Manga version of *Pride and Prejudice* is a graphic novel that works well: the story is told through the art, the creators are self-conscious of the form they utilize, and the story is cleverly translated into a new form. This adaptation is akin to *The Lizzie Bennet Diaries* in terms of how well it retains important points of the original, employs amusing tactics to make changes, and fully embraces the new medium in which it exists. Although it does not update the time period or change the plot, the Manga version includes striking details such as comical figures that represent characters’ inner thoughts and uses salient and classic Manga poses that carry the story forward. For example, distinctive features of classic manga art, such as enormous glistening eyes, are present throughout.

[example pages from the Manga *Pride and Prejudice* (Kristen, Bosier)]

The Manga *Pride and Prejudice*, a carefully created graphic version of Austen, is most akin to the best of the Young Adult book adaptations. It is able to stand alone as a satisfying work while also embracing its new genre. In addition, while the adaptation is produced with commercial opportunities in mind and can fulfills purposes of education, it
is also created by dedicated fans of Austen who enjoy the process of adaptation. One must simply add fascinating issues of teenage girlhood, a direct parallel to the original Austen, in order to reach the rank of Young Adult novel Austen adaptations.

CONCLUSION

The world of Jane Austen fandom is expansive. Whether one looks at Austen movies, tourism, merchandise, crafts, or Internet message boards, the phenomenon is prospering and thriving. One small corner of Jane Austen’s global presence is inhabited by Austen Young Adult novel adaptations. While these YA adaptations make up only a small part of the much wider picture, the practice and its prevalence is informed by many factors: the Janeite fandom, the real and imagined lives of teenage girls, educational purposes, the profitability of a strong Young Adult book market, and, perhaps most importantly, the joy inherent in adaptation, constantly strengthening and expanding through modern practices of fanfiction and bidirectionality in media.

The many teenage Austen books produced in this fandom world share predictable characteristics. The most popular choice for adaptation is *Pride & Prejudice* and the standard setting is an American high school. In addition, the books each retain specific features that act as the bare bones of the story: a romance between a lower status Elizabeth and a higher status Darcy. In portraying this story, each book translates the theme of social class into one of popularity, shifts marriage into dating, and heavily features a dance such as Prom in order to bring everything together. Through events such as Prom, the authors incorporate specific plot elements of Austen, including the Meryton
and Netherfield dances and various proposals, while also creating a built-in plot progression and ready-made climax to the novel. Most importantly, Prom is one of the strongest ways in which these novels deal directly with themes of teenage girlhood. The mythic quality of Prom itself, a legendary event in the cultural image and media depictions of teenage life, serves both to heighten the story and to root it firmly in the experiences of its predominantly female teenage readership. Prom is a vehicle to explore issues such as popularity, mean girls, romantic troubles, identity, and friendship, each of which can be a crucial component of everyday American high school life for teenage girls. These issues are also part of the standard coming-of-age story that is central to books for young people. All of these teenage dynamics make the American high school a perfect setting for translation of Austen’s stories, *Pride & Prejudice* in particular, and Austen’s work is a suitable vehicle to explore common teenage themes. The adaptions are the result of a match made in heaven.

Moreover, YA novel Austen adaptations result from a combination of several purposes for existence. Because the books are aimed at younger readers, one of the most evident purposes and possibilities is education. While the YA adaptations are not simply abridged or “easy” versions of the original Austen, they do often serve as introductions. In the same way that movie adaptations often impel readers to find the book, these book adaptations themselves can influence readers to pick up Austen’s original.

The YA adaptations also have the potential to garner profit for their publishers. Over the course of a decade, the unprecedented popularity of J. K. Rowling’s *Harry Potter* series carved out a considerable portion of the publishing world for young readers and established a lasting success for the YA genre. Just as graphic novel Austen
adaptations capitalize on recent interest in comic books, writers and publishers of YA Austen adaptations tap into current and sustained interest in YA books.

A further theme, at once simple and multi-faceted, contributes to the creation of teenage Austen novels: the fun of adaptation. When audiences encounter a story they love, they want to stay and play in that world. If no further or satisfying content exists, it is up to audiences to create or find more. The authors of YA Austen books are fans, just like the creators of fanworks in the thriving world of online fanfiction. For those who are already steeped in the details Austen’s world, clever references resonate because they act as a shared wink between readers and authors who are part of the same fandom community, bonded by their shared love of the work. Whether the readers and writers enjoy the characters, setting, theme, or any other feature, the YA versions of Austen provide a playground in which they can explore a beloved text and share the joy of adaptation.

Furthermore, transmutation of Austen to a modern teenage world is an encapsulation of the current values of fanfiction. While these novels do not engage in acts such as race-bending or gender-bending, present in much online fanfiction, positioning Elizabeth Bennet as an average teenage girl is still subversive; it validates the experience of teenage girls. The young female readership encounter themselves as the central figures in an enduring and well-acclaimed classic of English literature. Austen is not too stuffy, too academic, or too elevated to operate successfully in a modern American high school setting, and these books illustrate how reasonable it is to explore Austen storylines simultaneously with explorations of young adulthood and peer relationships at school.
In all of these ways, Young Adult novel adaptations of Jane Austen novels, American high school versions of *Pride & Prejudice* in particular, are fascinating illustrations of a variety of forces at work. The works embody ideas as diverse as admiration of Jane Austen, archetypal depictions of teenage life, and the power of fanfiction. By means of these ideas, YA novel adaptations incorporate specific aspects of Austen’s original while exploring their own themes of young adult girlhood. Furthermore, the YA versions of Austen have potential for education, profit, and enjoyment in adaptation. Through the combination of these varied factors, publication of Austen’s works in a high school context as Young Adult novels is apt, and, in the end, inevitable.

Beyond representing a combination of modern forces, YA Jane Austen novels offer a glimpse of the future as well. The books, and the mores of fanfiction they express, represent a expanding push for more and more democratization in media. These fandom values are spreading rapidly in the growing digital age: simple software, more available than ever, connects audiences with authors, TV writers, and producers, which enables audiences to advocate changes in their favorite media. The same technology allowing such bidirectionality also allows fans to directly respond with their own creations instead, which eliminates the middleman entirely. In this participatory world, the field is thus wide open; the line between producer and audience continues to dissolve as fans speak back through their own film and literary creations, just as the YA authors have done with these adaptations. Furthermore, thanks to the ongoing production of so many works and numerous avenues in which to find them, audiences have an abundance of choices in media, rather than just a few. As this trend continues, the options will only grow.
Moreover, single authorities who dictate which works are “good” are increasingly drowned out by a cacophony of diverse voices expressing what they like. It is gradually becoming more valid that fans might love a Jane Austen adaptation of fanfiction as much as they love an original Austen work itself, even if their reasons for appreciating the works are different.

Author and online video duo John and Hank Green recently spoke about their decision to alter the copyright status on their ‘vlogbrothers’ YouTube channel in order that more people would be free to take their work and make something new with it (“Dear Hank and John”). With this move, the Green brothers are contributing to the same wave that led to the Austen adaptations: the practice of creation by sampling and transformation is already thriving across countless fandoms, whether through fanvideos, fanart, fanfiction, and more. As evidenced by the diverse print adaptations of Austen, infused with the spirit of fanfiction and including everything from *Pride and Prejudice and Zombies* to BabyLit *Emma*, the practice is not limited to the digital sphere. The Young Adult Austen books illustrate that the bidirectional, participatory, and inclusive ideals inherent in fanfiction have already reached traditionally publishing as well. And perhaps this is only the beginning.
Appendix

A. Goodreads Community Sourced List “Best Jane Austen Adaptations”

1. *Epic Fail* by Claire LaZebnik
2. *Prom and Prejudice* by Elizabeth Eulberg
3. *Prada & Prejudice* by Mandy Hubbard
4. *Seeking Mansfield* by Kate Watson
5. *Pride & Popularity* (The Jane Austen Diaries #1) by Jenni James
6. *The Trouble with Flirting* by Claire LaZebnik
7. *Fitzwilliam Darcy, Rock Star* by Heather Lynn Rigaud
8. *Bridget Jones’s Diary* (Bridget Jones #1) by Helen Fielding
9. *Pride and Prejudice and Zombies* (Pride and Prejudice and Zombies #1) by Seth Grahame-Smith
10. *Pride, Prejudice, and Cheese Grits* (Jane Austen Takes the South #1) by Mary Jane Hathaway
11. *Persuaded* (The Jane Austen Diaries #3) by Jenni James
12. *Emma, Mr. Knightley, and Chili-Slaw Dogs* (Jane Austen Takes the South #2) by Mary Jane Hathaway
13. *Death Comes to Pemberley* by P. D. James
14. *Austenland* by Shannon Hale
15. *Northanger Alibi* (The Jane Austen Diaries #2) by Jenni James
17. *For Darkness Shows the Stars* (For Darkness Shows the Stars #1) by Diana Peterfreund
18. *Jane and Austen* by Stephanie Fowers
19. *Persuading Annie* by Melissa Nathan
20. *Pride, Prejudice, and Jasmin Field* by Melissa Nathan
21. *As Assembly Such as This* (Fitzwilliam Darcy, Gentleman #1) by Pamela Aidan
22. *These Three Remains* (Fitzwilliam Darcy, Gentleman #3) by Pamela Aidan
23. *Yours Forevermore, Darcy* by KaraLynne Mackrory
24. *An Arranged Marriage* by Jan Hahn
25. *Pride's Prejudice* by Misty Dawn Pulsipher
26. *The Journey* by Jan Hahn
27. *Definitely, Maybe in Love* (Definitely Maybe #1) by Ophelia London
28. *Steampunk Darcy: A Pride and Prejudice Novel Set in the Future* by Monica Fairview
29. *Must’ve Done Something Good* (Must’ve Done Something Good #1) by Cheryl Cory
30. *Sense and Sensibility: A Latter-Day Tale* by Rebecca H. Jamison
32. *Mr. Darcy Takes a Wife: Pride and Prejudice Continues* (Darcy & Elizabeth #1) by Linda Berdoll
33. *See You at Harry’s* by Jo Knowles
34. *Summer of Secrets* (21st Century Austen #2) by Rosie Rushton
35. *Mr. Darcy, Vampyre* by Amanda Grange
36. *Find Wonder in All Things* by Karen M. Cox
37. *Echoes of Love* by Rosie Rushton
39. *The Love Story That Shouldn’t Have Been* by Melissa Grijalva
40. *The Ballad of Gregoire Darcy* (Pride and Prejudice Continues #4) by Marsha Altman
41. *The Knights of Derbyshire* (Pride & Prejudice Continues #5) by Marsha Altman
42. *Lucky 13: Matchmaking and Misunderstandings* by Cat Gardiner
43. *Haunting Mr. Darcy—A Spirited Courtship* by KaraLynne Mackrory
44. *Suddenly Mrs. Darcy* by Jenetta James
45. *Persuasion, Captain Wentworth and Cracklin’ Cornbread* (Jane Austen Takes the South #3) by Mary Jane Hathaway
46. *Longbourn’s Songbird* by Beau North
47. *Denial of Conscience: A Modern Darcy & Elizabeth Adventure* by Cat Gardiner
48. *At the Edge of the Sea* by Karen M. Cox
49. *Dearest Friends* by Pamela Lynne
50. *Mr. Darcy’s Great Escape: A Tale of the Darcys & the Bingleys* (Pride and Prejudice Continues #3) by Marsha Altman
51. *Pride and Proposals: A Pride and Prejudice Variation* by Victoria Kincaid
52. *Then Comes Winter* by Christina Boyd
53. *Darcy’s Story* by Jane Aylmer
54. *The Dr Pepper Prophecies* by Jennifer Gilby Roberts
55. *Snark and Circumstance* (Snark and Circumstance #1) by Stephanie Wardrop
57. *My BFF* by Ruth Phillips Oakland
58. *Charm and Consequence* (Snark and Circumstance #2) by Stephanie Wardrop
59. *Sass & Serendipity* by Jennifer Ziegler
60. *Secret Schemes and Daring Dreams* (21st Century Austen #3) by Rosie Rushton
61. *Pride and Prep School* (Snark and Circumstance #3) by Stephanie Wardrop
62. *Prom and Prejudice* (Snark and Circumstance #4) by Stephanie Wardrop
63. *Mr. Darcy Broke My Heart* by Beth Pattillo
64. *The Trials of the Honorable F. Darcy* by Sara Angelini
65. *Boundless* (Unearthly #3) by Cynthia Hand
66. *The Darcys & the Bingleys* by Marsha Altman
67. *Emerald by Sarah* Bevan Fischer
68. *A Love for the Pages* by Joy Penny
69. *The Curate’s Brother* by Wendy Van Camp
70. *The Love Story That Shouldn’t Have Been* by Melissa Grijalva
71. *The Illegitimate Heir: A Pride and Prejudice Sequel* by Ayr Bray
72. *My Own Mr. Darcy* by Karey White
73. *Gay Pride and Prejudice* by Kate Christie
74. *The Plight of the Darcy Brothers: A Tale of Siblings and Surprises* (Pride and Prejudice Continues #2) by Marsha Altman
75. *The Master of Pemblane* by Sarah Bevan Fischer
76. *Persuasion: A Latter-Day Tale* by Rebecca H. Jamison
77. *Scent of Desire: A Pride and Prejudice Expansion* by Ayr Bray
78. *Lilacs & Lavender: A Pride & Prejudice Variation* by Zoe Burton
79. *The Secrets of Darcy and Elizabeth* by Victoria Kincaid
80. *Emma: A Latter-Day Tale* by Rebecca H. Jamison
81. *Emma* by Sarah Bevan Fischer
82. *Threat of Scandal* by Ayr Bray
83. *Succession of Rain* (The Waking Dreams of Fitzwilliam Darcy Book #3) by Ayr Bray
84. *Sense and Sensibility and Sea Monsters* by Ben H. Winters
85. *Not Handsome Enough* by Ayr Bray
86. *Mansfield Park and Mummies: Monster Mayhem, Matrimony, Ancient Curses, True Love, and Other Dire Delights* by Vera Nazarian
87. *Georgiana and the Wolf* (Pride and Prejudice Continues #6) by Marsha Altman
88. *Seducing Mr. Darcy* by Gwyn Cready
89. *Pemberley Mistletoe* by Ayr Bray
90. *Suddenly Mrs. Darcy* by Jenetta James
91. *Six Inches Deep in Mud* (The Waking Dreams of Fitzwilliam Darcy Book #2) by Ayr Bray
92. *Mr. Darcy Presents His Bride: A Sequel to Jane Austen’s Pride and Prejudice* by Helen Halstead
93. *Mr. Darcy and the Secret of Becoming a Gentleman* by Maria Hamilton
94. *Longbourn* by Jo Baker

B. Goodreads Community Sourced List “Teen novels related to Jane Austen”

1. *Seeking Mansfield* by Kate Watson
2. *Enthusiasm* by Polly Shulman
3. *I Was Jane Austen’s Best Friend* by Cora Harrison
4. *Jane Austen Stole My Boyfriend* by Cora Harrison
5. *Prom and Prejudice* by Elizabeth Eulberg
6. *Prada & Prejudice* by Mandy Hubbard
7. *Epic Fail* by Claire LaZebnik
8. *Pride & Popularity* (The Jane Austen Diaries #1) by Jenni James
9. *Scones and Sensibility* by Lindsay Eland
10. *Fitzwilliam Darcy, Rock Star* by Heather Lynn Rigaud
11. *Cassandra’s Sister* by Veronica Bennett
12. *Keeping the Castle* (Keeping the Castle #1) by Patrice Kindl
13. *Jane Austen Goes to Hollywood* by Abby McDonald
14. *Jane and Austen* by Stephanie Fowers
15. *Clueless* (Clueless #1) by H. B. Gilmour
16. *The Disgrace of Kitty Grey* by Mary Hooper
17. *Pride & Prejudice* by Nancy Butler
19. *Pies & Prejudice* (The Mother-Daughter Book Club #4) by Heather Vogel Frederick
20. *Summer of Secrets* (21st century Austen #2) by Rosie Rushton
22. *Sass & Serendipity* by Jennifer Ziegler
23. *Finding Mr. Darcy: High School Edition* by Erin Butler
26. *Echoes of Love* by Rosie Rushton
27. *First Impressions* by Marilyn Sachs
29. *Persuaded* (The Jane Austen Diaries #3) by Jenni James
30. *A Love for the Pages* by Joy Penny
31. *The Love Story That Shouldn’t Have Been* by Melissa Grijalva
32. *Secrets in the Snow: A Novel of Romance and Intrigue* by Michaela MacColl
33. *The Espressologist* by Kristina Springer
34. *The Romance Diaries: Stella* by Jenna Austen
35. *The Secret Diary of Lizzie Bennet* by Bernie Su
36. *The Trouble with Flirting* by Claire LaZebnik
37. *For Darkness Shows the Stars* (For Darkness Shows the Stars #1) by Diana Peterfreund
38. *The Last Best Kiss* by Claire LaZebnik
39. *Another Little Piece of My Heart* by Tracey Martin
40. *Lizzie Bennet’s Diary: Inspired by Jane Austen’s Pride and Prejudice* by Marcia Williams
41. *So Into You* (The Jane Austen Academy Series #2) by Cecilia Gray
42. *Snark and Circumstance* (Snark and Circumstance #1) by Stephanie Wardrop
43. *Mansfield Ranch* (The Jane Austen Diaries #5) by Jenni James
44. *Always You* (The Jane Austen Academy Series #6) by Cecilia Gray
45. *Charm and Consequence* (Snark and Circumstance #2) by Stephanie Wardrop
46. *Emmalee* (The Jane Austen Diaries #4) by Jenni James
47. *Only With You: A Modern Retelling of Emma* (The Jane Austen Academy Series #5) by Cecilia Gray
48. *Prom and Prejudice* (Snark and Circumstance #4) by Stephanie Wardrop
49. *Northanger Alibi* (The Jane Austen Diaries #2) by Jenni James
50. *Suddenly You* (The Jane Austen Academy Series #4) by Cecilia Gray
51. *Pride and Prep School* (Snark and Circumstance #3)
52. *When I’m With You* (The Jane Austen Academy Series #3) by Cecilia Gray
53. *Sense and Sensational* (The Jane Austen Diaries #6) by Jenni James
54. *Fall for You* (The Jane Austen Academy Series #1) by Cecilia Gray
55. *It’s no crush, I’m in love!* by June Foly
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Inkheart. Dir. Iain Softley. Prod. Ileen Maisel and Cornelia Funke. Screenplay by David


Mills, Emma (elmify). “@TheOnlyKellyann so glad you're enjoying!! I love some drama at a school dance 😊😊😊 @BookTubeAThon.” 29 Dec 2015, 4:53 PM. Tweet.


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