

Sara C. Paschal. "No Enjoyment Like Reading!" *Pride and Prejudice* Fan Fiction as Resources for Libraries and Readers. A Master's Paper for the M.S. in L.S. degree. April, 2016. 68 pages. Advisor: Melanie Feinberg

This paper introduces the concept of fan fiction and identifies distinctions between professionally published fan fiction, self-published fan fiction and online fan fiction as a way of presenting online fan fiction as a useful tool for reader's advisory and creative writing education. Using a sample of five texts for each of these three categories, this paper analyzes the works' contents for characters, settings, plots and themes from the original novel on which they are based, Jane Austen's *Pride and Prejudice*, as well as the type of sequel and genre. The findings describe what distinctions are found in the samples as respect these concepts and support the use of online fan fiction as resources for readers and writers.

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NO ENJOYMENT LIKE READING! *PRIDE AND PREJUDICE* FAN FICTION AS  
RESOURCES FOR LIBRARIES AND READERS

by  
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## Introduction

Jane Austen understood well the importance of having an exceptional library. Little did she know that her novels would become classic examples of Western literature that are often considered essential to any collection. But with only six complete novels to her name, such a slight corpus could hardly be enough to satisfy her devoted readers. The same could be said for fans of any finite body of work. They would wish to continue enjoying the characters and worlds that the creators have shared with them. Many fans, myself included, would be satisfied by reading the original works over and over again, each time hoping to discover something new about characters they have become so devoted to. Others take their interest to another level by attempting to continue the experience by developing new works based on the original, customizing it to their own desires on the way. This is how fan fiction came to the literary scene. Merriam-Webster defines fan fiction as “stories involving popular fictional characters that are written by fans and often posted on the internet.” This definition, however, only scratches the surface. Fan fiction can be based on the characters, settings, or plots of any original work of fiction, including books, films, TV series, etc. It sometimes combines characters or settings from multiple works, and may also feature real people, often times the author of the original work, as characters in the story. Fan fiction can be written by anyone, be of any length and be of any genre. It has most recently been associated with the internet, being disseminated through online repositories, but it has also been shared through

pamphlets, email subscriptions and, in the case of some fandoms, through the publication of stories as bound novels for sale on the book market.

There does, however, seem to be a significant difference in perceptions of those works of fan fiction that are published professionally and those that are shared directly by the author online. Although not necessarily popular among all fans of an original work, professionally published fan fiction does generally receive more respect from readers, as they are seen as at least being of a quality worthy of being stocked in bookstores and libraries, whatever the standards of that may be. Online fan fiction, however, is often perceived, not entirely unjustly, as being raw, unedited and uncensored, and therefore having less merit than those that gained the approval of a publisher.

This begs the question, what characteristics of these stories distinguish the published literary derivatives, from here on referred to as professional fan fiction, from the self-published online fan fiction or amateur fan fiction? It is in the best interest of readers and the institutions that are responsible for connecting them with the resources they desire, specifically libraries, to take into consideration the opportunities provided by not just the fan fiction on the shelves, but also the plethora of them on the internet. Online fan fiction has the potential to be an excellent tool for helping libraries to connect with their patrons, younger generations especially. Reader's advisory is expanded by including such writings specifically related to well-known literature and film. It presents a highly accessible tool to aid writers in discovering new ideas and developing their own. Fan fiction provides libraries with teaching opportunities in creative writing, editing and global perspectives on classics literature. It also presents readers with the unique opportunity of interacting directly with writers to offer suggestions, advice and critiques,

as well as requests for future work, allowing users to be personally engaged with literature. Libraries could also take advantage of fan fiction by getting involved in the editing process and in the development of the information systems and repositories in which such works are contained and shared. It is, after all, up to institutions to “fully embrace not just Web technology, but Web content.” (Griffis, 2008)

With fictional writings based on Jane Austen’s novels being written as early as 1913 (the novel *Old Friends and New Fancies* by Sybil Brinton) (2007) Austen’s works were some of the earliest to be reshaped for the prolonged enjoyment of her dedicated readership. In order to provide some insight into what characteristics of professional fan fiction and online or amateur fan fiction might distinguish one from the other, I have analyzed samples of each that are inspired by Austen’s most popular novel *Pride and Prejudice*. For the purpose of this study, I will not be doing an in-depth analysis of the literary or technical quality of the writings. Instead, this paper primarily looks at the faithfulness of the works to the original novel, their use of the characters, plots and themes of the original work, and the manners in which they have reshaped the original story. This includes the works’ genre, main themes or concepts, and perspectives on *Pride and Prejudice*.

The purpose of this paper is to present distinctions between three different types of fan fiction through an analysis of specific fan fiction samples, but I must first introduce some of the eccentricities of fan fiction, its writing and its publication that also distinguish the different types. These concepts include copyright, variations of the fan fiction sequel, canon, editing and acknowledgement, community, the manner of dissemination, feedback, ratings and restrictions, and professionalism.

## Literature Review

With the continuing growth of fan fiction in general, a number of articles and studies have been written with the intent of defining, explaining, justifying and criticizing the writing form; however, there has been little research on the relationship between professional fan fiction and online or amateur fan fiction. The available literature tends to focus on one or the other. This review focuses on the eccentricities mentioned previously which provide some insight into the origins of each type of work, how they may be related and how they may be classified. Essentially, these ideas identify ways in which the types of fan fiction are distinct in the process of their creation and publication.

### Copyright

Fan fiction for *Pride and Prejudice* was first published in print and later took its place in online archives and blogs. *Pride and Prejudice* fan fiction is special because, unlike many other fandoms, the work on which they are based exists in the public domain. This means that there is no copyright on Austen's novels and they can be published by anyone, and the characters, settings, and plots therein can be used in works by other writers without issue. This is not the case for many other fandoms that are unable to officially publish their writings because they contain characters, settings, concepts or plots that are under the copyright of an original work, be it a novel, movie, TV series, etc. Fair use laws only enable fan fiction writers to publish such works online if they are not profiting in any way from their work and if such writings include a disclaimer stating such a fact. This is another reason that Austen's novels are such

popular choices for rewriting or adapting. There is no fear of repercussions from the original author or her publishers for using her ideas.

This is not to say that fan fiction writers are stealing from Austen. Her novels have been sold in at least 250 translations around the world (Burke, 1985) and rarely need any introduction when being incorporated into fan fiction. Many writers will still, however, credit Austen through the use of her name or the names of her novels in the subtitles of their works, whether it be to inform other Austen fans of the connection a work has to Austen's or to capitalize on her popularity to draw readers.

### **Variations of the Fan Fiction Sequel**

There are, in fact, many different types of derivative works within the fan fiction genre that take varying approaches to the use of original creations. Breuer (2006) describes seven variations of the sequel. A traditional sequel picks up after the original work ends and continues the story in much the same style. A completion sequel ties up any loose ends that the original work might have left unexplained. A pastiche is an unrelated work that attempts to imitate a specific author's style or voice. A counterfeit is a modern retelling of the original story. An adaptation is a conversion of the original story into another medium, such as film, or genre. Finally, a fictionalization includes the author as a character. Keller (2015) also mentions one other type, spin-offs, that continue a side plot of the original story. Some other forms of fan fiction that are not necessarily sequels are retellings or alternate point of view fan fiction, in which the original story is retold from the perspective of another character, and alternate universe fan fiction, in which the writer changes one or many details of the original story in order to explore a "what if" scenario. Fan fiction can be broken down further into the categories of

conformational and transformational. Conformational fan fiction stays true to the original author's intent and maintains all major characteristics of the original works, while transformational alters these points to create something completely different (Tosenberger, 2014). For the purpose of this paper, conformational will specifically mean that the work conforms to the facts of *Pride and Prejudice*, while transformational means that it alters the facts of the original story in some way.

Through analyzing such distinctions and others among both online and commercial fan fiction, this study is able to determine ways in which the content of fan fiction differs for each type. This study identifies variations in the content of fan fiction to place value on both works published openly online and printed for profit by describing and creating a more complete picture of the literary fan fiction genre. It is important to represent fan fiction as whole in order to understand and appreciate the complexity of recycling well-loved works of literature and art.

### **Canon**

The term canon refers to the sources on which fan fiction is based (Rafaella, 2004; Xu, 2011). Fan fiction writers use characters, settings, plots, styles, or themes from their canon works to develop their own stories. Canon can be books, movies, television series, or video games. For this study on *Pride and Prejudice* fan fiction, the canon most likely will be Austen's original novel, but it could also be any movie or miniseries based on the novel. Fan fiction that is based on literary canon, or original novels, is considered to be superior intellectually or of higher quality than other canon in the event that the original idea came from a work of literature (Van Steenhuyse, 2011). This does not, however, mean that writers let canon limit their creativity.

Support for fan fiction from readers has encouraged new writers to develop even more unique, customized fan fiction. Literary establishments respect writers for creating something new and daring (Basu, 2013). In many cases, fans of the original novel are more comfortable with fan fiction farce than with works that attempt to imitate the exact style of the canon (Keller, 2015).

### **Editors, Author Control and Acknowledgement**

Although the minimally restrictive nature of online fan fiction writing and publishing may imply that such works are structurally and grammatically inferior to their commercial counterparts, they are, in fact, thoroughly edited by users known as beta readers. These are fan fiction readers who help writers edit their stories before posting them publicly (Rafaella, 2004; Pesonen, 2012; Brennan, 2014). In many cases, a group of writers will create a story through a Round Robin process of passing the same fan fiction from one person to another, adding as they go until they have a completed work. If a reader wishes to see something in particular, they can create a discussion board called a Kinkmeme in which one person can post a writing prompt and others can discuss it, and then if someone wishes to write for the prompt, they can post their story to the kinkmeme (Pesonen, 2012). In any case, writers typically include an acknowledgement in their posts to thank their beta readers, commenters, or any other writers, friends or family who might have contributed (Parrish, 2007). This is all very similar to the process in which published works are created, with editors, friends and family doing their part, however, these contributors tend to lose their acknowledgement when a fan fiction is commercially published. Dedications posted online may be absent from printed versions. Some

publishers exploit the editing labor of beta readers beforehand, and then select marketable content for publishing (Brennan, 2014).

### **Community**

The writer/reader dynamic discussed above shows the importance of the community aspect of online fan fiction. Brennan (2014) refers to a preference for subcultural community enjoyment rather than public circulation. This format lets writers be in constant contact with their followers and reminds them of the support they have from the community. Of course, this large scale involvement of readers in the creation of works can have its issues. Comments and feedback can influence writers' interpretations of story themes and plots (Van Steenhuyse, 2013). Readerships can impress their expectations onto a writer, pressuring him or her to include or exclude certain aspects of the story that they otherwise would have preferred to write in another way (Van Steenhuyse, 2011). Writers do not wish to lose their readers by disappointing them. In some cases, the influence of the community can affect works in a way that makes them incomprehensible to anyone outside of a particular network (Tosenberger, 2014). This in particular makes some online fan fiction impossible to publish commercially.

### **Manner of Dissemination**

Commercial fan fiction is published and marketed just like any other book. They are edited, manufactured and advertised for/by publishing houses as mainstream novels (Schaber, 2008). They can be purchased anywhere books may be sold. You might even download the e-book. Online fan fiction, on the other hand, can be accessed from anywhere, by anyone who wishes to read it. They can be received directly by subscribers through fanzines or email groups, or they can be accessed by anyone through personal

websites, archives or blogs (Rafaella, 2004). Fan fiction archives may be organized through fan-mediated indexing and descriptive metadata, potentially with a set controlled vocabulary (Johnson, 2014). To draw more attention to their work and to gain a larger readership, some fan fiction writers may post their work to multiple outlets, which is permissible (Pesonen, 2012).

### **Feedback**

The counterpart to beta readers, who make their contribution before publishing, are the readers, or R&R, for 'read and review', who give their feedback afterwards (Rafaella, 2004). Of course, beta readers can also read and leave feedback on posts as well (Pesonen, 2012). Unlike with commercial publishing, readers of online fan fiction can contact the writers directly through their posts to give comments and criticism. All readers can see each other's comments and conduct discussion through the forums. Writers sometimes publish their email address so that readers can send private comments for just the writer to see. This aspect of online fan fiction is essential for the critical analysis of online works (Parrish, 2007). It is also important for the classification of fan fiction archives. Reviews and ratings from readers serve as a means of locating popular works (Johnson, 2014).

### **Ratings, Warnings and Restrictions**

Fan fiction sites can implement three main forms of protection for readers against inappropriate content: ratings, warnings and restrictions. Fan fiction archives can create their own system of ratings for posts, but they typically just use the standard American film rating system that ranges from a G rating, which is appropriate for all ages, to an NC-17 rating, which is only appropriate for adults. NC-17 content may be banned by

sites that archive fan fiction for any canon. This does cause some issues, as writers, who are responsible for assigning their own ratings, may give a work a lower rating to allow for posting to general fan fiction sites (Rafaella, 2004). Sites may still remove content that is deemed too explicit for public reading (Brennan, 2014). Otherwise, writers should include warnings in the heading of works that contain some content that may not be suitable for all readers. This could include profanity, gore, sexual content or disturbing imagery that some readers may wish to avoid (Rafaella, 2004; Pesonen, 2012). Both ratings and warnings should be included in the metadata for online fanfiction (Johnson, 2014). Some sites may even place restrictions on the type of content that may be posted (Van Steenhuyse, 2011). In many cases, though, these restrictions may not be for the protection of readers, but for the satisfaction of certain subsets of fans (Parrish, 2007). For example, a site for *Pride and Prejudice* fan fiction may mandate that Elizabeth Bennet and Mr. Darcy, the two main characters, end up together at the end of every story.

### **Professionalism and Commercialism**

The commercial publishing of fan fiction is a point of contention between fan fiction writers. To many, financial gain from works based on original creations is a betrayal of an unwritten honor code that essentially means that fan writers own nothing (Brennan, 2014). This is more of a point of respect for the canon creators and the beta readers than an actual relinquishing of rights of works written. For fan fiction based on copyrighted canon, such an honor code is moot as such works cannot legally be published for profit. However, in the case of canon such as *Pride and Prejudice*, the honor code may be the only thing that keeps a writer from accepting an offer to publish, and even this is not likely to stop them. Although fan writers who publish commercially still admire their

canons and the canon's creators, they are entitled to profit from their own work. The Austen brand that has developed since the 1990's is particularly enticing when it comes to capitalizing on a particularly popular author's name (Foster, 2008). Overall, fan fiction serves as an excellent way for new writers to hone their skills which they may later use for creating canon of their own. It allows them to gain experience in the fiction writing field (Brennan, 2014; Rafaella, 2004).

## Methods

### Selecting a Sample

For this study I conducted a content analysis of a small sample of *Pride and Prejudice* inspired fan fiction that are identified as either professional, online or intermediate fan fiction. Professional fan fiction is written by experienced novelists and were originally published commercially by an established publisher, not having been online in a fan fiction database for free at any time. Online fan fiction is only published online by the author for free and are written by less experienced writers who have never been commercially published before. Intermediate fan fiction, as it will be referred to here, includes works that are published and available for purchase but began as online or amateur fan fiction. These will be included in this study, as they could be identified as either professional fan fiction or online/amateur fan fiction.

A sample of five novels for each of the three types of fan fiction was selected randomly and was analyzed for a specific set of characteristics. In order to remove some obvious factors as to why works might not be considered eligible for commercial publication, all samples are complete, meaning that they are available to read as a whole work per the author's intent, are based in the same time period as *Pride and Prejudice*, and are similar in length as the original work, approximately 120,000 words, or of a longer but acceptable length for a single novel.

Online fan fiction samples were selected from FanFiction.net, one of the largest fan fiction repositories on the internet. Fanfiction.net contains fan fiction collections for

dozens of different fandoms including *Pride and Prejudice*. Samples were selected based on the criteria previously described, in addition to their apparent popularity in the site.

The works selected have received positive reviews and are labeled as having some of the highest scores for “Favorite” among Fanfiction.net’s *Pride and Prejudice* inspired offerings. Fan fiction that does not appear to be popular among the readers for that fandom on this site were not used in this study, as I would consider this to be an extremely convincing argument for why those works may be considered inferior to other fan fiction.

Professional and intermediate fan fiction samples were selected from two lists of *Pride and Prejudice* commercial fan fiction found in the website of the Jane Austen Centre and on GoodReads.com, a popular book-centric social media website.

### **Gathering, Organizing and Analyzing Data**

Each of the selected sample novels were analyzed using a predefined set of terms and concepts. This set of terms and concepts included character and place names from the original *Pride and Prejudice* novel, themes and plots from the original novel, any significant changes or additions to the plot of the original novel, the narrator or point of view, any new relationships or romantic pairings, and whether or not a work could be considered conformational or transformational. Detailed lists of the terms and concepts can be found in Appendix B – Terms/Concepts for Analysis Worksheet. This set of terms and concepts was developed using information taken directly from the text of *Pride and Prejudice*, as well as tags or labels for genre used to organize or identify the online fan fiction on Fanfiction.net.

Data gathered from the analysis of each of the works were organized into the tables found in Appendix C – Analysis Worksheet Data, broken down into seven concept categories. This coded content was compared within and between the three types of fan fiction to identify any significant distinctions among the individual samples and the three groups.

## Results

### Professional Fan Fiction

#### *Plot Summaries*

*Death Comes to Pemberley*, written by mystery writer P.D. James, was originally published by Faber and Faber Ltd. of London and Alfred A. Knopf of New York in 2011. James, or Baroness James of Holland Park, was the award-winning author of twenty books (Penguin, n.d.). This particular work is a traditional sequel that picks up the story of Elizabeth Bennet and Fitzwilliam Darcy six years after the end of Austen's original novel. The couple is now married and has two sons. Rather than being directly related to their lives and relationship, as the original was, this book describes a particular situation in which Mr. Wickham from the original novel is accused of murdering his friend Mr. Denny on the grounds of Pemberley. The story follows the investigation of the murder by Mr. Darcy and lawyer Henry Alveston.

*Longbourn*, written by Jo Baker, was originally published by Alfred A. Knopf in 2013. Baker is the author of five books. This novel describes the lives of the servants at Longbourn during the same timeline as the original story including the perspectives of the staff on the activities of the Bennet daughters. It supports the plot of *Pride and Prejudice* while providing new insight into the Bennet household and the troubles of their servants. The story is primarily focused on the life of Sarah, who is close in age to the two elder Bennet daughters, as well as the housekeeper Hill, who appears in the original.

*Mr. Darcy's Daughters*, written by Elizabeth Aston, also known as Elizabeth Edmondson, was originally published by Touchstone in 2003. Aston has several other published books in addition to this one. This novel takes place about twenty years after the end of the original novel, and follows events concerning the five daughters of Fitzwilliam and Elizabeth Darcy. Although they are mentioned, the Darcys never actually make an appearance in the story. It is focused on the circumstances of the girls staying in London while their parents are traveling. Exhibiting many similar characteristics of the original five Bennet daughters, this new generation also pursues love and advantageous marriages while staying with their cousin, Mr. Fitzwilliam, previously known as Colonel Fitzwilliam.

*Pemberley*, written by Emma Tennant, was originally published by Hodder & Stoughton of London and St. Martin's Press of New York in 1993. Tennant is a Fellow of the Royal Society of Literature and has many published novels. This novel takes place a year after the end of the original and covers some of the troubles that befall Elizabeth Bennet Darcy in her marriage, within her family and in running an estate as prominent as Pemberley.

*The Confession of Fitzwilliam Darcy*, written by Mary Street, was originally published by Thorndike Press in 2003. This novel is a re-telling of *Pride and Prejudice* from the perspective of Mr. Fitzwilliam Darcy. It describes his thoughts during much of the action of the original novel and provide a better view of events and activities in Darcy's life that are only referred to in past tense in the original. This includes a view of his initial reactions to Elizabeth, his relationships with George Wickham and Georgiana Darcy, and his actions during the hunt for Lydia.

### *Main Findings*

Each of the professional fan fiction samples were categorized as either a traditional sequel (three out of five), meaning that it was a continuation of the original story, or as a retelling from an alternate point of view (two out of five). The authors' intentions appear to be to either tie up loose ends related to supporting characters from the original novel in addition to showing how the main characters are getting on in life, or to give some clarification on the precise events of the original novel through offering a different perspective. In all of these samples, however, the stories are conformational in regards to the facts of *Pride and Prejudice*. They all add something to the story, but never alter it. Only one of the samples, *Death Comes to Pemberley*, even strayed slightly from the original genre by erring on the side of a mystery novel, which was the niche genre of the author prior to this work.

Most of these works seem primarily concerned with determining the fate of the supporting characters from *Pride and Prejudice*, whether it is matrimony for the young female characters or some form of justice against the villain George Wickham. The novel *Mr. Darcy's Daughters* shares some details on the fate of the original characters, but mainly focuses on the lives of the following generation of Darcy daughters, whose characters are heavily based on the original five Bennet girls. While this novel and *Death Comes to Pemberley* both introduce dozens of new characters, the others mostly maintain the original cast with only a few new names.

The professional fan fiction samples carry their strength in the quality writing from experienced authors and in their faithfulness to the original story. Although each one puts its own unique spin on Austen's work, they all maintain the integrity of the

original plot, characters and settings. This does, however, also suggest a lack of adventurousness in developing these new stories. They pay homage to *Pride and Prejudice* without the risk of appearing satirical or disrespectful of Austen's original work.

### **Intermediate Fan Fiction**

#### *Plot Summaries*

*Pemberley Manor: Darcy and Elizabeth for Better or Worse*, the first novel written by Kathryn L. Nelson, was an amateur submission to the Jane Austen Centre sequel writing contest in Bath. It was later published by Sourcebooks in Illinois in 2009. This novel begins at the end of the original story, with the wedding of Elizabeth and Mr. Darcy. It describes the reactions that the marriage receives from society and the events that occur as they settle down at Pemberley. The story includes insight into the Darcy family's past and describes the future of many side characters from *Pride and Prejudice*, including Caroline Bingley, Colonel Fitzwilliam and Georgiana Darcy.

*Pride and Proposals*, written by Victoria Kincaid, was originally self-published in 2015. This novel tells the story of what might have happened if Colonel Fitzwilliam had proposed to Elizabeth Darcy at Hunsford before Mr. Darcy could have. It describes how Mr. Darcy copes with his disappointment and the struggle he goes through to express his love to Elizabeth.

*Conviction*, written by Skylar Hamilton Burris, was self-published in 2004. This novel is a continuation of *Pride and Prejudice* that primarily explores the love life of Georgiana Darcy. Eager to find a companion, Georgiana quickly falls for and is engaged to Major Arthur Talbot, but after he leaves for service, she begins a friendship with the

vicar Jacob Markwood that soon grows into love. She must decide to do her duty and fulfill her promise to Talbot or follow her heart to Markwood. Kitty Bennet and Caroline Bingley also search for husbands in this story.

*Fitzwilliam Darcy: The Last Man in the World*, written by Abigail Reynolds, was published by Sourcebooks in 2010. As opposed to the novel *Pride and Prejudices*, in which Mr. Darcy's first proposal is prevented, this novel also alters the original plot so that Elizabeth feels obligated to accept his first proposal to protect her reputation. Elizabeth does not overcome her prejudice and fall for Mr. Darcy until after they are married.

*Mr. Darcy Takes a Wife*, written by Linda Berdoll, originally self-published as *The Bar Sinister* in 1999, takes a completely different approach to *Pride and Prejudice* by exploring the sexual escapades of Fitzwilliam and Elizabeth Bennet Darcy after they are married. This over-the-top novel includes kidnappings, murder, and adultery. Although it maintains all of the facts of the original book, this fan fiction explores aspects of the main couple's relationship that, according to Linda Berdoll, Austen was too inexperienced to know or write about.

### *Main Findings*

Each of the intermediate fan fiction samples were categorized as either a traditional sequel (three out of five), meaning that it was a continuation of the original story, or as an alternate universe story (two out of five), meaning that a pertinent fact from the original plot was changed. The authors' intentions appear to be to either determine the fate of supporting characters from the original novel, or to take the original story and manipulate a single important moment in time to discover what might have

happened under different circumstances. Of course, the three traditional sequels are conformational in regards to the facts of *Pride and Prejudice*, while the two others' main purpose was to change the facts. While the traditional sequels do not stray from the original story, they do bring a certain amount of satisfaction for the reader who wishes to find out how secondary characters from *Pride and Prejudice* fared following the end of the original story. The two alternate universe novels provide an even greater opportunity. So often, when reading a book or watching a movie, we think to ourselves what we would have done differently in a character's shoes or we wonder what would have happened if a single important detail had gone wrong. These two books delve into that very concept; of letting the author use their imagination to change the fate of our beloved characters and still see them on their way to happily ever after.

In addition to determining the fate of the supporting characters from *Pride and Prejudice*, these intermediate fan fiction stories are also concerned with concepts such as sexuality, whether of the original characters or of new ones, and with Mr. Darcy's past. A few of them dig into the family dynamic in which Mr. Darcy was raised, while one other looks specifically into the sordid past of Mr. Darcy himself.

The intermediate fan fiction samples carry their strength in the creativity of the authors and their willingness to bend the original plot. They each introduce many new characters, some of which reinforce the integrity of the original story, and many others who serve to unsettle the protagonists' lives. Although many of the changes made to the original story do add interest or intrigue to the fan fiction, the authors sometimes risk altering the personalities of the main characters in order to justify changes. For example, in *Mr. Fitzwilliam Darcy: The Last Man in the World*, the story is altered by Mr. Darcy

kissing Elizabeth before she accepts his proposal. As this makes the story into an alternate universe fan fiction, it could be justified that this is a different world in which a Mr. Darcy might do this, but the author must take care that the character of Mr. Darcy who has so attracted readers to *Pride and Prejudice* in the first place is not changed too much.

## **Online Fan Fiction**

### *Plot Summaries*

*To Save and Protect*, written by username DarcyFan1, was posted to Fanfiction.net on May 21, 2014 and was last updated on January 11, 2015. This novel is a what-if story, meaning that it alters some detail from the original novel in order to describe what would have happened under different circumstances. In *Pride and Prejudice*, Mr. Darcy gives Elizabeth a letter at Hunsford, which leads her to realize her prejudice and eventually fall in love with Mr. Darcy. In this new story, after he delivers the letter, Mr. Darcy and Elizabeth get caught up in some dramatic situations at a neighboring estate, including imposters, murders, and blackmail.

*Love and Disappointments*, written by username Audrie Melone, was posted to Fanfiction.net on September 26, 2005 and was last updated on May 30, 2008. This novel takes place soon after the end of *Pride and Prejudice* and continues to describe the lives of most of the original novel's characters. Events of the story include finding husbands for Georgiana Darcy and Catherine (Kitty) Bennet, and Jane's, Elizabeth's and Anne de Bourgh's situations with having children.

*The Sister She Always Wanted*, written by username desertrat68, was posted to Fanfiction.net on May 30, 2014 and was last updated on August 19, 2014. This novel is

an alternate universe fan fiction in which Elizabeth Bennet visits Pemberley a year earlier than in the original story. She arrives not long after Georgiana Darcy has been taken advantage of by George Wickham, and becomes close friends with the young girl. Elizabeth and Mr. Darcy begin to fall for each other free from their prejudices resulting from misunderstandings and lies in *Pride and Prejudice*.

*Given Good Principles*, written by username TuesdayMorning423, was posted to Fanfiction.net on February 26, 2010 and was last updated on April 24, 2011. This novel is also an alternate universe story in which Mr. Darcy has the support of a mentor named John Bradley. With this principled father-figure to influence him, Darcy makes better decisions in general, and is a better person for it. Many other characters from the original story are also much more principled and therefore, get into significantly less trouble.

*A Constant Love*, written by username SophieTurner1805, was posted to Fanfiction.net on June 8, 2013 and was last updated September 14, 2013. This final novel is a traditional sequel that is also primarily focused on finding a husband for Georgiana Darcy and the other Bennet sisters. After being fooled by Mr. Wickham in the original story, she now has difficulty trusting that someone can love her for herself rather than her money. In some cases, this is warranted, but Georgiana will eventually find true love.

### *Main Findings*

As with the intermediate fan fiction, each of the online fan fiction samples were categorized as either a traditional sequel (two out of five), or as an alternate universe story (three out of five). The authors' intentions once again appear to be to either determine the fate of supporting characters from the original novel, or to alter a single important moment in time or to add new characters in order to discover what might have

happened had the characters been acting under different circumstances. The two traditional sequels are conformational in regards to the facts of *Pride and Prejudice*, while the three others changed some fact of significance. Once again, it is evident that one of the main goals of fan fiction is to decide how the supporting characters should find their happy ending (or demise). The three alternate universe novels further provide readers with the chance to think about the lives of the characters and how they may or may not have been influenced by certain changes to the story. It allows fans to experience not just the actions of the characters, but also their thoughts and decisions. In addition to determining the fate of the supporting characters from *Pride and Prejudice*, these online fan fiction stories are also concerned with concepts such as Elizabeth's journey toward motherhood and the difficulties it might involve. They also address the Darcy family's past, sexuality and justice against George Wickham.

Similar to the intermediate fan fiction, the online fan fiction samples carry their strength in the creativity of the authors and their willingness to alter the original plot of *Pride and Prejudice*. They introduce new characters, both friend and foe. Also reminiscent of the intermediate samples, many of the changes made to the original story serve to initiate a new story line within the original story, but sometimes affect the personalities of the main characters in an unacceptable way. For example, in *Given Good Principles*, the story is altered by providing Mr. Darcy with a mentor, which is a positive change, but the author also changes the personality of Elizabeth Bennet to make her more principled, but significantly less sharp-tongued and independent than the original Elizabeth Bennet. Instead of trudging through the countryside or getting lost in books, Elizabeth and most of the other Bennet sisters, are focused on learning to run an estate

and be the best wives they can be. Although the story still ends with the primary couple falling in love, their new more thoughtful and forgiving natures prevent some of the conflict, and therefore, some of the interest.

## Discussion

In the Methods section of this paper, I wrote that the assessment of these fan fiction samples would be based primarily on faithfulness of the works to the original novel, their use of the characters, plots and themes of the original work, and the manners in which they have reshaped the original story, including genre, main themes or concepts and the type of sequel. Although the professional fan fiction samples included traditional sequels or retellings, while the online and intermediate samples included traditional sequels or alternate universe stories, this was the main category of the ones observed that really differentiated between the three types of fan fiction. Most if not fifteen of the samples maintained the characters, settings, third person narrator (except for one), and genre of the original *Pride and Prejudice*. Most of the samples from each type also explored relationships for the secondary characters of the original novel. In consideration of these categories as a basis of comparison for the three types of fan fiction novels, there are no significant differences to describe between professional, intermediate and online fan fiction.

Although writing quality was not the main focus of this study, it is the area in which any other differences between the three types of fan fiction might be identified. Besides technical differences, such as sentence structure, grammar and spelling, the online and intermediate samples did most often take more liberties with the plot of the original story and with the personalities of the characters. In exploring each of these

works of *Pride and Prejudice* fan fiction, I have discovered a few key things that readers and institutions should keep in mind when considering fan fiction, be it professional, intermediate or online, as part of the literary repertoire. The purpose of fan fiction is not to present the world with heavily researched literature worthy of scholarship, but to tell stories and capture the reader's imagination, and to prolong the relationship that readers develop with the characters they love. It is important for writers to be creative and make these new stories interesting, but it is of the utmost importance that you do so without altering the personality of the characters. This is certainly something for readers to take into consideration when selecting fan fiction, particularly online. The authors of these writings are not necessarily well studied in the complex characters of their fandom, and may write the characters differently than one might have imagined, but they are themselves devoted fans of their canon works and will do their best to stay true to such. Unlike with professional fan fiction, if a reader does discover some part of an online work that they feel discredits the original work, is a mistake, or that simply disappoints their expectations for the work, they have the ability to share their opinions and critiques, kindly and constructively, with the author. This helps the writers develop the very best story possible for their audience.

To this point, it is because of the fluid aspect of online fan fiction that the authors can be as creative as possible. There is no need to place limits on writers' ideas for the lives of the characters. Fans can develop works like those in this study in order to pay homage to their fandom, or they can alter their stories to explore new places, time periods, characters and concepts. Both readers and other writers may find such imaginative works to be as inspiring as the original.

## **Conclusion**

Although the writing quality and level of creativity varies among fan fiction offerings, they all have the potential to entertain readers and help them discover new perspectives on the original works they love. Readers and the institutions that serve them should take into consideration the abundance of information that fan fiction can offer in the works themselves and the ways in which they are shared. It offers the opportunity to discover new ideas, to practice skills in writing, to challenge common understandings of landmark works of fiction, and to connect with other fans. It allows readers to be directly involved in their reading experience by being able to tell authors what they want to see. By taking advantage of online fan fiction, libraries and users can reinforce the concept of information sharing through online media and digital social interaction, and it could be an interesting and impactful tool for helping institutions continue connecting with new generations of readers.

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## Appendix

### Appendix A - Sample Bibliographical Data

Work Type	Title	Author (or co-author with Jane Austen)	Original Publication	Length
Professional	<i>Death Comes to Pemberley</i>	P.D. James (17 previous novels)	New York : Alfred A. Knopf, 2011.	291p
Professional	<i>Longbourn</i>	Jo Baker (4 previous novels)	New York : Alfred A. Knopf, 2013.	331p
Professional	<i>Mr. Darcy's Daughters</i>	Elizabeth Aston (8 previous novels)	New York : Touchstone, 2003.	360p
Professional	<i>The Confession of Fitzwilliam Darcy</i>	Mary Street (5 previous novels)	London : Robert Hale, 1999.	272p
Professional	<i>Pemberley: Or Pride and Prejudice Continues</i>	Emma Tennant (16 previous novels)	New York : St. Martin's Press, 1993.	184p

Intermediate	<i>Mr. Fitzwilliam Darcy: The Last Man in the World: A Pride and Prejudice Variation</i>	Abigail Reynolds	Madison, WI : Intertidal Press, 2006.	248p
Intermediate	<i>Pride and Proposals: A Pride and Prejudice Variation</i>	Victoria Kincaid	Los Gatos : Victoria Kincaid/Smashwords Edition, 2015.	70,020w
Intermediate	<i>Conviction: A Sequel to Jane Austen's Pride and Prejudice</i>	Skylar Burris	College Station, TX : Virtualbookworm.com Publishing, Inc., 2004	265p
Intermediate	<i>Pemberley Manor</i>	Kathryn Nelson	United Kingdom : Egerton House Publishing, 2006.	380p
Intermediate	<i>Mr. Darcy Takes a Wife: Pride and Prejudice Continues (originally titled The Bar Sinister)</i>	Linda Berdoll	Linda Berdoll, 1999.	465p.

Online	<i>To Save and Protect</i>	DarcyFan1	Fanfiction.net, 2014.	222,805 w
Online	<i>Love and Disappointments</i>	Audrie Melone	Fanfiction.net, 2005.	194,442 w
Online	<i>The Sister She Always Wanted</i>	desertrat68	Fanfiction.net, 2014.	140,184 w
Online	Given Good Principles	TuesdayMorning423	Fanfiction.net, 2010.	220,617 w
Online	A Constant Love	SophieTurner1805	Fanfiction.net, 2013.	160,792 w

## Appendix B - Terms/Concepts for Analysis Worksheet

Title: _____ Author: _____ Group: _____
<b>Category 1: Characters</b> (Please select all characters from original novel that occur or are mentioned. Please indicate if additional characters are introduced.)
<i>Characters from Pride and Prejudice that are present in the story or that are mentioned.</i> <b>NOTE:</b> <i>Names in parentheses are maiden names from Pride and Prejudice followed by married last name.</i> <i>Names in square brackets are given by the fan fiction author.</i> <i>Names followed by "d." indicate that the character is deceased during the story.</i>
<i>Characters that are unique to the particular fan fiction story.</i>
<b>Category 2: Settings</b> (Please select all settings from original novel that occur or are mentioned. Please indicate if additional settings are introduced.)
<i>Places/Settings from Pride and Prejudice that are present in the story or that are mentioned.</i>
<i>Places/Settings that are mentioned in this story, but not in Pride and Prejudice. These may be real or fictitious places.</i>
<b>Category 3: Narrator</b> (Please select all applicable narrator types and list all narrators.)
Third person (person existing outside of the story) First person (a character/characters involved in the story)
<i>Names of first person narrators if applicable.</i>
<b>Category 4: Relationships and Romantic Pairings</b> (Please list all relationships that occur. *Friends. **Romantic Pairing/Marriage.)
<i>List of relationships as pairs of character names with notation of the nature of the relationship as Friends or Romantic Pairing/Marriage.</i>
<b>Category 5: Conformational or Transformational</b> (Choose One)
Conformational Transformational

**Category 6: Type of Sequel**

(Please choose all that apply.)

Traditional	Counterfeit	Retelling/Alternate Point of View
Completion	Spin-off	Alternate Universe
Adaptation	Fictionalization	
Pastiche		

**Category 7: Genre** (Based on genre filters from Fanfiction.net, excluding Poetry and Western)

(Please choose all that apply.)

Adventure	Fantasy	Hurt/Comfort	Spiritual
Angst	Friendship	Mystery	Supernatural
Crime	General	Parody	Suspense
Drama	Horror	Romance	Tragedy
Family	Humor	Sci-fi	

## Appendix C - Analysis Worksheet Data

Title: Death Comes to Pemberley Author: P.D. James Group: Professional		
<b>Category 1: Characters</b>		
Mrs. Bennet Mr. Bennet Jane (Bennet) Bingley Elizabeth (Bennet) Darcy Lydia (Bennet) Wickham Charlotte (Lucas) Collins Mr. Fitzwilliam Darcy Georgiana Darcy Mr. Charles Bingley	Miss Caroline Bingley Louisa Hurst Mr. Hurst Colonel Fitzwilliam Sir William Lucas Old Mr. Wickham Lady Anne Darcy, d. George Wickham	Mr. Collins Lady Catherine de Bourgh Anne de Bourgh Mr. and Mrs. Gardiner Mr. Denny Mrs. Hill Mrs. Reynolds Mrs. [Eleanor] Younge
Henry Alveston Lord Aveston Stoughton Wright George Darcy Dr. McFee Elizabeth Bingley Maria Bingley Charles Edward Bingley Mrs. Metcalf Belton Wilkinson Mrs. Donovan Reverend Percival Oliphant Joseph Billings Buckle Sir Miles Culpepper Dr Belcher	Thomas Brownrigg William Mason Postgate Dr Jonah Makepeace Jeremiah Mickledore Spencer Perceval John Wooller Mrs. Goddard Harriet Smith Robert Martin Thomas Bidwell Martha Bidwell Louisa Bidwell Sarah (Bidwell) Simpkins Michael Simpkins Will Bidwell Georgie Bidwell Mr. Peck Mrs. Hopkins	Reverend Theodore Mary Sir Selwyn Hardcastle Betsy Joan George Pratt Mr. Nathaniel Piggott Mrs. Martha Piggott Mr. Pegworthy Thomas Simpkins Mary Simpkins Lord Hartlep Dr. Josiah Clitheroe Frank Stirling Samuel Cornbinder Jimmy Morgan Jeremiah Cornbinder Mr. and Mrs. Knightley
<b>Category 2: Settings</b>		
Hertfordshire Netherfield Park Longbourn Meryton Kent Rosings Hunsford	Derbyshire Pemberley Lambton Birmingham London Gracechurch Street	
Italy Highmarten Surrey	Hardcastle House, Derbyshire Kensington Coldbath Prison	

**Category 3: Narrator**

Third person (person existing outside of the story)

**Category 4: Relationships and Romantic Pairings**

George Wickham and Louisa Bidwell\*\*  
 Georgiana Darcy and Colonel Fitzwilliam\*\*  
 Georgiana Darcy and Henry Alveston\*\*  
 George Wickham and Mrs. Younge\* (they are siblings)  
 Louisa Bidwell and Joseph Billings\*\*

**Category 5: Conformational or Transformational**

Conformational

**Category 6: Type of Sequel**

Traditional

**Category 7: Genre**

Adventure  
 Drama  
 Mystery

Title: Longbourn Author: Jo Baker Group: Professional		
<b>Category 1: Characters</b>		
Mrs. Bennet Mr. Bennet Jane Bennet Elizabeth Bennet Mary Bennet Lydia Bennet Kitty (Catherine) Bennet Charlotte Lucas Mr. Fitzwilliam Darcy Georgiana Darcy Mr. Charles Bingley Miss Caroline Bingley (collectively referred to as the Bingleys)	Louisa Hurst Mr. Hurst George Wickham Mr. Collins Lady Catherine de Bourgh Mr. and Mrs. Gardiner Colonel Fitzwilliam Sir William Lucas Lady Lucas Maria Lucas Captain Carter Mr. Chamberlayne	Mr. Denny Colonel Forster Mrs. Forster William Goulding (the Gouldings) Mrs. Hill Mr. Jones Mr. and Mrs. Long Mr. and Mrs. Nicholls Mrs. Philips Mrs. Reynolds
Sarah Mr. Hill Polly (christened Mary) James Smith Ptolemy Bingley	Martha Mr. Spence Mrs. Smith (Old Misery) Sergeant Pye Stevenson	Bill Hastings Maria Old woman and little girl Anne

<b>Category 2: Settings</b>	
Hertfordshire Netherfield Park Longbourn Meryton Lucas Lodge Kent Hunsford	Derbyshire Pemberley Sussex Brighton London Gracechurch Street Digbeth Newcastle Kirkstone
Portugal Spain Brazil Lancaster	

<b>Category 3: Narrator</b>
Third person (person existing outside of the story)

**Category 4: Relationships and Romantic Pairings**

Sarah and Ptolemy Bingley\*\*  
Sarah and James Smith\*\*  
Mr. Bennet and Mrs Hill\*\*  
James Smith and Maria\*\*  
Mr Hill and Mrs. Hill\*\*

**Category 5: Conformational or Transformational**

Conformational

**Category 6: Type of Sequel**

Retelling/Alternate Point of View

**Category 7: Genre**

Drama  
Romance

Title: Mr. Darcy's Daughters Author: Elizabeth Aston Group: Professional		
<b>Category 1: Characters</b>		
Mr. Bennet Colonel Fitzwilliam Elizabeth (Bennet) Darcy Mr. Fitzwilliam Darcy	Mr. and Mrs. Gardiner Lady Caroline (Bingley) Warren Georgiana Darcy	Mrs. Lydia (Bennet, Wickham) Pollexfen Lady Catherine de Bourgh Kitty (Catherine) Bennet
Leticia Darcy Camilla Darcy William Darcy Charles Darcy Althea Darcy Miss Griffin Georgina Darcy Isabelle Darcy Mrs. Fanny Fitzwilliam Mr. Tilson Lord Wincanton Tom Busby Signor Silvestrini Mrs Deane Sackree Sophie Gardiner Mr Wytton Mr Layard Dawson M. Halavant Latouche Sir Sidney Leigh Pagoda Portal Mrs Henrietta Rowan Arthur Fitzwilliam Charlotte Fitzwilliam Mr Thomas Roper	Mr Grandville Mr Roper Count de Broise Dr Molloy Snipe Woodhead Sir Robert Busby Jamie Rampton Aloysius Harvey Colonel Pusey George Warren Captain Allington Miss Harper Fell Lady Rampton Lady Sally Jersey Princess Lieven Mrs. Burrell Mr. Francis Pollexfen Algernon Watson Mrs Beecham Mr Valpy Lady Jarvie Mrs Naburn Eliza Emily Cantor Barleigh Barcombe Figgins	Mr Thompson Signora Silvestrini Madame Lapierre Mrs Louisa Seton Miss Berrys Lady Aldernay Lady Innis Canon Meyrick Mrs de Witt Mr de Witt Mrs Delamere Mr Delamere Lucy Ancaster Prinny Gadsby Sir Joshua Mordaunt Eudora Paxborough, d. Lord Hartley Warren Mr Walmsey Amelia Fanskaw Harry Salterton Sally Hawkshead Amy and Henriette Wilson Argyle Wellington Piers Forsyte Rory Happiston

<b>Category 2: Settings</b>
Derbyshire Pemberley London
Aubrey Square, London Worcestershire Constantinople Kean

**Category 3: Narrator**

Third person (person existing outside of the story)

**Category 4: Relationships and Romantic Pairings**

Colonel Fitzwilliam and Fanny Fitzwilliam\*\*  
 Camilla Darcy and Sir Sidney Leigh\*\*  
 Camilla Darcy and Mrs Rowan\*  
 Camilla Darcy and Pagoda Portal\*  
 Georgina and Isabelle Darcy and Lydia Pollexfen\*  
 Sir Joshua Mordaunt and Georgina Darcy\*\*  
 Isabelle Darcy and Mr Roper\*\*  
 Leticia Darcy and Barleigh Barcombe\*\*  
 Sophie Gardiner and Mr Wytton\*\*  
 Sophie Gardiner and Captain Allington\*\*  
 Camilla Darcy and Mr. Wytton\*\*

**Category 5: Conformational or Transformational**

Conformational

**Category 6: Type of Sequel**

Traditional

**Category 7: Genre**

Drama  
 Romance

Title: The Confession of Fitzwilliam Darcy		
Author: Mary Street		
Group: Professional		
<b>Category 1: Characters</b>		
Mr. Fitzwilliam Darcy	Lydia Bennet	George Wickham
Elizabeth Bennet	Mrs. Bennet	Colonel Fitzwilliam
Jane Bennet	Mary Bennet	Mrs. Younge
Sir William Lucas	William Goulding (the	Old Mr. Darcy
Charlotte Lucas	Gouldings)	Lady Catherine de Bourgh
Maria Lucas	Mrs. Long (the Longs)	Mr. Denny
Mr. Charles Bingley	Mrs. Philips	Mr. William Collins
Mr. Bennet	Colonel Forster	Anne de Bourgh
Louisa Hurst	Lady Lucas	Mrs. Annesley
Miss Caroline Bingley	Georgiana Darcy	Mr. and Mrs. Gardiner
Kitty (Catherine) Bennet	Mr. Hurst	Mrs Forster
Chloe Bancroft	Fitzwilliam George Fitzwilliam	
Earl of Matlock	Monkton	
Viscount Matlock		

<b>Category 2: Settings</b>	
Hertfordshire	Derbyshire
Netherfield Park	Pemberley
Longbourn	Lambton
Meryton	Kympton
Kent	Matlock
Ramsgate	Sussex
Rosings	Brighton
	London
	Cheapside
	Gracechurch Street
Grosvenor Street, London	Nottingham
Eaton Place, London	Cromford
Eastbourne	

<b>Category 3: Narrator</b>
First person (a character/characters involved in the story)
Mr. Fitzwilliam Darcy

<b>Category 4: Relationships and Romantic Pairings</b>
Georgiana Darcy and Chloe Bancroft*

**Category 5: Conformational or Transformational**

Conformational

**Category 6: Type of Sequel**

Retelling/Alternate Point of View

**Category 7: Genre**Drama  
Romance

Title: Pemberley  
 Author: Emma Tennant  
 Group: Professional

### Category 1: Characters

Mrs. Bennet	Mr. Charles Bingley	George Wickham
Mrs. Long	Mrs. Reynolds	Mr. and Mrs. Gardiner
Elizabeth (Bennet) Darcy	Georgiana Darcy	Mrs. Philips
Mr. Fitzwilliam Darcy	Lady Catherine de Bourgh	Miss Caroline Bingley
Mary Bennet	Lady Lucas	Louisa Hurst
Mr. Bennet, d.	Charlotte (Lucas) Collins	Mr. Hurst
Kitty (Catherine) Bennet	Lady Anne Darcy, d.	Old Mr. Darcy
Jane (Bennet) Bingley	Lydia (Bennet) Wickham	Colonel Fitzwilliam
Mr. William Collins		

Barlow	Toby Wickham
Emily Bingley	John
Thomas Roper	Dr Mason
Mrs Fisher	Mrs Benton
Colonel Kitchiner	Dowager Countess of Mornington
Mr Gresham	The Frenchwoman
Sir Lewis de Bourgh	

### Category 2: Settings

Hertfordshire	Derbyshire
Netherfield Park	Pemberley
Longbourn	Lambton
Meryton	London
Kent	Cheapside
Rosings	
Hunsford	

Rowsley  
 Lyme  
 Yorkshire

### Category 3: Narrator

Third person (person existing outside of the story)

### Category 4: Relationships and Romantic Pairings

Mrs. Bennet and Colonel Kitchiner\*\*  
 Mary Bennet and Mr. Thomas Roper\*\*  
 Mr. Charles Bingley and The Frenchwoman\*\*

**Category 5: Conformational or Transformational**

Conformational

**Category 6: Type of Sequel**

Traditional

**Category 7: Genre**Drama  
Romance

Title: Mr. Fitzwilliam Darcy: The Last Man in the World  
 Author: Abigail Reynolds  
 Group: Intermediate

### Category 1: Characters

Mr. Fitzwilliam Darcy	Mary Bennet	Mr. William Collins
Elizabeth Bennet	Lydia Bennet	Mrs. Bennet
Miss Caroline Bingley	Kitty (Catherine) Bennet	Maria Lucas
Mrs. Reynolds	Mr. and Mrs. Gardiner	Georgiana Darcy
Colonel [Richard] Fitzwilliam	Mr. Philips	Mrs. Hill
Lady Catherine de Bourgh	Mrs. Philips	Miss Mary King
George Wickham	Mr. Bennet	Mr. Denny
Jane Bennet	Charlotte (Lucas) Collins	Old Mr. Darcy, d.
	Mr. Charles Bingley	Lady Anne Darcy, d.

Lucy	Jack Bridges	Fry
Mr. Dunstan	Thomas Darcy, d.	Mrs. Smithson
Mr. Tanner	Mr. Smithson	Maggie
Mrs. Mary Tanner	Tom Morrison	Old Sarah
Ferguson	Sylvia Smithson	Edwards

### Category 2: Settings

Hertfordshire	Derbyshire
Longbourn	Pemberley
Meryton	Lambton
Kent	Matlock
Rosings	London
Hunsford	Cheapside

Cambridge

### Category 3: Narrator

Third person (person existing outside of the story)

### Category 4: Relationships and Romantic Pairings

Mr. Fitzwilliam Darcy and Thomas Darcy (brothers)

### Category 5: Conformational or Transformational

Transformational

**Category 6: Type of Sequel**

Alternate Universe

**Category 7: Genre**Drama  
Romance

Title: Pride and Proposals Author: Victoria Kincaid Group: Intermediate		
<b>Category 1: Characters</b>		
Mr. Fitzwilliam Darcy Elizabeth Bennet Mr. William Collins Charlotte (Lucas) Collins Colonel [Richard] Fitzwilliam Jane Bennet	Miss Caroline Bingley Lydia Bennet Kitty (Catherine) Bennet George Wickham Georgiana Darcy Mr. Charles Bingley Louisa Hurst	Mr. and Mrs. [Madeline] Gardiner Mrs. Bennet Lady Catherine de Bourgh Mrs. Annesley Mrs. Reynolds
Rebecca Tilbury, d. John and Rachel, Earl and Countess of Matlock Lord and Lady Howard Honorias Pigeon Tucker Uncle Clive Darcy Cook	Mary Gwendolyn Cecily Grayson Lieutenant Johnson Colonel Grant Gregory North Lord Michael Kirkwood	Mrs. Greenlow Prescott Anna Gibbs Mrs. Lawrence Bannon Carter

<b>Category 2: Settings</b>	
Hertfordshire Longbourn Kent Ramsgate Rosings Hunsford	Derbyshire Pemberley Matlock London Cheapside
Hargrave Manor Darcy House Colonel Fitzwilliam's townhouse Philadelphia Matlock House	

<b>Category 3: Narrator</b>
Third person (person existing outside of the story)

<b>Category 4: Relationships and Romantic Pairings</b>
Colonel Fitzwilliam and Elizabeth Bennet**

**Category 5: Conformational or Transformational**

Transformational

**Category 6: Type of Sequel**

Alternate Universe

**Category 7: Genre**Drama  
Romance

Title: Conviction Author: Skylar Hamilton Burris Group: Intermediate		
<b>Category 1: Characters</b>		
Mr. Bennet Jane (Bennet) Bingley Elizabeth (Bennet) Darcy Lydia (Bennet) Wickham Kitty (Catherine) Bennet Charlotte (Lucas) Collins Mr. Fitzwilliam Darcy	Georgiana Darcy Mr. Charles Bingley Miss Caroline Bingley Louisa Hurst Mr. Hurst George Wickham Mr. William Collins Lady Catherine de Bourgh	Mr. and Mrs. Gardiner Colonel Fitzwilliam Lady Lucas Mrs. Annesley (here spelled Ms. Annsley) Colonel Forster Mrs. Reynolds
Mr. Niles Davidson Mr. Jacob Markwood Sir Robert Markwood Aaron Markwood Mr Grant Thomas Mr. Henry Betsy	James Mr. John Scott Mrs. Warren Hannah Elizabeth Darcy Jonathan Bennet Bingley Major Arthur Talbot Peter Bailee Venerable Dr. Ramsey	Lady Sarah (Grant) Atwood Sir Anthony Atwood Mr. Darlson Thomas Buxton William Wilberforce Mr. Jameson Mrs. Anderson

<b>Category 2: Settings</b>	
Hertfordshire Netherfield Park Longbourn	Derbyshire Pemberley Lambton Kympton London Cheapside
Buckinghamshire Hartethorn	France Darrington House, Derbyshire

<b>Category 3: Narrator</b>
Third person (person existing outside of the story)

<b>Category 4: Relationships and Romantic Pairings</b>
Georgiana Darcy and Major Arthur Talbot** Georgiana Darcy and Jacob Markwood** Kitty Bennet and Aaron Markwood** Kitty Bennet and Peter Bailee** Niles Davidson and Caroline Bingley**

**Category 5: Conformational or Transformational**

Conformational

**Category 6: Type of Sequel**

Traditional

**Category 7: Genre**Drama  
Romance

Title: Pemberley Manor Author: Kathryn L. Nelson Group: Intermediate		
<b>Category 1: Characters</b>		
Georgiana Darcy Elizabeth (Bennet) Darcy Mr. Charles Bingley Mr. Fitzwilliam Darcy Mr. Bennet Miss Caroline Bingley Louisa Hurst Mr. Hurst	Colonel [James] Fitzwilliam Mrs. Bennet Kitty (Catherine) Bennet Mary Bennet Lady Catherine de Bourgh Sir William Lucas Mr. and Mrs. Gardiner Lady Lucas	Maria Lucas Jane Bennet Old Mr. [James] Darcy, d. Mrs. Reynolds Lydia Bennet George Wickham Charlotte (Lucas) Collins Mr. William Collins
Mr. and Mrs. Godfrey Mrs. Arthur Mr. Robert Alexander Mrs. Alexander Trevor Handley Thomas Hill Mrs. Thomas Hill, d. Mr. and Mrs. Langley William Handley Lady Margaret Westby Miss Cassandra Westby	Mr. Hatfield Lord Westby Lady Penelope Arthur Mr. Wilkins Mr. Kingsley Edward Alexander Mr. Simmons Mrs. Catherine (Alexander) Angsley John Angsley Augusta (Alexander) Peter	Mr. Peter Eric Alexander Philip Mr. Long Tom Howard James Mary Williams Mrs. Handley Miss Meredith Handley Dr. Andrews

<b>Category 2: Settings</b>	
Hertfordshire Netherfield Park Longbourn Meryton Kent Rosings	Derbyshire Pemberley Lambton Matlock London Croftwoods, Derbyshire Leeds

<b>Category 3: Narrator</b>
Third person (person existing outside of the story)

<b>Category 4: Relationships and Romantic Pairings</b>
Fitzwilliam Darcy and Trevor Handley* Georgiana Darcy and Edward Alexander**

**Category 5: Conformational or Transformational**

Conformational

**Category 6: Type of Sequel**

Traditional

**Category 7: Genre**Drama  
Romance

Title: Mr Darcy Takes a Wife  
 Author: Linda Berdoll  
 Group: Intermediate

### Category 1: Characters

Jane (Bennet) Bingley	Mr. Bennet	Anne de Bourgh
Elizabeth (Bennet) Darcy	Mary Bennet	Mr. and Mrs. Gardiner
Lydia (Bennet) Wickham	Kitty (Catherine) Bennet	Sir William Lucas
Mrs. Bennet	Maria Lucas	Lady Lucas
Mr. Fitzwilliam Darcy	Charlotte (Lucas) Collins	Old Mr. Darcy, d.
Georgiana Darcy	Miss Caroline Bingley	Old Mrs. Darcy, d.
Mr. Charles Bingley	Louisa Hurst	Old Mr. Wickham
Colonel [Geoffrey] Fitzwilliam	Mr. Hurst	Mrs. Reynolds
George Wickham	Mr. William Collins	Mrs. Annesley
	Lady Catherine de Bourgh	
Mary	Sally Frances	Lord Millhouse
Anne	Archie Arbuthnot	Ducketts
Mrs. Hardin	Mrs. Arbuthnot	Allenbys
Mrs. Turnpenny	John	Lord Foster
Juliette Clisson	Hannah Moorhouse	Lord Twisnodde
Abigail Christie	Morton	Frank Reed
Viscountess Eugenia Clisson	Newton Hinchcliffe	Lady Matlock
Tom Reed	Morland	Lady Elisabeth Foster
Jack Lewis	Cyril Smeads	Gainsborough
Lady Millhouse	Mrs. Dalrymple	Cavendish
Phineas Turnpenny	Lady Twisnodde	Earl of Matlock
Mr. Rhymes	Twisnodde twins	Mrs. Howgrave
	Edward Hardin	Hunts
	Dr. Carother	Goodwin

### Category 2: Settings

Hertfordshire	Derbyshire
Netherfield Park	Pemberley
Longbourn	Lambton
Meryton	Kympton
Kent	Chatsworth
Rosings	Oxford
Hunsford	Sussex
	Brighton
	London
Newcastle	
Cambridge	
Pennyswope	
Graygable	
Keenlysyde Manor	
France	

**Category 3: Narrator**

Third person (person existing outside of the story)

**Category 4: Relationships and Romantic Pairings**

Georgiana Darcy and Colonel Fitzwilliam\*\*

**Category 5: Conformational or Transformational**

Conformational

**Category 6: Type of Sequel**

Traditional

**Category 7: Genre**

Adventure  
Drama  
Romance (Erotic)

Title: To Save and Protect Author: DarcyFan1 Group: Online		
<b>Category 1: Characters</b>		
Mrs. Bennet Mr. Bennet Jane Bennet Elizabeth Bennet Lydia Bennet Charlotte (Lucas) Collins Mr. Fitzwilliam Darcy Georgiana Darcy (sometimes Georgina) Mr. Charles Bingley	Miss Caroline Bingley Louisa Hurst Mr. Hurst Mr. George Wickham Mr. William Collins Lady Catherine de Bourgh Mr. and Mrs. Gardiner Colonel [Richard] Fitzwilliam	Maria Lucas Old Mr. Wickham, d. Mr. Denny Colonel Forster (sometimes Forester) Mrs. Hill Miss Mary King Mrs. Reynolds
Captain Jonathan Worthing Samuel Sandry, d. Admiral David Sandry, d. Thomas Sandry, d. Captain Robert Sandry Miss Isabel Sandry Andrew Ross Mr. Rogers Admiral Peters of Ravesby Place Mr. Peters	Captain Sanderson Mr. Barnaby Henry Gardiner Mr Brown (sometimes Mr. Bidwell) Jeremy Livers Johnson Mrs. Potter Hanna Betsy Dr. Jones Cook	Mrs. Jenkinson Trevor Farley Lord Julian Paisley Lady Eleanor Paisley Lady Matlock Lord Matlock Sir Louis de Bourgh, d. Miss Grace Smith Mr. Smith Mrs. Stevenson

<b>Category 2: Settings</b>	
(Please select all settings from original novel that occur or are mentioned. Please indicate if additional settings are introduced.)	
Hertfordshire Netherfield Park Longbourn Meryton (sometimes Meriton) Kent Rosings Hunsford	Derbyshire Pemberley London
Sandry Hall, Kent Spain	Durham Place, Kent Ravesby Place

<b>Category 3: Narrator</b>
Third person (person existing outside of the story)

**Category 4: Relationships and Romantic Pairings**

Fitzwilliam Darcy and Elizabeth Bennet\*\*  
Fitzwilliam Darcy and Captain Robert Sandry\*  
Fitzwilliam Darcy and Lord Julian Paisley\*  
Lord Julian Paisley and Georgiana Darcy\*\*  
Charles Bingley and Jane Bennet\*\*

**Category 5: Conformational or Transformational**

Transformational

**Category 6: Type of Sequel**

Alternate Universe

**Category 7: Genre**

Adventure  
Drama  
Mystery  
Romance

Title: Love and Disappointments Author: Audrie Melone Group: Online		
<b>Category 1: Characters</b>		
Mrs. Bennet Mr. Bennet Jane (Bennet) Bingley Elizabeth (Bennet) Darcy Mary Bennet Lydia (Bennet) Wickham Kitty (Catherine) Bennet Charlotte (Lucas) Collins	Mr. Fitzwilliam Darcy Georgiana Darcy Mr. Charles Bingley Miss Caroline Bingley Mrs. Louisa Hurst Mr. Hurst George Wickham	Mr. William Collins Lady Catherine de Bourgh Mrs. Philips Mrs. Reynolds Anne de Bourgh Mr. and Mrs. Gardiner (Aunt Mari) Colonel [James] Fitzwilliam
Rensler Sally Meredith Anne Nellie Lon Ellen Margaret Mr. Richard Errington Mrs. Dowling Mr. Penning Thomas Gibson Charles Whitaker Hannah Whitaker Cynthia Archald Mrs. Grace Willington	Mrs. Bradley Susan Bradley Miss Julia Werner Wendell from Cambridge Mr. Sharpe Mr. Ashby Edward Darcy Emma Elizabeth Eaton Mrs. Parsons Lucas/William Collins (Lucas in Ch4, changes to William in Ch7) Leanne Gardiner Sarah Gardiner Edward Gardiner Nathan Gardiner Mr. Bertly	Mrs. Lane (Blithebury housekeeper, changes to Mrs. Nicholls later) Mrs. Carroll Evelyn Bingley Ava Wells Mrs. Brighton Lord Henry Brighton Mr and Mrs. Cole Kate Cole Alicia Mells Lord Westley Eaton Lord Charles Fitzwilliam Lady Alice Fitzwilliam Young Lord Fitzwilliam Henrietta Fitzwilliam
<b>Category 2: Settings</b>		
Hertfordshire Netherfield Park Longbourn Kent Rosings	Derbyshire Pemberley Lambton London	
Blithbury, Derbyshire Riverdale, Derbyshire		
<b>Category 3: Narrator</b>		
Third person (person existing outside of the story)		

**Category 4: Relationships and Romantic Pairings**

Darcys and Gardiners are relatives as well  
Georgiana Darcy and Kitty Bennet\*  
Kitty Bennet and Thomas Gibson\*\*  
Georgiana Darcy and Lord Henry Brighton\*\*  
Colonel Fitzwilliam and Miss Julia Werner\*\*  
Caroline Bingley and a Mr. Haverill\*\*  
Anne de Bourgh and Lord Eaton\*\*  
Kitty Bennet and Mr. Ashby\*\*

**Category 5: Conformational or Transformational**

Conformational

**Category 6: Type of Sequel**

Traditional  
Completion

**Category 7: Genre**

Romance

Title: The Sister She Always Wanted Author: desertrat68 Group: Online		
<b>Category 1: Characters</b>		
Elizabeth Bennet Mr. [Edward] and Mrs. [Madeline (Simpson)] Gardiner Mrs. [Kate] Reynolds Mr. Fitzwilliam Darcy Georgiana Darcy Mrs. Annesley Mrs. Younge George Wickham Jane Bennet	Colonel Forster Mrs. [Harriet] Forster Mr. Denny Mary Bennet Lydia Bennet Kitty (Catherine) Bennet Mr. [Thomas] Bennet Mrs. [Frances] Bennet Miss Caroline Bingley Mr. Charles Bingley Sir William Lucas	Charlotte Lucas Maria Lucas Mrs. Hill Louisa Hurst Mr. [Harold] Hurst Colonel [Richard] Fitzwilliam Lady Catherine de Bourgh Lady Anne Darcy, d. Anne de Bourgh Mrs. Jenkinson
Mary Reynolds Clark Edmund Clark Nicholas Clark Thomas Mr. James Joan Thomas Sally	Mrs. Rachael (Annesley) Glass Henry Thomas Glass Lord Hugh Fitzwilliam of Matlock Lady Helen Fitzwilliam Mr. Perkins	Colonel Williams Aunt Blackwell James Fitzwilliam Amelia Fitzwilliam Lord Chesley Jones Helena Fitzwilliam Sir Lewis de Bourgh

<b>Category 2: Settings</b>	
Hertfordshire Netherfield Park Longbourn Meryton Kent Ramsgate Rosings Hunsford	Derbyshire Pemberley Lambton Sussex Brighton London Gracechurch Street
Canada Greenebrooke, Lancashire Darcy House, London	Lincoln Afton House, London Bailgate

<b>Category 3: Narrator</b>
Third person (person existing outside of the story)

**Category 4: Relationships and Romantic Pairings**

Georgiana Darcy and Elizabeth Bennet\*  
Colonel Fitzwilliam and Anne de Bourgh\*\*  
Mr. Bennet and Lady Catherine de Bourgh\*\*

**Category 5: Conformational or Transformational**

Transformational

**Category 6: Type of Sequel**

Alternate Universe

**Category 7: Genre**

Drama  
Romance

Title: Given Good Principles  
 Author: TuesdayMorning423  
 Group: Online

### Category 1: Characters

Mrs. [Fanny] Bennet	Miss Caroline Bingley	Fitzwilliam
Mr. [Thomas] Bennet	Louisa Bingley	Sir William Lucas
Jane Bennet	Mr. Hurst	Maria Lucas
Elizabeth Bennet	George Wickham Mr.	Old Mr. Wickham
Mary Bennet	William Collins	Old Mr. [George] Darcy
Lydia Bennet	Lady Catherine de Bourgh	Lady Anne Darcy
Kitty (Catherine) Bennet	Anne de Bourgh	Mrs. Hill
Charlotte Lucas	Mr. [Edward] Gardiner	Mr. [David] Philips
Mr. Fitzwilliam Darcy	Mrs. [Madeline] Gardiner	Mrs. [Edith] Philips
Georgiana Darcy	Colonel [Richard]	Mrs. Reynolds
Mr. Charles Bingley		

John Bradley	Mattie	Martha Carver
Mr. Harrison	Mr. Ethan Pierce	Mr. Carver
Lord Matlock	Lilly	Mr. Nash
Lady Helen Matlock	Mr. Clay	Mr. Sterling
Martins	Bonnie Clay	Mr. Percy Rawls
Smiths	Billy Thompson Mr.	Mrs. Melissa Rawls
Davis	Stephen Cooperton	Mr. Hall
Sanderson	Mrs. Bridget Cooperton	Mrs. Potts
Elmer	Mr. Lackley	Allen Jacobson (changes to Luke Jacobson)
Stevens	Miss Lackley	Mrs. Lance
Millie	Mr. Edwards	Lewis
Patty	Mrs. Lavinia Wickham	Lieutenant Harris
Mr. Early	Reverend David Allen d.	
Mrs. Black	Mr. Bascombe	
Mrs. Lawton	Rachel Carver	

### Category 2: Settings

Hertfordshire	Derbyshire
Netherfield Park	Pemberley
Longbourn	Sussex
Meryton	Brighton
	London

Portsmouth

### Category 3: Narrator

Third person (person existing outside of the story)

**Category 4: Relationships and Romantic Pairings**

Fitzwilliam Darcy and George Wickham (half-brothers)  
Mr. Jacobson and Charlotte Lucas\*\*  
Mr. Ethan Pierce and Mary Bennet\*\*  
Colonel Fitzwilliam and Jane Bennet\*\*  
Mr. Charles Bingley and Kitty Bennet\*\*  
Lieutenant Harris and Lydia Bennet\*\*

**Category 5: Conformational or Transformational**

Transformational

**Category 6: Type of Sequel**

Alternate Universe

**Category 7: Genre**

Drama  
Romance

Title: A Constant Love: A Pride and Prejudice Continuation Author: SophieTurner1805 Group: Online		
<b>Category 1: Characters</b>		
Mrs. Bennet Mr. Bennet Jane (Bennet) Bingley Elizabeth (Bennet) Darcy Mary Bennet Lydia (Bennet) Wickham Kitty (Catherine) Bennet Charlotte (Lucas) Collins	Mr. Fitzwilliam Darcy Georgiana Darcy Mr. Charles Bingley Miss Caroline Bingley Louisa Hurst Mr. Hurst George Wickham Mr. Collins	Lady Catherine de Bourgh Anne de Bourgh Mr. and Mrs. Gardiner Colonel [Edward] Fitzwilliam-Mrs. Annesley Mrs. Philips Mrs. Reynolds
Lord Andrew Fitzwilliam, Earl of Brandon Lady Ellen Fitzwilliam Andrew Fitzwilliam Alice Fitzwilliam Mrs. Wright Mr Miller Mr Richardson Miss Sarah Kelly Mr Mason Miss Harriet Grantley Dowager Viscountess Tonbridge Mr. Palmer Mr Shaw Sir Robert Morris Lady Louisa Barton Mr. Davis Mr Talbot Mr Wilmington Mr Barnham	Lord George Stanton Lucy Darlington Mr Tom Miller Mrs Agnes Miller Tom Miller Dr Alderman Dr Wittling Duke of Clarence Baron and Lady Waltham Sir George Wilcox Lady Ruth Allen Duke and Duchess of Bolton Stephen Mallory, Viscount Burnley Alfred Mallory Mrs Hughes Sir Walter Allen Mr Turner Mr Ward Mr Thomas Simpson Sir Sedgewick Harrison	Mr Parker Lady Stewart Mrs. Chapman Mr Jenkins Lieutenant Worthing Captain Andrew Ramsey Captain Matthew Stanton Lord William Stanton, Earl of Anglesey Prince Regent Susan Gardiner Anne Gardiner Lady Denham Miss Foster Captain Shaw Joseph Albury John Thomas Sir George Hunter Mr Hawke David Stanton

<b>Category 2: Settings</b>	
Hertfordshire Netherfield Park Longbourn Kent Rosings	Derbyshire Pemberley Sussex Brighton London
Weymouth Chesil Beach Werchfield Manor, Yorkshire Kellmore Abbey Clareborne Manor	Cheltenham Mayfair, London Southampton Warwickshire Hilcote

**Category 3: Narrator**

Third person (person existing outside of the story)

**Category 4: Relationships and Romantic Pairings**

Elizabeth Bennet and Fitzwilliam Darcy\*\*  
 Jane Bennet and Charles Bingley\*\*  
 Georgiana Darcy and Kitty Bennet\*  
 Georgiana Darcy and Mary Bennet\*  
 Caroline Bingley and Sir Sedgewick Harrison\*\*  
 Georgiana Darcy and Alfred Mallory\*\*  
 Georgiana Darcy and Captain Matthew Stanton\*\*  
 Kitty Bennet and Captain Andrew Ramsey\*\*  
 Mary Bennet and David Stanton\*\*

**Category 5: Conformational or Transformational**

Conformational

**Category 6: Type of Sequel**

Traditional

**Category 7: Genre**

Drama  
 Romance