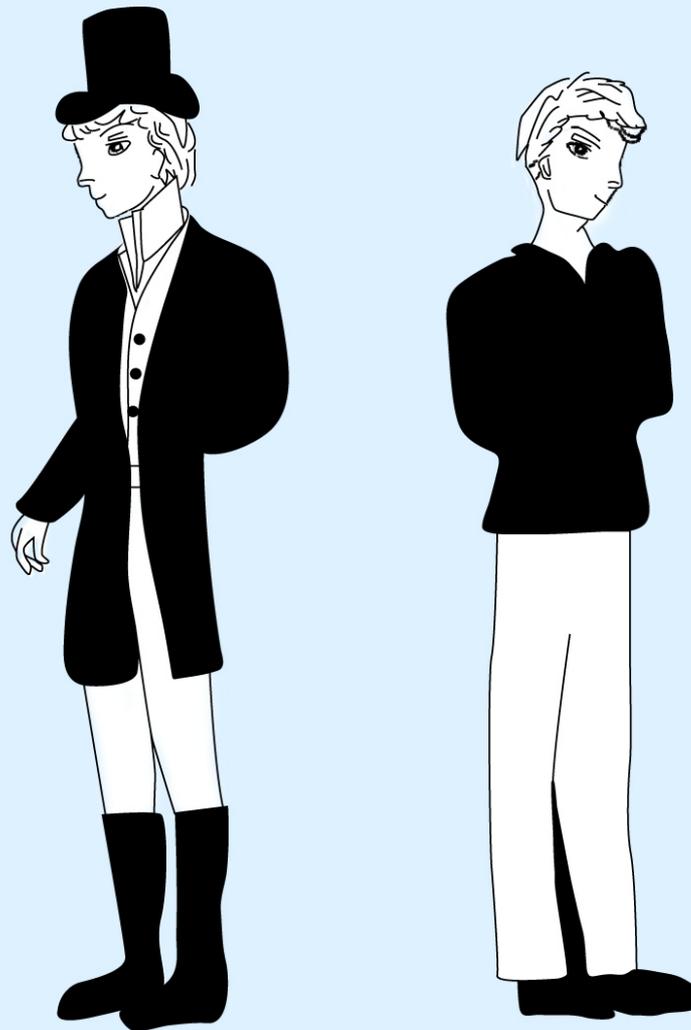


Darcy and Henry: Modern Day Heroes?



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First Reader: Dr. Paul Franssen
Second reader: Dr. Anita Auer
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Comic by Kate Beaton

<http://www.harkavagrant.com/index.php?id=4>

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¹ I used 2 books in Christopher Hart's "Manga Tekenen" series, as a reference point for drawing bodies and faces in general. Specifically "Stoere Jongens" page 33 and "Romantiek" page 36.

Hart, Christopher. Manga tekenen: Romantiek. Kerkdriel: Librero Nederland, 2009. Print

Hart, Christopher. Manga tekenen: Stoere Jongens. Kerkdriel: Librero Nederland. 2011. Print

Chapter 1: Introduction

Jane Austen's popularity has generated an entire market focused around her books and her persona. A search on *Amazon* or *Google* will reveal dozens of books and articles on Austen's life, her books and her characters. The list of possibilities is almost endless and comprises everything from academic to more popular publications. It is, for instance, possible to glean dating advice in *Jane Austen's Guide to Dating*, or to learn about the intricacies of tea in *Tea with Jane Austen*. A particular group of books are fictional stories having to do with either Austen herself or her books, like *My Jane Austen Summer: A Season in Mansfield Park* where "A down on her luck woman goes on an Austen-inspired journey of self-discovery" (Mar). Countless authors have taken Austen's plots or her characters to weave sequels, prequels and reimaginings. *Pride and Prejudice* is clearly the most popular inspiration. The *Republic of Pemberley*, a Jane Austen website, lists 62 derivative titles for this book, and after searching Amazon it seems there are even more than that. Online there is an abundance of unpublished stories, fan fiction, in which the source material is used in increasingly creative ways. When it comes to Jane Austen, there is such an abundance of derivative works, or para-literature, that they almost form their own genre (Mags). A new genre would be needed to encompass them all since the books span many different genres from romance, chick-lit, mystery and historical to science fiction, gothic and fantasy. There are books intended for adults, but also those intended for teens and young adult audiences.

A subgroup of all the derivative works are rewrites that modernize the original novels by changing the setting to contemporary. For instance, in *Northanger Alibi* by Jenni James, the protagonist Claire Hart finds herself obsessed with the vampire novel *Twilight*, similar to the way Catherine was obsessed with gothic novels. *Twilight* is the first part of a book series

written by Stephanie Meyer. Its popularity and the popularity of the resulting movies make it an interesting choice for a *Northanger Abbey* update. When Claire meets her version of Henry, she becomes convinced that he really is a vampire.

There has been some study of the phenomenon of works derived from Austen and Austen fan fiction, though a great deal of the attention has gone to movie and television adaptations. Brittany Meng, who has examined the character Emma in modern fan fiction, noticed both the “lack of scholarship about contemporary [book] adaptations featuring Austen’s heroines,” and the lack of scholarship “about the Austen hero as he has been envisioned in . . . contemporary novels” (Meng 98). Systematic study of Austen modernizations specifically has been minimal and in the studies present most of the attention, perhaps rightfully so, has been taken up by the development of the heroine. The lack of male representation is perhaps the result of a general lack of scholarship about the portrayal of men by female authors. In their book *Women Constructing Men*, authors Sarah Frantz and Katharine Rennhak lament the fact that “Few critics of either masculinity or gender studies have deemed female-authored masculinity a subject worthy of analysis” (Frantz 2).

Lack of scholarship, however, does not change the fact that there does seem to be interest in the male side of the story in derivative works based on Jane Austen. Books like *Mr. Darcy’s Diary* and *Henry Tilney’s Diary*, both by Amanda Grange, and *Darcy’s story* by Janet Aylmer are written completely from the male perspective. Perhaps this exploration results from the dominance of the female point of view in Austen’s original novels (Pugh 81) or is possibly a reflection of developments in other genres like the romance genre. As we shall see later on, the rising presence of the male perspective has been an important development in the romance genre. The romance genre, incidentally, has claimed Austen as a predecessor. Though not belonging to this genre, Austen’s novels are seen as the “founder[s] of the modern romance narrative” (Frantz) with “most scholars credit[ing] the novels of Jane

Austen and Charlotte Brönte as the genre's [romance novels] antecedents" (Lee 56). Sarah Frantz expounds on this, saying "Austen's novels epitomize the structure and conventions of the romance genre and Austen's characters are the ideal heroes and heroines of popular romance fiction" (Frantz). It is then perhaps not so strange to view modern para-literature on Jane Austen in the light of certain developments within the romance novel genre, especially since, as mentioned before, some of these works actually belong to this genre.

I realize that most if not all authors who write these novels, in the words of a reviewer, do not "suppose themselves to be Austen or even her successor, but translate their affection for P&P (sic) [and other Austen stories] into a story to be enjoyed by other fans" (Mendoza). However, it is informative to see how an eighteenth-century hero translates into a modern man and how the relationship between him and his heroine is affected by this translation. The translation could be quite revealing as to how these characters are perceived by modern society. This thesis will discuss the changes in characterization and relationship dynamics in modern Austen-derived work relating to Darcy and Henry in *Pride and Prejudice* and *Northanger Abbey* respectively. The choice for these two stems from their obviously different characterizations: Tilney and Darcy present themselves to their fictional worlds in different enough ways that it will be interesting to see how each is modernized.

The first section will deal with para-literature and fan fiction in general, discussing some of its terminology, history and impact. Even though to many it has only recently come into view, this phenomenon has been around for much longer. The second section will be a short study of the character of Darcy and Henry and their relationships in *Pride and Prejudice* and *Northanger Abbey*. The third section will discuss the characterization and relationship dynamics of Henry and Darcy in seven published books by four different authors, while the fourth section will discuss their reincarnations in fan fiction. The study of Darcy and Henry's reincarnations will perhaps be enlightening as to how modern society

views these Austen characters and whether the para-literature readers and writers see the changes in character and relationship dynamics as welcome. As some have said, “all writers are children of their time”, and it will be interesting to see what the modern day writer makes of Henry and Darcy (Brillenber 97; my translation).

Chapter 2: Para-literature and Fan Fiction

Since the works being studied in this thesis belong to para-literature and fan fiction it is a good idea to clarify what exactly is meant by these terms, how they have functioned historically and how they are explained sociologically in the present.

In essence what is meant by para-literature in this thesis is “works that take their departure from . . . another work” (Breuer). However, works that feature Jane Austen herself as a character also fall into the category of para-literature. The term para-literature was taken from the website *Austenblog.com*, which categorizes any kind of derivative work with a para-literature tag, but the term also shows up in articles like Marilyn Francus’ “Circulating Jane”. Rolf Breuer calls them “post-texts” in his essay on Austen sequels, while Wolfgang Muller uses “derivative literature”, saying that one can “subsume those texts which are inseparably connected with anterior texts and which could never have been written without those preexistent texts under the term derivative literature” (qtd. in Salber).

Even in the subdivision into different categories there is no complete agreement when it comes to terminology. Breuer makes a distinction between sequels, completions, pastiches, adaptations, fictionalizations and counterfeits. A sequel tells the story of what happens after the ending of the original novel, either about the protagonist or a minor character. He also places books that rewrite the original novel through the lens of another character under sequels, though I find that this is more of a retelling than a sequel. A completion, as the word suggests, completes an unfinished piece of writing. The unfinished *Sanditon* manuscript completed by writers like Anna Austen-Lefroy and Juliette Shapiro would be an example of this. With a pastiche is meant “an imitation of the style of the author, without being a sequel to, or a completion of, any specific original” (Breuer). An adaptation presupposes the “translation of a text [the source material] into another medium or genre” (Breuer). Movies

are obvious examples, but plays are also good examples. Fictionalizations are what Breuer calls “literary text[s] in which an author appears, written in the style of this author” (Breuer). Lastly the counterfeit is described as “the rewriting and transforming of a text by taking it out of its historical and aesthetic context and transferring it into the respective present” (Breuer). Modernizations of Jane Austen’s books fit nicely into this last category. Other articles use roughly the same terms, though counterfeit seems to be a term coined by Breuer himself and some other authors use “rewrite” (Salber).

Fan fiction is, as the name suggests, fiction written about a certain body of work, like the Jane Austen novels, by a fan. In her book *The Democratic Genre: Fan Fiction in a Literary Context*, Sheena Pugh defines fan fiction as “fiction based on a situation and characters originally created by someone else” (qtd. in van Oudenaren 3). Though not explicitly mentioned in this definition, the name fan fiction does imply that this fiction is written by a fan, though there are writers who write fan fiction based on material of which they are not a fan (Koolen 2). Using Pugh’s definition of fan fiction would mean that para-literature falls under the umbrella of fan fiction. In *Fan fiction and fan communities in the age of the Internet* fan fiction is pronounced to be “a subgenre of a larger, older genre of literature that is generally called ‘derivative’ or ‘appropriative’” (Hellekson 63). Brittany A. Meng discusses a few published modern versions of *Emma* as ‘modern Austen fan fiction’ (1), but others do distinguish between the two categories. Since fan fiction brings with it the fandom subculture and since one of the characteristics is that it is free and anyone can publish his or her work on the internet, I have decided to maintain the separation between fan fiction and published works, at least in the discussion of the perception of Darcy and Tilney. The lines are admittedly very blurry, as there are quite a few novels that have now been published that found their origin in fan fiction. Also, a sizable group of fan fiction writers are also published authors in general (Pugh website). *Drive and Determination* by Kara Louise, for

instance, started out as fan fiction in which the characters were named Darcy and Elizabeth, but in the published version the names were changed to Elyssa and Chad (AF). One of the books discussed in this thesis, *Pemberley Ranch*, also has its roots in internet fan fiction. Perhaps it could be said that all fan fiction is para-literature, but not all para-literature is necessarily fan fiction.

Fan fiction can also be categorized in different ways. *Fanfiction.net*, a popular site, holds fan fiction on books, from the newest best-sellers to the bible, TV shows, movies and comics among other things. Readers can select stories based on, for example, rating, length, genre and sometimes specific characters they want the story to focus on. In his book on fandom and fan fiction, *Textual Poachers*, Henry Jenkins describes ten ways in which a television show can be rewritten by the fans. As Amanda Gilroy notices in her article describing fan fiction and Austen, these ten categories can be used to depict Austen fan fiction as well. For clarity's sake the ten categories are described in the table below.

Recontextualization	Recontextualization is filling “in the gaps” that might exist in the text or giving the character’s action more motivation. In essence they are “missing scenes” (Jenkins 162)
Expanding the Series Timeline	Expanding the series timeline involves exploring the characters outside the book’s timeline. In essence prequels and sequels.
Refocalization	A shift in focalizer of the story. In essence, the perspective shifts to a character other than the one in the original story.
Moral realignment	A text in which “the villains become heroes and vice versa” (Gilroy).
Genre shifting	When “a text is read ‘through the filter of alternative generic traditions’” (Gilroy).
Cross-overs	Characters from different novels are players in the same story.
Character dislocation	“Characters get new names and appear in new narrative situations” (Gilroy).

Personalization	In essence, when the author inserts her or himself in the narrative as a character.
Emotional intensification	“Moments of emotional crises” are accentuated (Jenkins 174).
Eroticization	Examination of “the erotic dimensions of characters’ lives” (Jenkins 175).

Jenkins (162-177) and Gilroy

Listing all these categories under ways to rewrite a text, would suggest that all these categories should be placed in the rewrite or counterfeit category should one try to place them in the para-literature subdivision from above. However, when looking at the descriptions, most of these categories could possibly fit in either the sequel or counterfeit categories.

Fan fiction in one form or other has been around for quite some time. Anna Lefroy, for instance, wrote a continuation of *Sanditon* in the 19th century. In 1914 Sybil Brinton’s book *Old Friends and New Fancies* was published; a book starring characters from all of Austen’s novels; a sequel as well as a crossover story. However, apparently “the term fan fiction was not used until the 1960s” (Hellekson 63). Star trek fan fiction is widely seen as the start of fan fiction in its modern form (Pugh 19). In the beginning the stories were published in fanzines, but with the availability of internet the possibilities of sharing stories grew exponentially. At the time of writing this thesis *Pride and Prejudice* has 1622 stories devoted to it on *Fanfiction.net*, making it the most prominently featured Austen story. In comparison, *Northanger Abbey* has comparison has 18 stories devoted to it. Numbers for the other Austen books are slightly higher ranging from 34 to 222. There are also sites with fan fiction for Jane Austen only, like *The Jane Austen Fan Fiction Index*, *The Republic of Pemberley* and *Austen interlude*, among others.

The legitimacy of derivative works has often been questioned and fan fiction especially is looked at by some with wary eyes (Koolen 2). The idea that people should use their own characters is prevalent, with some published authors openly taking a stand against

fan fiction. Anne Rice's statement on fan fiction located on her official website is an example that comes back in many articles discussing fan fiction. The statement reads:

I do not allow fan fiction. The characters are copyrighted. It upsets me terribly to even think about fan fiction with my characters. I advise my readers to write your own original stories with your own characters. It is absolutely essential that you respect my wishes. (Annerice.com)

However, as Sheenah Pugh argues, historically an author using someone else's work as a springboard is hardly an unusual occurrence and "the idea that there is some intrinsic virtue in using an 'original' character or story would have puzzled most ancient or mediaeval writers" (Pugh 13). Even an author like Shakespeare at times used plots and characters from other works. For *Romeo and Juliet*, for instance, he used *The Tragicall Historye of Romeus and Iuliet* by Arthur Brooke as a source. He might have also used *Giulietta e Romeo* by Matteo Bandello, *A Story Newly Found of two Noble Lovers*, by Luigi Da Porto and a story by Masuccio Salernitano (Mabillard). It is only with the rise of copyright and the idea of the author as an artist "replacing the idea of the author as a craftsman" that these ideas of originality and ownership came to the forefront (Pugh 15, Brillenburg 108' my translation). Joeri Loetman posited that "until the Romantic period" it was "emulation of the great canonical writers" that was seen as a positive feature (Brillenburg 97; my translation). He coined this school of thought the "aesthetic of identity". After this phase, the so called "aesthetic of opposition" in which creativity was valued gained importance (Brillenburg 97-99). This also made it easier for an author to claim ownership of his or her texts. If taken literally Breuer's definition of para-literature, "works that take their departure from... another work," would then mean that *Romeo and Juliet* is itself para-literature.

Para-literature and fan fiction are prime examples of intertextuality; intertextuality denotes "the way a text is connected to other texts and the way this connection gives the text

meaning” (Brillenbug 100; my translation). According to the intertextuality theory every text that is created is in a way “connected to other texts”; this can be as obvious as para-literature or as subtle as using small allusion or following a literary tradition (Brillenbug 101). No text is completely separate from other texts. Abichail Derecho calls the entire derivative genre “Archontic literature”, because she wants to avoid the connotations of “ownership” and “hierarchy” that the term “derivative” would conjure up (Hellekson 64). Of the reasoning behind using the term it is said, “*archontic* relates to the word *archive*, and I take it from Jacques Derrida’s 1995 *Archive Fever*, in which he claims that any and every archive remains forever open to new entries, new artifacts, new contents. No archive is ever final, complete, closed” (Hellekson 63). In other words, the archive of a novel will also contain para-literature (Hellekson 65). In light of intertextuality, Roland Barthes posited in his essay on “the death of the author” (Brillenbug 109) that the idea of an author who is the authority of a text should be eradicated. In essence, what he says is that the author cannot regulate the way a reader interprets his or her text and the author cannot stop “a reader from seeing intertextual connections that [he or she] did not put in” (Brillenbug 109; my translation). While this is of course all just a theory, it does show that there are different ways to think about derivative works and that many texts in existence rely on other texts in one form or other.

As said before, especially fan fiction as a part of fandom is often looked at with suspicion by those that have no experience with fandom. Amanda Gilroy notes that “fans continue to be ridiculed or pathologized” (Gilroy). There is no shortage of explanations given for the existence of Jane Austen para-literature or fan fiction in general, yet there is unlikely to be any one reason that applies to everyone. In light of this, I will just discuss several of the reasons that are posited in academia and by those who read and write para-literature, while still keeping in mind that it is impossible to give a definitive theory. The relationship between fans and academics has not been great. Matt Hills notes that “academic practice typically

transforms fandom . . . into an absolute Other” (Hills 5). Despite this, fan fiction is evidently a growing form of expression. Sheena Pugh posits that there are two reasons why people write fan fiction; either “because they [want] ‘more of’ their source material or ‘more from’ it” (Pugh 19) and Katherine Morrissey notes that fan fiction allows fans “greater immersion with the universe and its characters” (qtd. in Van Oudenaren 16). Sheenagh Pugh notes that “many of the TV shows which inspired fan fiction in the 70s and 80s were science fiction and police shows” and that “the fan fiction writers were nearly all women” (Pugh 19). It is hypothesized that these women liked “the characters . . . and the relationships between them” and that “what they wanted but weren’t getting from official sources they invented for themselves” (Pugh 20). Another explanation for writing Austen fan fiction given is the impulse to “illuminate an era that really existed, an era near enough to the present to be understandable but far enough in the past to be somewhat opaque” (Salber). An additional motivation for writing fan fiction possibly lies in its social function. Both published novels and fan fiction have a social function, yet the social function seems more inherent to fan fiction. Fan fiction is only one part of a larger fan culture. Fans also make videos and drawings and there are discussion boards to discuss the favorite subjects. Fans do not just write their stories and leave it at that, but they comment on each others’ work and make suggestions as to further developments if the story is posted chapter by chapter. Sometimes, for instance, an author will ask readers which plot developments they would most like to see happen. Rinske van Oudenaren interviewed several fan fiction writers and readers in her thesis. One said:

Community and friendship come naturally in fandom, because the fan world is both free and reciprocal. It is ingrained with practices of sharing and responding, of reviewing what you read, of giving fanfics as gifts, making reading recommendations

to friends . . . and ‘beta reading’ friends’ stories before they’re posted. (Van Oudenaren 10).

Other interviewees said reading fan fiction “inspired” them and that writing it “improve[d] . . . [their] writing (Van Oudenaren 11; my translation). An article on Austenblog.com puts it like this:

While we and the other Austen authors we know take our work quite seriously and do our research and try to get it right and make it fun and enjoyable for our readers, ultimately we know they’re not as good as Jane Austen’s work and never will be. We’re just having some fun with it, and hoping to give some fun to our fellow Janeites, and maybe giving our fellow Janeites a different way to look at the novels, which makes the experience of reading them that much richer. (Mags)

As mentioned before, some people write fan fiction for material they are not fans of. It is suggested that their goal is “to become writers” and they use fan fiction to “[guarantee] a reading public that reviews quickly, often the same day, and is only mildly critical” (Koolen 2).

When it comes to Austen, it is said that “except for certain science fiction works, there is perhaps no other genre or author with as many prequels, sequels, and continuations as Jane Austen” (Salber). An explanation by Brandy Foster for the enthusiasm for these books is that “readers’ need to have Austen their way . . . to fulfill their fantasies of the enigmatic Austen” (Foster). Foster also quotes Harriet Margolis’ argument that the “phenomenon of Austen adaptations . . . is an effort to capitalize on people’s desire for a stable, recognizable world” (qtd. in Foster). But while this might have something to do with it, others like Foster says that the modernizations are proof that this is not enough to explain it (Foster). Considering the published works, and looking at the side of the authors, financial gain is another argument used; the name Jane Austen or the connection to her books will likely result in more sold

copies (Foster). Fan fiction related to Jane Austen's books is one of the domains in which the work can actually officially be published since there is no copyright on the books anymore. Incidentally, others say that authors use Austen to assert their own ideologies (Foster). When taking a step back and looking for a moment at para-literature as a whole, Abigail Derecho points out that para-literature has also been used politically. "As a genre, archontic literature has had lasting appeal for subordinated groups seeking adequate means of expression" (Hellekson 67). Apparently, "writers have used archontic literature to critique patriarchy, xenophobia and racism since at least the fifth century BCE, when ancient Greeks produced politically motivated retellings of ancient myths" (Hellekson 67). In postcolonial literature, for instance, "existing canonical texts are often changed" to fit the postcolonial narrative (Brillenbug 103; my translation). Perhaps something similar can be said for Austen and feminism, though many critics have argued that Austen's texts are quite forward thinking themselves.

In conclusion, while fan fiction and para-literature are at times looked at as strange phenomena, they are actually quite common, especially when viewed in the context of the discussion of intertextuality. People have come up with many reasons why people would want to write or read fan fiction or para-literature, but it is unlikely that there will be a reason that will apply to everyone and possibly people simply write out of enjoyment of the material. Perhaps some of these reasons will return in the discussion of Darcy and Henry and the relationship dynamics in modernizations. In any case, it is a fascinating field of study and it will no doubt still be studied many years from now.

Chapter 3: The Heroes in the Context of their Own Story

Northanger Abbey and *Pride and Prejudice* present two different kinds of heroes in Henry Tilney and Fitzwilliam Darcy. To accurately analyze Darcy and Tilney's modern counterparts, or any character really, an examination of the characters in their original context is inevitable. In commentary on romance novels, heroes are often classified as either alpha or beta heroes, though there also seems to be a hero that combines qualities of both, called the gamma hero (Woods). There is no agreement over the exact definition of the terms and some of the definitions seem to contradict each other. Author Connie Brockway describes the alpha hero as a "leader [;] the dominant personality in a proscribed social order" (qtd. in Laurie). Author Kate Walker adds that "he has to be successful- a man of achievement" (Walker). While there is enough diversity, the alpha male is often called "tortured" (Laurie) and less flatteringly "an arrogant idiot" or "emotionally stunted" (Hellmich). Walker on the other hand asserts that while the alpha hero might "be tough, hard-edged and forceful . . . underneath it all they have to have a heart of gold and be capable of the deepest all consuming love that their heroines deserve" (Walker). The beta male on the other hand is more "sensitive" (Hellmich). Romance novelist Lauren Dane describes the beta hero as "easygoing and laidback" (Dane). One of the articles describes the beta hero saying: "Something or someone may have tortured the beta hero in the past [like many Alpha heroes apparently], but he presents himself quite differently than does the alpha hero" (Laurie). If one were to apply these categories to *Pride and Prejudice* and *Northanger Abbey* then Darcy would probably fit in the alpha and Tilney in the beta group. While Darcy is not an Alpha male in all senses, compared to Tilney he is. While this may work for a broad comparison, even fictional characters cannot often be sorted into neat little categories. The categories are not meant to define the characters, but to facilitate the discussion with regards to the

comparison of Henry and Darcy. It is difficult to define who someone is, even for a fictional character, but a great deal can be deduced from the characters' backgrounds, their relationship to other characters, specifically the heroine, their own point of view and their character development throughout the novels.

In *Northanger Abbey* seventeen-year-old Catherine Morland travels to Bath under the guidance of Mr. and Mrs. Allen, where she meets Henry Tilney and his "rich" (65; vol. 1, ch. 9) "respectable family" (22; vol. 1, ch. 3). There are perhaps several qualities in Henry's characterization that suggest he is a Beta hero; His status as a second son, his easygoing manners, his relationship with his sister and his relationship with Catherine.

Henry, twenty-four or twenty-five (17; vol. 1, ch 3), is the second son of General Tilney and the deceased Mrs. Tilney, and the brother of Eleanor and Captain Frederick Tilney. He is described as a "rather tall" (17; vol. 1, ch. 3) man with "brown skin, dark eyes, and rather dark hair" (36; vol. 1, ch. 6). Though his family lives in Northanger Abbey he lives in the village of Woodston, where he is a clergyman. As the second son, Henry will not inherit his father's property. General Tilney tells Catherine that Henry's job is not necessary for financial reasons.

Perhaps it may seem odd, that with only two younger children, I should think any profession necessary for him; . . . I am sure your father, Miss Morland, would agree with me in thinking it expedient to give every young man some employment. The money is nothing, it is not an object, but employment is the thing. Even Frederick, my eldest son, you see, who will perhaps inherit as considerable a landed property as any private man in the county, has his profession. (180; vol. 2, ch. 7)

It is made clear that Henry's house and position do provide enough income for him to live comfortably, should it be necessary to live without his father's money. General Tilney mentions that should "Henry's income depend solely on this living, he [Henry] would not be

ill-provided for” (180; vol. 2, ch. 7). Despite being a clergyman there is not much mention of faith or God. Faith seems a given; it is a given that there is church on Sunday and that people attend. When scolding Catherine for her overactive imagination Henry tells her, “Remember the country and the age in which we live. Remember that we are English, that we are Christians” (203; vol. 2, ch. 9). Faith seems like a collective identity, similar to being English or civilized. The same situation seems to exist in *Pride and Prejudice*; it can be reasonably assumed that everyone attends church and is a Christian.

Henry’s easygoing manners seem to make him mark him as a beta hero. Henry talks “with fluency and spirit” and has “an archness and pleasantry in his manner” (17; vol. 1, ch. 3). The narrator continually makes references to Catherine not being like typical gothic heroines, but in a way Henry too seems to be an anti-hero. He is not an anti-hero in the modern sense of the word, a morally flawed hero (anti-hero), though he definitely has his flaws, but in comparison with other Austen heroes. Robert Liddell addresses this in *The Novels of Austen*. “In a different sense from that in which Catherine is the anti-heroine, Henry is like the anti-hero. He is given all the charm that we expect to find in the worthless (or not very worthy) young man who appears in the later [Austen] novels to trouble the heroine’s imagination. . . Henry has a fluency, suavity and an address that the ‘good’ heroes lack” (10). It is indeed striking that his very easygoing charm would make him seem suspect in the other Austen novels, though Peter Graham is quick to point out that he is “playful in an intellectual rather than a seductive way”. Perhaps the playfulness itself is a reaction to his circumstances. At times it is difficult to determine just how much he means of what he says. Peter Graham notes, “Is this witty convention-subverting, conscious- of-self-consciousness air an indication of ingratiating or of aggression? . . . Do apparent benevolence and evident humor mask a condescending attitude toward women?” Catherine fears during their first meeting “that he indulged himself a little too much with the foibles of others” (21; vol. 1, ch. 3). His sister

Eleanor at some point tells him, “you may as well make Miss Morland understand yourself—unless you mean to have her think you intolerably rude to your sister, and a great brute in your opinion of women in general. Miss Morland is not used to your odd ways” (115; vol. 1, ch. 14). Eleanor obviously believes he is just being silly and that he “must be entirely misunderstood, if he can ever appear to say an unjust thing of any woman at all, or an unkind one of me” (115; vol. 1, ch. 14). Since she knows him so well it is probably safe to believe her. His conduct in other areas also seems to speak for his character. For example, even after Catherine reveals her horrible suspicion of his father killing his mother, he goes out of his way to make her feel comfortable (204; vol. 2, ch. 10). The overall impression of Henry is that he is a good man “who likes women, knows what women are like, and is comfortable in their company” (Graham). His conversation with Mrs. Allen on clothes does not only show off his conversational skills, but also shows a real understanding of the materials. This is the case, for instance, when he notes that Catherine’s dress will not “wash well” (21; vol. 1, ch. 3). Also, unlike the character John Thorpe, he is not afraid to admit he enjoys reading novels and that he has read many, though the general perception seems to be that this is beneath a man (107-108; vol. 1, ch. 14). Graham attributes his ease to him being the primary companion of his sister, and this seems plausible as the siblings are definitely close.

Even without Catherine’s imaginations in *Northanger Abbey* it is clear that Henry Tilney’s family is not a happy one, but the bond between the siblings seems strong. Their father always seems to be “a check upon [their] . . . spirits” (159; vol. 2, ch. 5). Even Frederick Tilney, who seems to be the most independent of the siblings, is docile in the presence of his father. Though General Tilney is not guilty of the things Catherine suspects him of, Henry hints that, while alive, Mrs. Tilney suffered from her husband’s temper. “You have erred in supposing him not attached to her. He loved her, I am persuaded, as well as it was possible for him to—we have not all, you know, the same tenderness of disposition—and

I will not pretend to say that while she lived, she might not often have had much to bear, but though his temper injured her, his judgment never did” (202-203; vol. 2, ch. 9). Eleanor especially is affected by the family dynamics and in his helping her Henry’s kindness shines through. When Eleanor tells Catherine of her solitude she says, “I have no sister, you know—and though Henry—though my brothers are very affectionate, and Henry is a great deal here, which I am most thankful for, it is impossible for me not to be often solitary” (184; vol.2, ch. 7). Though she quickly corrects her mistake, it is suggested that she can rely on Henry the most. It is not just that they are often together, that they go on walks and seem to have a relationship full of good-natured teasing; he also seems protective of her. Whatever his own feelings for Catherine might be, his happiness on her joining them at Northanger Abbey is partly because it will give his sister a friend (160; vol. 2, ch. 5). Henry also feels protective over his brother. Despite the fact that he probably does not approve of Frederick’s behavior any more than Catherine, he is quick to defend him (225-226; vol. 2, ch. 12).

When it comes to Catherine, Henry becomes a mentor of sorts. Peter Graham characterizes him as “a younger, much more frivolous George Knightley” and also a “Professor Higgins of Shaw’s *Pygmalion*”. Catherine’s journey in the novel is that of shedding her overactive imagination, and Henry’s role seems to be to guide her and “lead her back” to the real world (Liddell 7). At the end of the novel the narrator sums up the development of Catherine and Tilney’s relationship with the sentence:

Though Henry was now sincerely attached to her, though he felt and delighted in all the excellencies of her character and truly loved her society, I must confess that his affection originated in nothing better than gratitude, or, in other words, that a persuasion of her partiality for him had been the only cause of giving her a serious thought. (252-253; vol. 2; ch. 15)

There is no reason to doubt the narrator. However, it does seem that not just her obvious feelings make him notice her. We mostly see Henry through Catherine's eyes so his reactions are her interpretations, but in a few of the small moments where we see his point of view he seems charmed by her artlessness and sweetness. When Catherine tells him that she would have jumped out of the carriage to join him and his sister, the narrator remarks, "Is there a Henry in the world who could be insensible to such a declaration? Henry Tilney at least was not" (93; vol. 1, ch. 12). The subsequent conversation implies that even at this early stage he has started to like Catherine. She asks him why he was offended, if his sister was not and he backtracks and says that he had "no right" to be offended, presumably since they are mere acquaintances, but she tells him, "Well, nobody would have thought you had no right who saw your face" (94; vol. 1, Ch. 12). The fact that he probably was offended would point to his feelings for her being deeper than he might admit.

Henry's development in the book is definitely not as highlighted as Catherine's or even Darcy's, but General Tilney's treatment of Catherine prompts him to, perhaps finally, "stand up to his overbearing father" (Graham). Graham notes that, "facing this fact is what wrenches Henry Tilney from his habitually cooperative, laidback beta behaviors and allows him to assume, when he needs to, the alpha status of romantic heroism". Interestingly the narrator ends the novel referencing Henry's act of standing up, giving it a measure of importance: "I leave it to be settled by whomsoever it may concern, whether the tendency of this work be altogether to recommend parental tyranny, or reward filial disobedience" (261; Vol. 2, ch. 16).

Henry's relaxed attitude and charming manner, his "generous and loving approach to his family" (Ailwood 100) and his patience with Catherine make him a good example of a beta hero. Instead of being withdrawn and brooding, something Henry's less than ideal

family situation would justify to some extent in this kind of story, he is charming and seems able to handle himself in company effortlessly.

Mr. Darcy, twenty-eight years old, is perhaps the most famous of Jane Austen's heroes. Sarah Ailwood mentions that in Darcy Jane Austen has managed "to forge a male protagonist who, in the twenty-first century, continues to be considered an icon of desirable masculinity" (Ailwood 266). For Darcy, the issues that both strengthen and soften his position as an alpha male are his position and attitude in life, his relationships and his character development.

Elizabeth, as well as the reader, first meets Darcy at a ball where he is described as a "tall person [with] handsome features [and] noble mien" (12; vol. 1, ch. 3). His behavior is termed "proud [,] . . . above his company and above being pleased" (12; vol. 1, ch. 3). The narrator later completes the picture using the words "haughty, reserved, and fastidious". His manners are called "well-bred" but "not inviting" (18; vol.1, ch. 3). Together with his cousin Colonel Fitzwilliam, Darcy is the primary guardian of his sixteen-year-old sister Georgiana as both his parents have passed away. As first and only son and heir he has inherited a "very large property in Derbyshire", including Pemberly, earning him ten thousand pounds a year (76; vol. 1, ch. 16). As far as his fictional world is concerned, he is an eligible bachelor. Charlotte Lucas, Elizabeth's friend, muses that "one cannot wonder that so very fine a young man, with family, fortune, everything in his favor, should think highly of himself. If I may so express it, he has a *right* to be proud" (21; vol. 1, ch. 5). So Darcy's initial introduction marks him as an alpha hero.

Important relationships for Darcy are those with his sister Georgiana, his friend Charles Bingley and of course Elizabeth. Georgiana and Darcy's relationship is perhaps less that of a brother and sister and more that of a guardian and ward, especially compared to

Henry and Eleanor. Darcy recounts in his letter to Elizabeth that Georgiana was “unable to support the idea of grieving and offending a brother whom she almost looked up to as a father” (196; vol. 2; ch. 12). Furthermore, Darcy is very eager for his sister to meet the woman he loves and Georgiana seems eager to approve of Elizabeth as she trusts his judgment. “Miss Darcy, on her brother's entrance, exerted herself much more to talk, and Elizabeth saw that he was anxious for his sister and herself to get acquainted” (257; vol. 3, ch. 5). The siblings’ feelings on losing their parents at relatively young ages and Darcy’s feelings on all his responsibilities are never explored, but the fact that Georgiana sees Darcy as somewhat of a father shows that their relationship at least must have been affected. The affection between the siblings definitely serves to soften Darcy’s character, especially as these revelations come at a time that Elizabeth’s attitude to Darcy is supposed to soften. The fact that he is more of a guardian than an older brother, however, helps him retain leadership status.

Darcy’s relationship with Bingley also highlights his status as a leader. Bingley believes more in his friend’s judgment than his own, though it is also made clear that Bingley is very easily persuaded in general (48-49; vol. 1, ch. 10). Darcy in his turn tries to look out for Bingley, as evidenced by his interference in Bingley and Jane’s relationship. The narrator describes their relationship thus:

Between him and Darcy there was a very steady friendship, in spite of great opposition of character. Bingley was endeared to Darcy by the easiness, openness, and ductility of his temper, though no disposition could offer a greater contrast to his own, and though with his own he never appeared dissatisfied. On the strength of Darcy's regard, Bingley had the firmest reliance, and of his judgment the highest opinion. In understanding, Darcy was the superior. Bingley was by no means deficient, but Darcy was clever. (18; vol.1, ch. 3)

Despite his pride, it seems that Darcy has a strong reputation for making sound decisions. Other important relationships in his life have a slightly negative connotation. His relationship with George Wickham, who tried to elope with his sister among others, is perhaps an example of what Darcy means when he talks of his “resentful” character; “My good opinion once lost, is lost forever” (56-57; ch.11).

Both Darcy and Elizabeth have issues to overcome in the book before they can finally come together, but Darcy’s comment about Elizabeth being “tolerable” (13; vol. 1, ch. 3) definitely sets the tone for their interaction. We see Darcy mostly through Elizabeth’s eyes and at times through minor characters’ eyes, but very rarely do we receive a glimpse into Darcy’s own head. A few rare occasions are during Jane’s illness in Netherfield Park and during Elizabeth’s visit to Charlotte and Mr. Collins. At times Darcy seems blind to what is really going on. He tends, for instance, to excuse Elizabeth’s behavior. For example after their not so successful dance at Netherfield Park, his “tolerable powerful feeling[s] towards her . . . soon procured her pardon, and directed all his anger against another” (92-93; vol. 1, ch. 18)”. In a way, just like Catherine, Elizabeth is taught a lesson by Darcy, but their relationship does not have that didactic quality that Tilney and Catherine’s has. Darcy learns and changes because of Elizabeth. Sarah Ailwood notes that “Darcy’s essential moral worth is his education in understanding that he needs to be desirable to Elizabeth, for whom sex appeal, wealth, status and a sense of patriarchal responsibility is insufficient” (Ailwood 142). In fact, in a reversal, Elizabeth is the one who teases Darcy and has that same “archness” that Tilney seems to have (51; vol. 1, ch. 10). While both couples have a pivotal moment, the proposal and the outing of Catherine’s suspicions, Darcy and Elizabeth’s relationship begins unpleasant and they have to work their way to a happy ending while the other couple seems to enjoy each other’s company from the start. Even their major disagreement does not last all that long.

Darcy's arc of overcoming pride and perhaps also prejudice has almost become synonymous with his character. He definitely has enough pride to go around, as he himself admits. "I was given good principles, but left to follow them in pride and conceit" (349; vol. 3, ch. 16). Since the BBC miniseries of *Pride and Prejudice* came out in 1995 many consider Colin Firth as Darcy, but there are also many who have been swayed by the slightly shyer portrayal of Darcy by Matthew Macfadyen in the 2005 feature film (Collins). Indeed, there is something to be said for the idea that at times Darcy's image is too harsh. It must not be forgotten that Darcy is viewed mostly through the eyes of those who are prejudiced against him (Maria). Furthermore, his withdrawn behavior is at times softened by the underlying reason for the behavior. He says "I am ill-qualified to recommend myself to strangers" and "I certainly have not the talent which some people possess . . . of conversing easily with those I have never seen before. I cannot catch their tone of conversation, or appear interested in their concerns" (171; vol. 2, ch. 8). At other times his behavior is calculated to suppress his feelings for Elizabeth. During Elizabeth's stay at Netherfield Park he starts to "feel the danger" (57; vol. 1, ch. 11) of liking her and in an effort to avoid her getting the wrong idea "he scarcely [speaks] to her through the whole of Saturday" (59; vol. 1, ch. 12). Lastly, people are not what they appear to be in the novel. Wickham seems great, Jane seems indifferent and Georgiana seems proud; Especially Georgiana seeming proud, but just being shy is telling.² All in all, Darcy's actions in helping the Bennet family, motivated by love or not, point to a goodness of character. This action, coupled with hints of his fairness to his tenants (80; vol. 1, ch. 16) and the praise of his housekeeper (238-239; vol. 3, ch. 1), seems to suggest that, despite all, he is fundamentally a good man. While any shyness softens his

² These three arguments discussing Darcy's shyness are taken from and discussed more thoroughly in an essay I wrote titled "Shy Darcy versus Proud Darcy" for the course "The Novel from Austen to Hardy" at the University of Utrecht.

character, his inability to express his emotions in a healthy way, leading to bad behavior, is typical of the alpha male.

All in all there are definite differences between Tilney and Darcy. The back stories are different with Henry being a second son and Darcy being the heir. Darcy is his own man in a sense, while Henry still has to abide by his father's wishes. Also, their relationships with their heroines take different forms. The main differences, however, seem to be in how they act and how they present themselves to the world. There are, however, also large overarching similarities. Both men have dealt with the death of a parent which has in some way influenced the way they relate to their siblings. While the relationships with the heroines develop in completely different ways, they both have pivotal moments of insight for the characters. Furthermore, both men have to overcome something to be able to marry the woman they love. Ultimately, what they seem to share is good principles. These are not just proud, shy or charming men; when it comes down to it these are "good" men.

Chapter 4: The Modern Heroes in Para-literature

The collection of modernizations discussed here is the work of four different authors. Each has rewritten *Pride and Prejudice* and *Northanger Abbey* in their own unique way, some staying closer to the structure of the source materials than others. While these new Darcys and Tilneys are certainly representations of their eighteenth-century counterparts, they also become characters in their own right, which is why just as with Darcy and Tilney they will be discussed in the context of their own book. The subchapter for each book will feature a short explanation of the set up of the story and then discuss the story and its heroes by means of interesting points that arise as a result of the translation to modern times. The final subchapter will feature some salient points relating the individual books to each other. The choice of the *Northanger Abbey* modernizations was simple enough as these were the only ones on the market at the time of selection. The first three *Pride and Prejudice* updates were selected because they had been written by the same authors that had written the *Northanger Abbey* updates. It seemed that it would be best to compare a modern Henry and Darcy written by the same author. The fourth *Pride and Prejudice* book was chosen to see if there would be any difference in Darcy's characterization when written by a male author. Four of the books were written for the teenage or young adult market. The other three are classified as romances, with two being Christian romances.

Debra White Smith: *First Impressions*

First Impressions is part of a series of modern Austen rewrites by Debra White Smith. Smith has over 50 books to her name including the six books in “the Jane Austen Fiction Series” (Smith Home page). With regard to Jane Austen she has also written the book *What Jane Austen Taught Me About Love and Romance*. Smith “holds a B.A. and M.A. in English”

and her creed as an author is “to deal honestly with real issues and show God's grace in the midst of everyday life” (Smith Home page). Interesting elements in *First Impressions* are the general attitude of the Darcy equivalent, the focus on his back story almost leading to his development overtaking the heroine's in importance and the role religion plays.

The story is written in the third person and focalization switches between Eddi Boswick and Dave Davidson, this story's Elizabeth and Darcy. The events take place in a small town London, Texas. Eddi and Dave not only go through a similar process as Elizabeth and Darcy, but they also literally play the roles of Darcy and Elizabeth in a community play. The plot generally follows *Pride and Prejudice*, albeit some events are switched.

Twenty-eight-year-old attorney Eddi describes Dave as a “dark-haired, boot-clad cowboy” (7; ch. 1) with “blue jeans with a hole in one knee and a faded denim shirt that had suffered hundreds of washes” (10; ch. 1). In the opening scene, a literary meeting, Dave is openly bored with the material they are reading: *Pride and Prejudice*. Eddi sums Dave up with the words, “[he] needs a haircut . . . and a shave . . . and some lessons in being more polite” (8; ch. 1) and then concludes that he always behaves like this. “In the times she had seen Dave around town and at church, she deduced much the same about him. He never looked or acted much differently, even at Sunday morning services” (8-9; ch. 1). All in all, the opening pages do not depict him as a very pleasant character to be around and mark him as a possible alpha male, especially when it is made clear that like Darcy he too is “a single man of large fortune” (Austen *Pride* 6; vol. 1; ch. 1). If there is any difference between Dave and Darcy it is in the way they show their displeasure, though it is subtle. While Darcy also is “above being pleased” (1212; vol. 1, ch. 3) he always maintains a sense of decorum and is embarrassed when his aunt is openly rude to Elizabeth (169; ch. 31). As the narrator of *Pride and Prejudice* says, his manners were “well bred”, but “not inviting” (18; vol. 1, ch.3). Dave's yawning, scowling and finally storming out of the room seem more blatantly rude in

comparison. Also, Eddi and Dave's altercations are more openly hostile. When Dave suspects she might be expecting something from him, romantically speaking, he tells her "don't get your hopes up" (33; ch. 2). This is perhaps an interesting side effect of the translation to modern times. Though there still is the sense that one must behave in public, there is less pressure to adhere and more openness.

There is a strong emphasis on thirty-five-year-old Dave's inner demons. His real name is William Fitzgerald and he is the founder of the very successful internet company USA Online, which landed him a spot in *People Magazine's* twenty most eligible bachelors list. In this book Georgiana has been replaced by a brother George. After the drug-induced death George, which happened before the opening scene, he and his aunt moved to London, Texas where he tried to keep a low profile and became a rancher. Both his parents died when he was nineteen. In *Pride and Prejudice* any kind of inner pain or emotional scarring when it comes to Darcy is merely hinted at, for instance through the way he relates with his sister. In *First Impressions* this is made far more blatant, and the emotional repercussions of the death of Dave's parents and his brother George play an important role in the story. George died as the result of his drug use. He was introduced to drugs by Rick Wallace, the book's equivalent of Wickham. While the reader obviously never sees Dave and George interact, it is suggested that especially right after the death of their parents they leaned on each other for support. In Dave's email to Eddi he recounts how "George begged [him] not to leave" when he moved to start his business. While visiting his family's graves it becomes clear that Dave feels guilty for not realizing how badly affected his little brother was after their parents' death (172; ch. 16). Dave's issues do not stop at the death of his parents and brothers. The many women who have chased after him for his money have made him cynical, but more importantly, his parents' terrible marriage full of arguments, despite being pastors of Lakeland Community Church, has made him promise himself he would rather not marry than marry and live like

that. “By the time I was seventeen, I decided I’d rather never get married than live like you [his parents] did” (173; ch. 16). A major reason for the increased emphasis on Dave’s pain is that large portions of the story are told from his point of view. This way the reader knows that something has happened to him to make him act the way he does early on. Even though Eddi goes through the same process as Elizabeth in overcoming her prejudice and growing up it seems less of a focal turning point because of the attention to Dave’s development. This development also seems less an issue of overcoming pride and more one of overcoming emotional damage and prejudice. The emotional damage and his way of dealing with it push him in the direction of alpha status. The impression is made that the main reason for delaying their happy ending is Dave needing to overcome his fear of having a bad marriage. After Dave helps Linda, the Lydia equivalent, all issues between Dave and Eddi are at rest, and the waiting is for Dave to gather enough courage to risk a second rejection.

While the story does not necessarily make an issue out of faith, it does play a more prominent role than in *Pride and Prejudice* in the sense that it has more impact on the characters’ individual lives. Their faith is an important factor in how they see issues like premarital sex and abortion. When Jenny and Eddi discover Linda’s pregnancy and impending abortion, their first thought is to pray for Lydia. Dave reminisces at one point how he rededicated himself to God after his brother George died and as a direct effect of this he starts up a religious ministry to help “troubled boys to manhood” (248; ch. 25). This ministry is the final affirmation for Eddi that Dave is indeed a good man. In accordance with the idea that faith has tremendous power even Rick and Linda have somewhat of a happy ending with therapy and church helping Rick to overcome his drug addiction so that he can take care of Linda and the baby. The story does take on a perhaps unintentional sinister turn when Dave forces Rick to marry Linda. It is not so much his threat to expose Rick’s drug use to the police, which would be justified, that leaves a sour taste. But it is his insistence on letting two

of his friends move in the apartment across from the new couple to “keep an eye on [him]” implying bodily harm (286; ch. 29). Perhaps this show of aggression is to affirm his alpha status, but it does not seem very moral. Claire Radcliffe notes that sometimes “Austen’s works are used as a vehicle for the contemporary author’s modern message” (2) and singles out Smith’s Austen series as “an attempt to make use of Austen’s plots and characters in order to push the belief that her works can be used as a manual for the romantic conduct of the young evangelical female” while ignoring “what does not fit her message” (Radcliffe 2-3). While compared to the other works discussed in this thesis the spiritual aspect is most prominent in this book and while as Raddcliff also notes it is definitely more prominent than in Austen’s novels, the issues seem laid out rather than pushed. As this is a retelling in an evangelical Christian setting it is natural that their thinking and actions reflect this. There does not seem to be an attempt to try to explain or convert. Any of the beliefs the characters hold are taken as self-evident, which is quite in line with the original novel.

Class differences are not supposed to matter in the contemporary United States, but in a way they still do. In this novel the class issues are translated into differences in financial situation. For all intents and purposes, Dave is a self-made man. Though he did not finish college he started a company that made him rich. People in the town presume he receives his money from his aunt, which suits him since it helps him keep his identity secret. When Mrs. Debloom, Lady Catherine de Bourg, warns Eddi that she is not good enough she mentions riches and not class. Also, Eddi overhears Dave telling Calvin, “Eddi Boswick would have to be way more classy to keep my attention for long” (16; ch. 1). He does not however seem to be referring to class in the sense of social status but rather a sense of sophistication.

Dave and Eddi’s attraction to each other is emphasized much more than Darcy’s and Elizabeth’s. Even when Eddi is at the height of her dislike for Dave she always mentions that she still feels drawn to him.

Debra White Smith, *Northpointe Chalet*

Northpointe Chalet is part of the same Austen series as *First Impressions* written by Debra White Smith. As in *First Impressions* religion has a more prominent role than in *Pride and Prejudice*. Also, in a similar way the hero's issues almost take eminence over those of the heroine, in the sense of their importance to the resolution of the plot.

Kathy Moore is a twenty-two-year-old who has recently moved to the small town of Northpointe in Colorado where she has bought her own bookstore with money left to her by her grandmother. She loves reading and she loves mystery novels. When Ben Tilman, the modern version of Henry Tilney, catches her interest and she learns of his mysterious family she begins to write her own novel, with herself and Ben as the main characters, about what is happening, though she changes the names. This brings an interesting situation of a novel written within a novel about the events of said novel. In a sense what she is writing is real person fan fiction. Kathy's main problem is that she wants to be treated and seen as an adult, not only by her parents, but also by Ben who initially considers her too young to date, as he is thirty. The novel is written in the third person and the story is presented from the perspective of both Kathy and Ben. Ben is first described by Katie as having a "cultured", "soft and trustworthy" voice (14; ch. 2), which already gives him a certain gentleness. Later he is described as having "candid blue eyes" and being "masculine, but not overtly handsome" (51; ch. 5). He seems more serious than Henry. Henry and Alaina, the equivalent of Eleanor, are close, like their counterparts. Together with their brother they struggle to live with their overbearing father, though they still love him.

In a way the investment in Henry's emotional situation lessens the impact of Kathy's. Kathy suspects Ben's father of murdering his wife. When her suspicions finally become known to the Tilman family it seems to be a test of Ben's strength rather than an awakening for Kathy. As he has seen his family suffer from the incredibly violent relationship between

his mother and his grandmother, her mother in law, he has decided not to marry a woman his difficult father does not approve of. Kathy falling out of favor with his father then becomes a test of his ability to finally stand up to him. Kathy does eventually apologize, but the lack of time spent on the horribleness of her suspicions almost makes it seem as if Ben is the one entirely to blame for their break up. There is some discussion of the real world versus the book world theme of *Northanger Abbey*. Kathy tells Ben, “If you were [perfect], you’d tell me your father’s disapproval doesn’t matter because you love me, and we’d make it work” (312; ch. 30). Ben responds, “I’m not some perfect hero! I’ve got flaws. A lot of them! And even if I didn’t, life is tough. It’s not some black-and-white, easy-choices kind of plot that places everything in neat little boxes with happy endings” (312; ch. 30). However, it does not seem that Kathy changes all that much in this respect. The only reason she delete the book she had been writing about the Tilman scenario from her computer, is because she is angry at Ben for breaking up with her. Ben even convinces her to restore the file, once they are back together. Furthermore, she possibly still sees him as the hero from a book. Ben notes towards the end of the novel, “The hero worship awe that haunted [his] every dream oozed from Kathy”. To be fair, Ben is quite heroic as he saves a child from a burning car. So Kathy does realize her behavior was wrong, but it does not seem to make quite the same impact similar events had on Catherine in *Northanger Abbey*. Rather, her maturation has more to do with the maturing of her faith.

Faith plays an important part in the book and similar to *First Impressions* it informs the moral views of the characters. Chastity for instance is very important. Ben’s sister Alaina becomes very angry with him for suspecting her of sleeping with her boyfriend; not knowing that he is actually her husband. She resents the fact that he could think that she would compromise her values. Ben takes his faith and his job as a pastor seriously and eventually Kathy indirectly learns from her relationship with him to take her faith more seriously.

“Kathy contemplated her whole life of religious activity. Even though she had long ago accepted Christ as her Savior, she couldn’t say that she’d ever been involved in a deep love affair with Him” (315; ch. 30). He tells Kathy that part of his breaking free from his father is because he now knows that he did not give God his proper place. “I’ve realized that Alaina and I both have put my dad in the place of God” (337; ch. 32).

Ben’s struggle to break free from his father and his gentleness despite his problems make him land on the side of the beta hero.

Rosie Rushton, *Love, Lies and Lizzie*

Like Debra White Smith, Rosie Rushton has written a series of Austen modernizations, though unlike the former it is aimed at a teen or young adult demographic. A quick search on *Amazon.com* reveals she has at least forty-five published books in this genre. Next to being an author, Rushton is a “licensed lay minister for the Church of England” (Rushton Homepage). Interesting points in *Love, Lies and Lizzie* are the issue of class and the hero’s personal problems being blamed for his behavior.

Love, Lies and Lizzie is set partly in England and partly in France, and is written in the third person. The story follows Lizzie for the most part, though the reader does not receive a very deep look into her head. Lizzie and her family have just moved from the town of Meryton to a new development in the village of Longbourn Oaks at the start of the novel. This move resulted from Mrs. Bennet having received an inheritance. Lizzie is taking a gap year and trying to decide whether to go to University or not. Unlike the American setting in Smith’s Austen series where strictly speaking there is not supposed to be a distinction in social class, this novel brings the English upper class upbringing of its Darcy character James to the forefront. The first argument between James and Lizzie is on private schools versus state schools. James, who grew up splitting his time between Scotland and France, has

received a bachelor degree from Oxford and is about to start his “Masters in International Human Rights Law at Birbeck College in London” (113; ch. 8). While he does not feel he is a snob, some of his comments are dubious. He tells Charlie, “the Bennets simply aren’t our type. It’s obvious; they’re clearly new money, they have no class and can you imagine them mixing with our set?” (59; ch. 4). All in all he is characterized as a rich, arrogant Alpha type.

While there is no access to James’s mind in the sense that the reader does not experience the event through his eyes, his problems take on importance as he blames his behavior on them. At the end of the novel and hinted throughout, his behavior is interpreted as stemming from his problems growing up. His mother died in a car crash (127; ch. 9) when he was three and his father followed with a heart attack when he was older. George, the character representing Wickham, introduced his sister Jenna to drugs, which almost led to her death. That these events have affected him deeply becomes clear through several channels. For instance, when reading James’ email explanation Lizzie wonders about what happened. “Lizzie suddenly felt a surge of – of what? Compassion? Sympathy? James couldn’t even express himself fully in an email. What made him so uptight? What had happened to him?” (175; ch. 12). In the end he relates his behavior to these problems, “All that pent-up anger I had over what George did, and all the worry about Jenna because she was still seeing the psychiatrist guy at that time . . .” (209; ch. 14). His remark about state schools is explained by “some pretty grim experiences at the hands of state-school kids” (87; ch. 6). He does apologize for his pride, though the pride he is talking about is not class pride but family pride. He says, “All this stupid pride of mine – not letting anyone know that the Darcys weren’t one hundred per cent perfect” (209; ch. 14). Lizzie makes a nice little allusion to the real Darcy when she thinks, “Why didn’t you tell me all this instead of acting like some eighteenth-century prig?” (177; ch. 12). While there is still somewhat of a question mark with regards to his comment about Lizzie’s family being “new money” (59; ch. 4), the more is learnt of him

the more it seems reasonable to give him the benefit of the doubt. Like Darcy, James is also very protective of his little sister. Also, he tells Lizzie he wants to study human rights “to help in some small way all those people whose rights are ignored simply because they don’t possess the words, or know-how, to fight for themselves” (207; ch. 14). His aunt also calls him a “softie” since as a child he liked to do chores for money which he then gave away “to any lame duck who came along” (180; ch. 12). These revelations all serve to soften his character and perhaps make him seem slightly more beta underneath his alpha clothes, but the way he has dealt with his problems puts him the alpha camp.

Church and faith are not as prominent as in *First Impressions* but they are present. Perhaps it is more like in *Pride and Prejudice*, it is there and it is part of their life but does not overtly seem to affect their lives otherwise. It is mentioned, for instance, that Lizzie sings in church.

Rosie Rushton, *Summer of Secrets*

Summer of Secrets has also been written by Rosie Rushton. The mysteries involving the Tilney family take are very important in that the emphasis of the book lies in entangling the mysteries and less on any individual character. Similar to *Northpointe Chalet* the consequences for Caitlin personally with regards to her wild imaginings are minimal.

The book is written in third person from the perspective of Caitlin, the principal character and Catherine’s equivalent. It is set partly in England and partly in Italy. Caitlin is invited to spend the summer with the Tilney family in Italy by her school friend Summer Tilney, this book’s Eleanor. Caitlin likes reading gossip magazines and imagines several headlines while trying to find out the mysteries of the Tilney family. The entanglement of these mysteries receives a great deal of attention. Ludo’s mother’s bipolar disorder and her death have left the family broken down. Especially Summer has suffered. Ludo tells Caitlin,

“Mum dying was awful for all of us . . . but Summer – well, she’s never really been the same since” (89-90; ch. 5). Freddie the eldest son, who represents Captain Tilney, has resorted to a wild lifestyle, saying that “you never knew when you’d end up like his mum - dead and disgraced” (139; ch. 7). Sir Magnus Tilney, Ludo’s father has kept his wife’s disorder a secret from Summer. Caitlin suspects that there is more to Ludo’s mother’s death. Furthermore, there is the case of Summer secretly dating a man that Ludo suspects to be her half brother, but this turns out to be false. Ludo’s personal pain also slightly comes to the forefront when it is hinted that he is jealous of the attention his mother lavished on Summer (177; ch. 8). Despite his jealousy he is protective of his sister. Eventually he is the one that demands that his father tell Summer everything.

Ludo’s beta status is perhaps already set early on when he is compared to his brother by Izzy, Isabella Thorpe’s equivalent. “She’s [Summer] got two [brothers] – Freddie, who’s dead cool and Ludo, who isn’t” (15; ch. 1). Ludo is surprisingly level-headed, considering all the secrecy in his family. His sister calls him a “goody goody” (137; ch. 7), but Caitlin likes that he is “principled” (177; ch. 8). Ludo teases Caitlin quite a bit, for instance about her reading gossip magazines, though not as much as Henry. For the longest time it is not really clear what Ludo thinks about Caitlin, though in the end he admits that he has liked her from the beginning.

Ludo’s growth in the novel seems to be the development of backbone, though it is not given much attention in the novel. However there are instances that do hint at it. For example, when Ludo fails to tell his father something, “for a fleeting second, the word ‘wimp’ [shoots] through Caitlin’s consciousness” (106; ch. 5). As part of his growth he defends Caitlin from his father’s accusations. In the end Caitlin also convinces him to obtain one of his mother’s paintings against his father’s wishes as a way to actually do something instead of just letting things be.

Ludo never discovers Caitlin's suspicion that his father might have "got[ten] rid of" his mother (137; ch. 7). While Caitlin never tells Ludo what she suspects, a confrontation of some kind occurs when he finds her looking up his mother's mental institute on his laptop. The moment, however, is of secondary importance to the revelation of all the secrets. While Caitlin is upset that Ludo is upset with her, it does not seem to be a life changing moment for her. She keeps on picturing the events that unfold as perfect fodder for sensationalist magazines in her head, though she admits she could never really write these stories despite how much money they would earn her. Funnily enough, Ludo tells her the moment he fell in love with her is when she was "so keen on all those rubbishy magazines and so adamant that [she] read serious stuff too" (198; ch. 9).

Jenni James, *Pride & Popularity*

Pride & Popularity, just like the previous books, is part of a series of Austen modernizations aimed at teens and young adults. In fact, the protagonist from *Northanger Alibi*, the first release of the series, is the little sister of Chloe Hart, the seventeen-year-old protagonist from *Pride & Popularity*. Apart from her Austen series, which currently has two books released, the American author Jenni James is also co-author of a "paranormal romance" book called *Eternity* (James *Pride* 158). The way Taylor, Darcy's equivalent in *Pride & Popularity*, is written is an interesting departure from the Darcys in the other modernizations. Furthermore, the social class system has been replaced by the high school hierarchy, which works quite well.

In *Pride & Popularity*, Chloe Hart starts to hate Taylor Anderson the moment he humiliates her in front of the whole school. The rest of the story takes place three years after these events. Her best friends Alyssa and Madison represent the roles of Jane and Charlotte respectively, while her sister Cassandra is based on Lydia. *Pride & Popularity* is written in

first person and narrated by Chloe. Taylor, eighteen years old with “dark hair” and “blue eyes” (5; ch. 1), is immediately, and perhaps somewhat surprisingly, very different from the original Mr. Darcy in the sense that he is all charisma and is able and willing to charm any girl. His position as an alpha seems to come from his status in the high school hierarchy. He is the most popular guy. Every girl wants him; Chloe is the only one that does not seem to like him, though she secretly finds him attractive. It is revealed in the book that since she has known him he has never been without a girlfriend for even three days. Taylor seeks out Chloe in the book and enjoys teasing her, but though he is charming, the teasing does not seem as congenial as Henry Tilney’s teasing; Taylor seems to want to elicit a reaction from her. His behavior has a strange push and pull dynamic to it that rightfully angers Chloe. Unbeknownst to Chloe he has loved her ever since the moment she started hating him and his behavior is his strange way of dealing with his feelings. He finally confesses these feelings to her saying, “I-I love you . . . I have loved you from the first time I saw you stomp away from those bleachers three and a half years ago. And trust me; I’ve tried to get over it. Always moving on to new girlfriends, pretending like you meant nothing . . . but I can’t do this anymore. You’re the only girl I want. Chloe, I need you to go out with me” (114; ch. 18). Chloe comes to the conclusion that he wants her because she is the only one that does not want him: a situation that could have similarities with the real Darcy, as it is made clear enough that he is an eligible bachelor; Caroline Bingley cannot have been the only lady wanting to marry him.

What is interesting about this interpretation is that high school hierarchy is the dividing factor. With its emphasis on looks and popularity this hierarchy can, in its own way, be quite as dividing as eighteenth-century social status. Popularity is an important dividing theme in the book. Apart from Taylor’s strange behavior it is suggested that Chloe avoids him because she is prejudiced against those who are popular. Taylor claims he is offended that he and his friends are not invited to Chloe’s yearly Halloween party, which baffles her

since she and her friends started this tradition because the popular kids never invited them to their parties. Towards the end of the novel, some of the weight of Chloe and Taylor's problems is shifted to this view Chloe holds. Chloe's big change is that of shedding her prejudice against those that are popular. She says, "How much more blinded by fear and pride could I have been? I was totally afraid to have my heart broken by another popular jerk, and too proud to see that there is actually a different Taylor Anderson, a real, sweet, caring Taylor Anderson beneath all the popularity" (140; ch. 23). This dichotomy between who someone is and who someone appears to be because of status is a returning theme in the book and seems its ultimate message. Taylor tells Chloe in an email, "I think an explanation is needed. I realize now that I write this, you never really knew me. –Or had taken the time to get to know me. That perfectly leads into your unjustifiable accusations about Blake [this version's Wickham]" (119; ch. 19). So Chloe must overcome her prejudice, while Taylor must come to grips with his feelings. Taylor's strange behavior is slightly glossed over, though he apologizes for some of it. Chloe ends the novel telling the reader, "For almost four years I dodged the perfect guy. Little did I imagine he had been waiting for me all along. – Which is why I just had to tell the story of Taylor Anderson and the year I finally came to my senses, got over my silly pride, and finally fell in love!" (158; ch. 25).

As the novel progresses, more and more of Taylor's positive qualities are revealed. In his interactions with his four-year-old sister, for instance, his sweet side is revealed. Chloe's father tells her that he thinks Taylor is "a good boy" as he has "seen him around . . . town helping many folks" (118; ch. 18). The first part establishes Taylor as a popular, athletic high school student secretly tortured by his feelings for his heroine. It is difficult to judge whether later revelations shift him slightly to the side of being a beta or just work to show the good man underneath the alpha; perhaps it is both.

Jenni James, *Northanger Alibi*

Northanger Alibi mixes elements from *Northanger Abbey* and *Twilight* by Stephanie Meyer. The protagonist Claire Hart is, as she herself admits, obsessed with the popular young adult vampire novel *Twilight* and loves its leading man and vampire Edward Cullen. When she travels to Seattle with her sister Cassidy and friends of the family she meets Anthony and Eleanor Russo, this book's Henry and Eleanor Tilney. Claire immediately notes that something is strange about them, especially Tony, and when he acts strangely at dinner and seems able to read her mind she comes to the conclusion that he must be a vampire. Her sister does not believe her, of course, and Claire vows to prove her wrong. Like *Pride & Popularity*, *Northanger Alibi* is written in first person and seems to share some parts of its message with respect to really knowing a person rather than just the image they project. Other things that stand out are the reversal in the way Anthony comes to like Claire compared to *Northanger Abbey*.

Both Anthony's parents are alive and well; the mystery in the book focuses on seventeen-year-old Anthony, who goes by Tony in real life and Jackson Russolini as the singer of a band. Because the mystery is centered on his person, his inner life and his development become more important than perhaps is the case with Henry in the original novel. He is the lead singer of *Northanger Alibi*, a band that has a hit song out on radio. He has promised his parents to keep a low profile and if his secret were to become generally known he has reason to believe they will pull him out of the band. In an amusing allusion to the original Henry, Claire finds Tony and his twin sister Eleanor's abundant use the word "nice" suspicious. In *Northanger Abbey* Henry is the one who teases Catherine for using the word (109; ch. 14).

Interestingly the relationship tables seem turned in comparison to *Northanger Abbey*. Tony and Caitlin's relationship does not have the didactic quality that Henry's and

Catherine's does. Of course as teenagers they are much closer in age. While Henry presumably falls in love with Catherine because she is interested in him, Tony is not only the one who seems to pursue the relationship, but he falls for Claire because she does not seem interested in him at first. His sister Nora answers Claire's question about Tony possibly liking her with, "Probably because you're the first girl who didn't fall all over him when you guys met. We all noticed that straight away. Even Mom and Dad teased him about it when you weren't around. It was kind of refreshing, actually, to have you want to sit next to me during the tour and not hang on him" (96; ch. 8). This idea that she is different in this respect is quite similar to the *Pride and Prejudice* reincarnations, particularly *Northanger Alibi's* direct counterpart *Pride & Popularity*. Tony feels that Claire is different from other girls, girls who are after him, and it is important to him that Claire likes the real him and not the public image Jackson Russolini. This message is encapsulated in Claire's speech to her sister, "Yeah, Jackson's cool and all, but he's nothing. He's a shell, Cassidy, like Edward—fake! Tony is real, and he's amazing, and he cares about things and people, but mostly he cares if people see him for who he really is" (301; ch. 25).

Tony does not really have to go against his parents to either be with Claire or stay in the band in the end, but he changes in the sense that he has a tough conversation with his parents. He tells Claire, "It was like everything I'd wanted to say for the past few years all came boiling out" (295; ch. 25). It would be difficult for him to really take a stand since he is still a minor. He does choose Claire over his possible singing career, though he ends up being able to keep both his relationship with her and his singing career. Tony ends up serenading her in front of the house with *Northanger Alibi's* hit song, risking exposure. Even when the press finds out where he is, he stands by his decision and tells Claire he did it for her, saying, "for the first time in my life, I found something I love more than playing—and I was losing her. That's why" (246; 21).

Tony, like Henry, likes to tease Claire and people in general, but overall he seems a bit more awkward. Henry's expertise concerning muslin is reflected in a preference for expensive clothing by Tony. The first time the reader sees Tony addressing Claire he makes her believe the tour boat they are in will submerge under water completely. Nora tells her: "He's always trying to tease people. You should see the stuff he does to me" (34; ch. 2). In comparison to his rival Jaden he takes relationships very seriously. His sister tells Claire that Tony has never kissed anyone and he later tells her that he "vowed [he] wouldn't kiss a girl until . . . [he] thought [he] could love her" (241; ch. 20). Tony is not all that upset when it comes out that Claire has suspected him of being a vampire, yet Claire still learns her lesson. She sums up her progress in the last lines of the book. "I needed a wake-up call. I needed to find out what everyone around me already knew—that reality is way better than anything I'd ever find in a book. After all, real life can be far superior" (305; ch. 25).

Like in *Northanger Abbey* faith seems a given in the sense that almost all the main characters go to church and that this is not made an issue. Faith does seem more personally important, for the Hart family especially. While praying one night Cassidy realizes she has "a lot to thank the Lord for" (52-53; ch. 4). The Russo family also goes to church but other than that nothing is revealed about their faith.

Jack Caldwell, *Pemberley Ranch*

While this story is not strictly set in modern times and strictly speaking falls outside the scope of this thesis, it is a modernization compared to the original novel. What added to the interest for this novel was that it by a male author. *Pemberley Ranch* started out as internet fan fiction, but, as the author Jack Caldwell notes in his appreciation section for the novel, he was "encouraged . . . to try to get this published" by the "JA [Jane Austen] Internet Community" (Caldwell). The story is set right after the American Civil War, though there is a

prologue highlighting some events from the war. Beth Bennet and Will Darcy correspond to the roles of Elizabeth and Darcy. Prejudice in the sense of stereotypical thinking seems to play a larger role in the story. Particularly Beth's prejudice plays a large role, so much so that it seems that Beth presents the main problem in Beth and Darcy's relationship.

The story is written in third person and features the point of view of several of the characters, but mainly Beth and Will. Beth and her family are from the North, while Darcy and Bingley are from the South and have fought in the war as Confederate soldiers. Beth's brother was killed during the war and she holds Southerners in general responsible (20; prologue). Darcy is a twenty-seven-year-old rancher and the owner of Pemberley ranch and half of Long Branch County. Perhaps because a large portion of the novel is written from Darcy's point of view and perhaps because of Beth's seemingly disproportionate anger towards Darcy's behavior, he does not seem all that arrogant or proud. Right from the beginning the reader is privy to the good in his character when he declines taking credit for a favor he has done Mr. Bennet. In *Pride and Prejudice* a great deal of Elizabeth's misgivings over Darcy originate from his unfortunate comment about her. In this version Darcy does discuss Beth with Bingley, but the worst he says about her is that she is a tomboy and Elizabeth does not even hear him. Her hurt feelings stem from Darcy stopping Beth during her horse riding to tell her she is trespassing on his land and the fact that he is a Southerner. Her feeling so hurt at being sent off the land does not seem justified by his behavior. He does make a careless and rather insulting remark when he tells her, "You're one of Tom Bennet's daughters? I was told he had a herd of them" (23; ch. 1). But Beth seems overly antagonistic even before the remark. After Darcy's remark he "almost immediately . . . recognize[s] how his choice of words could be considered an insult" (23; ch. 1). When they meet for the second time, Darcy does behave coldly when meeting Beth's family and is judgmental about them afterwards, but Beth's antagonism at this point seems to spring entirely from their first

meeting and possibly his status as a Southerner, though she does not seem to loathe anyone else as much. She admits she is looking for excuses: “Beth was glad at this statement [about Jane], for the implied suggestion that Jane was a husband hunter gave her a reason to let loose her animosity towards Darcy” (37; ch. 2). Perhaps a slight discord in Darcy’s record occurs when he happens upon Beth when she is swimming naked in a lake and he stays to spy on her. The impression is made that he returns to that lake more often to see her, though this is ambiguous as the next encounter turns out to be his dream.

Elizabeth’s rejection is ultimately not just for Darcy, but the South and everything she thinks it stands for. When she finally realizes she has been acting prejudiced it extends to the South as well. Darcy’s confession is only one of the factors in helping her realize her prejudice. Darcy undermines some stereotypes of a southern gentleman. Darcy’s mother was Spanish and his grandmother was a “princess of the Cherokee Nation” (208; ch. 12). While George Whitehead, this book’s Wickham, agrees with Beth’s tale that Darcy is not a nice man, his great secret about him is not about mistreatment, but the fact that Darcy is “not quite ... white” (47; ch. 3). Beth feels shock at this statement, but is also ashamed of her reaction. Also, Darcy tells her later that he has never owned slaves. Furthermore, it is made clear that Darcy and his family are not Protestant, but Catholic. Faith has quite a visible role. The tension between the Catholics and Protestants is alluded to several times. In fact, Mary’s insult that “Catholics [aren’t] really Christians” (70; ch. 4) replaces some of Elizabeth’s family’s social faux pas in *Pride and Prejudice*.

Introducing war and the death of a sibling gives the underlying tensions between all characters a sharper and more vicious edge than the conflicts in *Pride and Prejudice*. Miss Bingley’s dislike for Beth, for instance, seems rooted in a more general hatred for Northerners that has existed ever since Northern soldiers burned down her house. In general the story seems more action oriented. Especially Whitehead is far more vicious. The

conclusion of the story is not immediately after Darcy and Elizabeth's love confession, but after a gunfight between Darcy's men and Whitehead's. There are quite a few deaths of major characters including Whitehead and Mrs. Burroughs, Lady Catherine de Bourgh's equivalent.

Henry Tilney, as well as some other familiar Austen names, makes a surprise appearance as the minister for the church the Bennets attend. He is portrayed as a level-headed open-minded person. This Henry, however, never meets his Catherine and ends up marrying Mary Bennet.

Conclusions

Part of the fun reading an updated version of a known story is in anticipating how certain events will happen; how eighteenth-century details will be translated. There are of course the obvious changes like the use of email instead of letters, but what to do with elements that are largely regulated by society. Perhaps one of the most difficult leaps of imagination is to determine how a fictional character would change if born in another century. How would the tension between the individual character and the individual values on the one hand, and the world that character happened to live in be worked out? Would the character change with the changing society, or is there something intrinsic to a character? Some of this difficulty is illustrated in one fan fiction writer's author notes. She says, "It took me a while to decide how to represent Lizzie. I mean, she was outspoken in the novel, so by today's standards, she should have been quite the rebel. But then I remembered how proper she was in the novel – and though propriety has no real bearing nowadays, I decided to make her decent and sensible, to represent this" (Jasmine of the Forest). This comment illustrates the tension between updating a character with reference to society standards on the one hand, and with reference to the individual character on the other. In a sense it is fair to say that people in one way or another will always be influenced by the society they live in, whether this is in

adhering to its rules or reacting to them does not change that. There is such an emphasis on individuality in modern society, however, that some of the external pressure to adhere to certain rules would seem lessened and most moral judgment presumed internal to the character rather than external. But perhaps these modernizations show that despite what people may think, some of these social constructs still exist. The authors of the books discussed have tackled some of the problems in different ways. For instance, by using an Christian setting, Smith is able to retain some of the ethics, though in the end the fact of Lydia and Wickham running off together does not seem shocking enough and a pregnancy with a possible abortion, as well as Wickham's past with drugs, is added to add urgency to this plot point. In *Pride & Popularity* and *Love, Lies and Lizzie*, drugs play a role in Wickham's story as well. *Pride & Popularity* replaces social class with the high school hierarchy of popularity. Perhaps one of the advantages of modernizing is that "modern" encompasses so many different views that a good equivalent can be found for almost anything.

What becomes immediately apparent is that there is much more focus on the male point of view in the modernizations. This does not mean that in every book the male hero's point of view is literally shown, but rather that there is a great deal of attention for his side of the story in the sense of how his back story influences his decisions. Darcy and Henry are by no means flat characters. As said before there is some information about Darcy's past and there are hints of Darcy being influenced by his past and there is certainly a case to be made for Darcy being influenced by feelings of awkwardness and shyness. However, in the modernizations emotional issues are taken and magnified. This is perhaps the most notable in *First Impressions*. Dave struggles with his negative feelings towards marriage and his need to overcome his issues noticeably becomes the driving force behind his interactions with Eddi. For James in *Love, Lies and Lizzie* his past also functions as a driving force for his actions; his parents are both dead, his sister has almost died and his dealings with children attending

state schools have been bad. Although, since the reader does not have access to his direct point of view, finding out about his back story is more like an unfolding mystery explaining his behavior in hindsight.

In the *Northanger Abbey* updates there is less need for explanation of aberrant behavior since the Henrys and Catherines usually manage quite well from the beginning. What is magnified then seems the importance of Henry's development. In *Northanger Abbey* Henry does eventually come to the point where he must choose either to follow his own path or his father's, but him growing into his own man is, arguably, not an immediately clear development in the book. In *Northpointe Chalet* this process is magnified to the point where it almost takes precedence over Kathy's development. In *Northanger Alibi* Tony must come to terms with his secret fame and his feelings for Claire. Though Claire's development remains the prominent one, Tony's is significantly larger or at least more obvious than Henry's. Perhaps *Summer of Secrets* is an exception in this since Ludo's family secret takes precedent even over him and at times the character is relegated to the background, but there are some discussions he has with Caitlin about his family that are telling. For instance, he tells Catherine that despite the family secret being out he still has to deal with his own jealousy. Despite the fact that nothing is done with this particular piece of information in the end - it is never mentioned again- it does show an unusual insight into the character.

There are some who say that this focus on the male experience is something that was already inherent to at least *Pride and Prejudice*, despite Jane Austen's novels being written from the female point of view. Austen "[adhered] in her fiction to what was 'knowable' from the perspective of a gentlewoman" (Clery 332). She herself states in a letter, "a man's conversation must at times be on subjects of science and philosophy of which I know nothing" (Clery 332). Despite this, to some it is the male character Darcy that shines. After examining several nineteenth-century reviews, Sarah Frantz states that even then it was

thought that the weight of the novel is in Darcy's development, not Elizabeth's. She notes, "The emotional pinnacle of *Pride and Prejudice* lies not in Elizabeth's private realization of her blindness, nor in the successful proposal, but rather in Darcy's ardent confession of his sins and his appreciation of the education and the reformation he experienced during the course of the narrative." In her master thesis on the Austen men, "What Men Ought to Be: Masculinities in Jane Austen's Novels," Sarah Ailwood chronicles Jane Austen's way of writing men. About Mr. Darcy she says, "Mr. Darcy throughout *Pride and Prejudice* testifies to the importance of men . . . changing to meet the needs and desires of women" (266). The focus on Mr. Darcy in the modernizations could then be a magnification of this underlying thread. In other words, the focus on the hero makes it obvious. Perhaps it is particularly satisfying to be granted a glimpse into this changing process and to literally see how the woman's love changes the man. In her article "A Different Look at Dark Heroes" author Alice Duncan describes the temptation the brutal hero who "is . . . waiting to be redeemed by the right woman" holds and warns about the dangers of the "my-love-can-change-him reasoning" (Duncan). While Darcy is by no means a brutal hero, it perhaps gives another insight into the issues discussed above.

This focus does not exist in isolation. According to Maryanne Fisher "transformative change is focused on the hero, not the heroine" in romance novels (Fisher 308). The romance novel industry has shifted from its beginnings to include more insight into the hero. Apparently "the most significant change in popular romance over the last thirty years is the increase in the reader's access to the thoughts and emotions of the romantic hero" (Frantz). Ailwood discusses a critic who argues that "the BBC adaptation [a television miniseries of *Pride and Prejudice*] endows Darcy with an emotional expressiveness which is absent from the novel and reflects late twentieth-century notions of romance rather than the realities of late eighteenth-century courtship rituals" (Ailwood 146). She disagrees with this view, saying

that “rather than investing Darcy with emotions that do not exist in the novel, the BBC adaptation uses the visual medium to dramatize Darcy’s emotional struggle, which in the novel is communicated to the reader through literary rather than cinematic techniques” (Ailwood 146). While the modernizations do not have the visual aid that a television series or a movie have, perhaps this focus on Darcy works in much the same way; the focus on the hero’s feelings and motives works to “dramatize” his inner struggles, not through visual means, but through different literary techniques.

The notion slightly touched on earlier, of behavior being explained by personal pain is quite interesting. It seems at times that all the emphasis on the inner demons of the heroes almost functions as an excuse for bad behavior. James literally attributes his behavior to Lizzie as arising from his troubles, while Taylor in *Pride & Popularity* has presumably been acting the way he has because of his secret love for Chloe. Perhaps Taylor’s back story is not dwelt on in great detail, but like James, his behavior is explained in hindsight. There is also some sense of this in *Pemberley Ranch* as an untactful comment about Beth’s family is softened by Darcy’s internal dialogue; he knows he has made a tactless remark. In *Pride and Prejudice* Darcy is quite matter of fact about his pride, “I have been a selfish being all my life, in practice, though not in principle. As a child I was taught what was right, but I was not taught to correct my temper. I was given good principles, but left to follow them in pride and conceit” (349; vol. 3, ch. 26). While there are hints that both he and Georgiana have been greatly affected by the bad events in their lives, it is not used to explain his behavior, although it could reasonably be assumed to affect it. It must be said that there is an instant in *Pride and Prejudice* where Darcy’s behavior is explained as resulting from trying to keep himself safe from Elizabeth. However, generally speaking, the modernizations make these instances much bigger. Rather than merely overcoming flaws in the heroes then, the story shifts slightly in the direction of wondering why these flaws exist in the first place and how

the hero will overcome his past or upbringing. This is also evidenced in the updates of Henry, who as discussed before receive their own issues to overcome. Perhaps this is a reflection of a society that has lived through psychoanalysis and relativism. Perhaps it is a parallel development to the rise of the anti-hero, where the lines between villain and hero can at times be very ambiguous. By providing motivation for people they can become more sympathetic. In the article “Holding Out For an Anti-Hero: The Rise of the Morally Ambiguous Protagonist...” for instance, the author states, “I think it’s possible to build greater sympathy and development for characters who might have initially been dismissed as mere villains” (Darren).

Elements of attraction seem emphasized in the modernizations. This does not necessarily mean any engagement in sexual activity, but more a sense of awareness that the other person is good looking and attractive to the individual. It is not that this is not there in the original novel, as Darcy for instance likes to muse on Elizabeth’s “fine eyes” (27; ch. 6) and there is tension arising from the repression of feeling, but these elements seem emphasized in the updates. As mentioned before, both novels by Debra White Smith describe a way of life that frowns upon premarital sex, yet especially in *First Impressions* a striking amount of time is spent on how much these characters are attracted to each other, both physically and emotionally, showcasing the emphasis on this element. In only one of the books, *Pemberley Ranch*, more than kissing occurs, and even then it happens in a dream. This is not to say that more, or less, does not happen in other modernizations, just not in these particular books. As mentioned before, Sheenagh Pugh considers there to be two reasons for fan fiction. Either people want “more of” their source material or ‘more from’ it” (Pugh). Perhaps this emphasis is a reflection of wanting “more from” the material or being allowed to do more, or at least more obviously.

Not only is the attraction between the characters often emphasized, it is often present very early on. The stories may play with the idea that Catherine is the one who propels her and Henry's relationship forward, for instance by making her very eager, yet they cannot truly maintain the notion that Henry's "affection originated in nothing better than gratitude, or, in other words that a persuasion of her partiality for him had been the only cause of giving her a serious thought" (252-253; vol. 2, ch. 15). While not a lot is known of Ludo's feelings for Caitlin during the events of *Summer of Secrets*, he confesses at the end of the novel that he has liked her since their first meeting: "Ever since you threw that drink over me, I've been wanting to kiss you" (193; ch. 9). In *Northpointe Chalet* Ben feels conflicted enough about his feelings for Kathy to try and avoid her, while in *Northanger Alibi* the fact that Claire is not immediately drawn to him makes Tony take notice. The narrator of *Northanger Abbey* explains that this origin of Henry's affection, as stemming from the heroine's affection, is uncommon and "derogatory of a heroine's dignity" (253; vol. 2, ch. 15). While this is clearly meant as an ironic reflection on "sentimental fiction" (Witt 16), it might perhaps really be felt to be unromantic by modern audiences. As Ailwood notes, in *Northanger Abbey* Austen satirizes particular views on how women should behave in matters of love. She quotes one of such views, "Love is not to begin on your [the woman's] part, but is to be entirely the consequence of our [the man's] attachment to you" (qtd. in Ailwood 82). Sentimental fiction had to have "the peculiar moral elevation of romantic attachment. By this code, love was always love-at-first-sight, springing from the immediacy of 'first impressions'" (qtd. in Witt 16). The *Northanger Abbey* modernizations then seem to take a small step back in the direction of sentimentalism. Having said that, as argued in the section on Henry in his own context, there is some inkling even in the original novel that it is not just Catherine liking him that produces his feelings. So perhaps it is once again an enlargement of an issue.

Furthermore, the didactic aspect to Catherine and Henry's relationship is often removed. While she is usually younger than Henry, he does not help her to grow up in similar ways. Consequently, Catherine's realization that real life should not be confused with fiction rarely happens in the presence of Henry. While the relationship is often the catalyst for this realization, Henry does not actively do this along. Perhaps this is an issue having to do with the sense that in a modern relationship there must be equality. Caroline Koolen argues that "psychological equality" is a "basic property of romance fan fiction" (Koolen 14). Perhaps this is also why Henry's love for Catherine cannot completely come from her love for him, since it might make the relationship uneven.

The *Pride and Prejudice* updates also mostly feature almost instantaneous attraction at least on the part of Darcy, though some of this is only acknowledged in hindsight. The original novel takes a more gradual approach to Darcy's feelings, with him first thinking that "she [Elizabeth] hardly had a good feature in her face (24; ch. 6). The exception to this, however, might be *Love, Lies and Lizzie*. Perhaps this also has to do with relationship equality. Funnily enough, Ailwood argues that changing the normal pattern of the man longing for the woman into the woman longing for the man was Austen's way of taking a step in the direction of more equality. "The novel endorses Henry's performance of a male role within a courtship that is not dependent on female passivity, and the mechanics of his courtship with Catherine endorses a willingness by men to allow women a more active role, forecasting the equal marriages that Austen would create in her later novels" (Ailwood 105). To her both *Northanger Abbey* and *Pride and Prejudice* "[affirm] and [validate] female desire, and [present] what women want in men as fundamental to the public construction of desirable masculinities" (Ailwood 81).

Pemberley Ranch deviates slightly from the other novels in the sense that despite following the general plot it is Beth's dislike and prejudice that is more of a problem than any

pride on Darcy's side. Her at times disproportionate antagonism places the root of the couple's problem squarely on her side; this is magnified by the fact that Beth has a larger problem of prejudice against Southerners that she must overcome. In *Pride & Popularity* there is also a sense that a major part of the problem is Chloe's prejudice, but Taylor's behavior is strange enough to justify her anger, while it seems almost undeserved in *Pemberley Ranch*. Darcy does, however, realize after the first proposal that his early feelings might have been the result of lust rather than love, which was probably the reason he did not notice Beth's dislike. The blame shifting, however, is interesting since it is the only novel written by a male writer.

There is not much revelation with regard to the alpha and beta status of the modern Henrys and Darcys. Smith's novels seem to maintain the distinction between Darcy and Henry. *Pemberley Ranch's* Darcy clearly embodies the powerful alpha male. The teenage set also seems to maintain the distinction, though perhaps it takes more thought to make it. Both teenage Darcys seem to have an important status in the group they belong and seem alpha males, though perhaps later revelations would justify some doubts. Ludo in *Summer of Secrets* is represented as the nice obedient son in comparison to his brother, while Tony is presented as sweet and respectful in *Northanger Alibi*, despite his fame. The translation of Henry and Darcy to a modern day teenager is perhaps fraught with even more difficulties since the author will have to make the choice whether to present the character as fully developed like the mature Darcy and Henry, or as still developing, which would somewhat change the character. As noted before *Northanger Alibi's* Tony is slightly awkward in comparison to Henry, which could be a reflection of such a change.

It is perhaps wise at this point to revisit, with regard to these modernizations, the subject of reasons why people read or write para-literature. It was already suggested that the tendency to enlarging certain aspects of Austen's novels could point to people wanting "more

from” the original novels. These modernizations might then help address that want. However, it could also be said that the mere existence of these modernizations implies that people want “more of” the original books. They want more of the characters Elizabeth and Darcy or Henry and Catherine in any and every form. Of course, the books are not always received favorably, but the fact that there are so many modernizations, or para-literature works in general, must mean there is a market for them and there are enough positive reviews on different sites to maintain this idea. Interestingly, after reading reviews on *Amazon* and *The Republic of Pemberley* the overall impression is that some reviewers object to departures from the original novels that are too large, while others dislike it if the new novel follows the plot too closely; they want the writer to give the story an original spin. One reviewer for instance says, “I am always intrigued to discover the unique creativity each author brings to the large and growing number of what I loosely call ‘Austeniques’” (Koehler). In a way it could be said that these readers want to read Austen’s story in the writer’s way. Perhaps this can be related, in a sideways manner, to Brandy Foster’s quote from chapter two where she said that a reason for reading Austen para-literature is “readers’ need to have Austen their way” (Foster). Not only do people like to read and write “Austen their way”, apparently they also like to read the characters in other people’s way, which opens up new ways of seeing the characters and allows people to keep enjoying them. Having said all this, perhaps the reasons for reading and writing these books are no different than, but just as varying, as the reasons for reading any kind of book.

Chapter 5: The Modern Heroes in Fan Fiction

Jane Austen fan fiction is a topic in and of itself. Even just a quick glance at all the different categories shows the great amount of diversity and creativity. The Jane Austen fan fiction index, or JAFF index, found at www.jaffindex.com, allows its members to search for very specific qualities in the stories like “less angelic Jane” or “Bingley with more of a spine.” Since even in modern fan fiction about *Pride and Prejudice* and *Northanger Abbey* there is such diversity, I will only use the stories to illustrate certain concepts. There are certain parallels to be drawn with regard to para-literature, fan fiction and romance novels. For instance, similar observations to those found in the para-literature category exist with regards to point of view and hero development. Furthermore, focus on attraction, the dynamics of the Henry/Catherine relationship and class also bring up interesting points. While the diversity of fan fiction is one of its strong points, it also makes it difficult to really make a strong statement. The length of the stories was incredibly diverse, from short scenes of about five hundred words to book length stories. Once again there were much more stories to be found for *Pride and Prejudice* than *Northanger abbey*. I looked at both fanfiction.net and Jaffindex.com and occasionally followed a recommendation on a forum or fan fiction author’s page for a story on another site. Not all stories were finished. The observations are based on the selection of stories that I read.

Like the authors of the novels discussed in the previous section, fan fiction writers who choose to write updated versions of an Austen story must find ways to translate events to a modern setting. Some settings require an enormous amount of tweaking, while others allow the writer to keep the majority of the mores even in the modern setting. Once again, however, since a modern point of view comprises so many personal views, strictly it would be enough to explain things as a personal way of seeing things. One fan fiction author sets a *Pride and*

Prejudice story at the Mormon Brigham Young University. A university with mandatory rules as to the conduct of its students ranging from dress code to behavior with regards to the opposite sex (bonsoirlune Author's note). This makes it an ideal setting not only to preserve certain morals, but also to emulate some of the external pressure of society's rules. Language is of course an important part of the update and sometimes this creates bewilderment when a writer updates the setting but keeps some of Austen's original language; For example by having characters refer to each other by their last name.

As mentioned before, there was an increase in male focus in the para-literature category. In fan fiction this focus is paralleled to some extent. For *Pride and Prejudice* a little over half of the stories gave access to both Elizabeth and Darcy's perspective. Some of the stories from Elizabeth's point of view did delve into Darcy's inner life. Some stories were not yet at the point where any judgment could be made on how much focus there would be on Darcy. One story for instance had not introduced Darcy yet. For *Northanger Abbey*, the majority of stories were from Catherine's point of view. Three stories also gave Henry a voice. Here too, there were quite a few stories that ended prematurely. There still seemed to be an increase in interest in the male side of the story compared to the original, but there were definitely stories that focused mainly on Catherine.

As in the para-literature stories, focus on the hero's painful past and present seems at times to work as an excuse for bad behavior. At least for Darcy personal pain is often used to soften any initial rudeness if not excuse it. In some fan fiction stories, for instance, Darcy's original rejection of Elizabeth is accompanied by a feeling of guilt or a reason; either directly if seen through his eyes or after the fact. For instance in the college themed story *The College Years* Darcy feels embarrassed after Lizzie overhears him criticizing a particularly unfortunate photograph of her and contemplates his motivation.

Even before their fateful meeting, he had been curious about her. From the beginning, all the pre-med majors were talking about her. Everyone put her at the top of the class and it rankled him. Darcy Williams was the best at everything he did. Top student, top athlete. No one had ever come close to him. . . He thought about calling her and begging for forgiveness. Indeed, the idea of begging had never seemed so appealing as it did right then to Darcy. . . Maybe, she would look at him with those green eyes and forgive him. (Alicia)

In *William & Elizabeth: The Modern P&P Fairytale*, William's initial comment about Elizabeth is the result of panic. "'She is not handsome enough to tempt me' answered William curtly. Her small hand had fit perfectly in his—creating an odd sensation inside of him. He needed to stay away from her—that was certain" (BHGV18).

Henry's back-story is often, but not always, emphasized in fan fiction too. In *Northanger Abbey's* case, his standing up to his father is between the lines. In the penultimate chapter the narrator says this about Henry and his father.

The conversation between them at Northanger had been of the most unfriendly kind. Henry's indignation on hearing how Catherine had been treated, on comprehending his father's views, and being ordered to acquiesce in them, had been open and bold. The general, accustomed on every ordinary occasion to give the law in his family . . . could ill brook the opposition of his son. (257; vol. 2, ch. 15)

However, as in para-literature, sometimes this standing up is made a bigger event. In the modern *Northanger Abbey* story *Racecars, Jane Austen and the Monon Trail* Sam Selman's father eventually goes to prison, yet Sam seems more worried about the protagonist Katie. Granted, she has been attacked. In *Fifth Avenue Heartache*, the Henry character stands up to his father by finally pursuing the career he has been wanting to pursue. Incidentally, this story is quite interesting. *Pride and Prejudice* takes the place of gothic fiction as Katie is

obsessed with it and she tends to categorize people as characters from that novel; Sam of course being Mr. Darcy. The thing being parodied, however, is not so much *Pride and Prejudice* as people who become obsessed with it.

Some authors write humorous tales or parodies. Though not explicitly stated, it seems as if one writer parodies the romance novel convention where the “hero . . . is always described in detail” (Fisher 309).

And of course, the mouthwatering description of Henry Tilney: Well his form was excellent; one could tell that he worked out to maintain his agility and finesse on the strip. He had gorgeous gray eyes, a very dark shade, I might add; almost black. Thick lashes made his eyes startlingly gorgeous. The sensuous smile made his face dangerously enchanting. His black hair was now wet with sweat, and in disarray, but the scruffiness did not take anything away from the raw beauty of his features.

(Crysty)

In fan fiction too there tends to be a strong emphasis on attraction. Especially with Darcy and Elizabeth a great deal is said about their attraction to each other despite their not liking each other yet. In *The Muse* Darcy and Elizabeth, ballet dancers, sleep together even before the first confession and despite Elizabeth not viewing him positively (Jessi), which also illustrates the emphasis on their attraction to each other. There are no kisses between either Darcy and Elizabeth or Henry and Catherine in the original novels. The confessions of love at the end are not shown, but the reader is told that Darcy “expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to” (ch. 58), while Henry “assure[s] [Katherine] of his affection” (252; vol. 2, ch. 15). In my sample of fan fiction, stories like *The Muse* were the exception rather than the rule, most going no farther than kisses. To clarify, the attraction between the characters of fan fiction stories is not

necessarily, or not only, physical. There is often a deeper element involved, or one develops. In her article on *Pride and Prejudice* fan fiction Madelyn Ritrosky-Winslow states that “whatever the level of sensuality, profound human connection, provocatively signified through emotional intimacy, is a central theme” (Ritrosky-Winslow). Also like para-literature, the attraction between the couples is often present from the beginning. Even in fan fictions where the relationship starts off badly, there is often an inkling at the start or a confession at the end of the novel that the hero has been attracted to the heroine from the very early on, though there are exceptions.

As class differences become less tolerated in society, writers are faced with the challenge of coming up with ways to keep this dynamic between Elizabeth and Darcy. Most often the solution to this is money. Often Darcy or his parents are very rich, if not the richest people in the stories. With riches and rich families a certain type of class difference does arise. In a modern British setting it tends to be easier. One writer for instance imagined Prince William and Kate Middleton as Darcy and Elizabeth (BHG18). An often recurring idea is Elizabeth being American and Darcy being British. One author notes in her chapter introduction, “Darcy’s pride causes him to be ill suited to recommend himself to Americans” (NazgulQueen13).

All in all, it is not always easy to translate a story to the present day, but many fan fiction writers do it with great creativity. There is much more ambiguity on the points discussed than in the para-literature category, making it hard to really be conclusive. There is probably not just one way to view modern fan fiction, since the people writing it are as diverse as can be. Since there are so many more fan fictions out there, at least for *Pride and Prejudice*, it is hard to say how representative this group is.

Chapter 6: Conclusion

With the rapid expansion of works that somehow borrow from Jane Austen and put new spins on the old stories it is surprising that not more research, relatively speaking, has been done. Whether these books spring from a love of Austen or more monetary considerations, Jane Austen's name sells books. The lines between para-literature and fan fiction can be blurry, especially with regards to Jane Austen, whose works are in the public domain. This means that fan fiction can be published without interference. There are numerous examples of works that were posted online as fan fiction first that later became published works. Despite adverse criticism labeling fan fiction and para-literature as being a lesser form of writing, para-literature and fan fiction are becoming more accepted. History shows that creating work on the basis of other work is not that strange and can be quite a creative outlet, while letting a person enjoy characters for a longer period of time. Also, the writers who have made the jump from fan fiction to published fiction show that it might be a good breeding ground for writers. All in all, it is quite an interesting field of study.

In this thesis I have looked at a number of modern reinterpretations, both published and unpublished, of Jane Austen's *Pride and Prejudice* and *Northanger Abbey* and compared the original Darcy and Henry to the new versions. Certain themes emerge not only in the characterization of the male hero, but also in the way the relationship between the hero and heroines is reflected. While slight differences exist between the published and unpublished works mostly due to the different kinds of work fan fiction offers, the themes tend to coincide.

While the inner life of Darcy and Henry in *Pride and Prejudice* and *Northanger Abbey* must be pieced together, a great deal of the modernizations explore their feelings in greater detail; sometimes almost at the expense of the heroine. Even if the reader does not receive a look into the hero's mind, his personal traumas often play an important

part in the plot. The development of a stronger focus on the hero of the story is consistent with developments in the romance genre.

In light of this greater attention to Darcy and Henry's inner life, some stories focus on the painful motivations of the male heroes, almost to the point that the past becomes an excuse for the behavior displayed by them. This slightly changes the original stories which focused on overcoming flaws to narratives about overcoming emotional traumas. Perhaps this is a reflection of a society that has been introduced to psychoanalysis.

The *Northanger Abbey* modernizations to some extent tend to return back to the sentimental roots parodied in *Northanger Abbey*. In the sample of published books, Henry did not seem to need Catherine's obvious admiration to kindle his feelings and the attraction usually had mutual beginnings. To a slightly lesser degree, the same was true for the fan fictions. While the statement that Henry's affection for Catherine springing from her affection for him was degrading (253; vol. 2, ch. 15) was ironic, perhaps this aspect is changed because it is indeed seen as unromantic nowadays. Or perhaps it has to do with equality in relationships; which has become the standard in the modern western world. Some critics argue, however, that by inverting the usual schema of a man longing for a woman by having the woman longing for the man Austen already made a claim for equality in relationships.

The romances are perhaps less rational than the originals, with often a more obvious emphasis on physical and emotional attraction between the characters. This is to say that it is more spelled out, for instance by characters dwelling on the attractiveness of the other.

As they are very different characters the modernizations of Henry and Darcy brought some different issues to light. In comparison to each other, however, the differences in the original were mostly maintained in the modern adaptations, with Darcy being closer to the leader alpha male type and Henry the sensitive beta male. There was a sense that the alphas

became slightly more beta at the end of their novels, while some perhaps some beta's found their own strength.

Sheenagh Pugh's commented that people look for either "'more of' their source material or 'more from' it" (Pugh 19) and it seems that Austen para-literature and fan fiction give both. Their mere existence of the modernizations seems to hint at "more of", while the emphasis on elements like the male point of view and attraction seem to point to "more from". People, however, do not only seem to look for what they themselves want to see, but many also seem to be especially interested in other people's take on the stories.

It is of course possible that the sample of published books and online fan fiction used for this thesis is not representative. Ideally, in further research more modernizations should be considered. Perhaps it would also be an idea if future research would also take into account stories set in the same time period as *Pride and Prejudice* and *Northanger Abbey*. It might be even more revealing to see what a contemporary author might do with Darcy and Henry in their own time; whether they would manifest modern attitudes or not. It is an often heard comment or complaint, among romance readers at least, that period heroines often display modern attitudes (Johnnysannie). Consequently it would be interesting to see if the same is true for the men or if it is more acceptable for the men to stay true to the time period.

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