THE CAMBRIDGE COMPANION TO

PRIDE AND PREJUDICE

EDITED BY
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Elizabeth and Darcy as zombie-slayers, bisexuals or twitter partners, Mrs Bennet as a Jewish mother ('Oy!'), Mary Bennet inflicting a cobra dance on visitors to her parents' home in India and Charlotte Lucas dressed up as Lady Catherine whipping Mr Collins into an orgiastic frenzy: these are but a few of the hundreds of variations on the theme of *Pride and Prejudice* since its publication in 1813 (see Illustration 15.1). Any discussion will be out of date, unable to keep up with the extraordinary global proliferation of the novel’s progeny in print, online, on the screen or stage, and in other media.

The process of extending characters’ lives beyond the novel began immediately – and by the author herself. Austen’s nephew reports in his 1870 *Memoir* that his Aunt Jane ‘would, if asked, tell us many little particulars about the subsequent career of some of her people’, including the fates of the two unmarried sisters of *Pride and Prejudice*: ‘Kitty Bennet was satisfactorily married to a clergyman near Pemberley, while Mary obtained nothing higher than one of her Uncle Philip’s clerks’ and became an admired personage in Meryton.¹

What would Jane Austen think, however, of the 200 years of adaptations and permutations, prequels and sequels, dramatisations and cinematic versions of *Pride and Prejudice*? Would she, like her heroine Elizabeth Bennet, ‘dearly love a laugh’, or would she lament her inability to share in the profits? A *Newsweek* cover story entitled ‘181 Things You Need To Know Now’ featured Jane Austen’s face sandwiched between Barack Obama and Beyoncé, referred to ‘Jane Austen’s commercial viability’, observed, ‘Like BMW, Prada, and Martha Stewart, Austen is now a brand.’² A later *Newsweek* story entitled ‘Not-so-Plain Jane’ concluded, ‘In the economic doldrums, it is the eminently bankable Austen’s blessing and curse to be constantly applied and misapplied. Jane-anything sells out.’³ As Bridget Jones’s Diary author Helen Fielding observed, ‘I just stole the plot from *Pride and Prejudice*. I thought it had been very well market-researched over a number of centuries.’⁴

Authors have expanded *Pride and Prejudice* in many directions, capitalising on the fact that readers simply cannot get enough of Austen’s characters and settings. Marilyn Sachs observed over two decades ago in ‘The Sequels to Jane Austen’s Novels’, ‘Followers of Jane Austen have an incurable addiction to the fate of her characters and greedily, if disdainfully, gobble up sequels to her novels’, with *Pride and Prejudice* easily winning the contest for the Austen novel with the most continuations.⁵ Sequels such as Sybil Brinton’s *Old Friends and New Fancies* (1913) and the anonymous ‘Memoir’ *Gambles and Gambols: A Visit with Old Friends* (1983) explore Elizabeth and Darcy’s married life and throw in characters from other novels as well, for instance pairing *Pride and Prejudice’s* Kitty Bennet with James Morland from *Northanger Abbey* or hitching Georgiana Darcy to William Price from *Mansfield Park*. (Writing in JASNA’s *Persuasions*, Kathleen Glancy

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scathingly indicts *Gambles and Gambols* as ‘a large pile of the waste product from the digestive systems of male bovines’. Laurence Fleming’s *The Heir to Longbourn* (2003) and *The Will of Lady Catherine* (2010) similarly find spouses for the unmarried characters of *Pride and Prejudice* by merging the story with other Austen novels. Other authors simply keep the story of *Pride and Prejudice* moving forward. Dorothy A. Bonavia Hunt’s *Pemberley Shades* (1949) presents a happily married Elizabeth calling Darcy ‘Fitz’ and welcoming into the world their second son; in this version, Kitty marries Darcy’s neighbour. The ever-growing collection of *Pride and Prejudice* continuations includes titles such as Jane Dawkins’s *Letter from Pemberley: The First Year and More Letters from Pemberley*, explored through Elizabeth’s letters (1999; 2007), Diana Birchall’s *Mrs. Darcy’s Dilemma* (2008), examining Elizabeth and Darcy after twenty-five years of marriage, and Juliette Shapiro’s *Excessively Diverted: The Sequel to Jane Austen’s ‘Pride and Prejudice’* (2011).

Why not pick a character and flesh out his or her portion of the story? Mr Darcy reigns supreme in this regard, generating titles such as *The Diary of Henry Fitzwilliam Darcy* (1997), beginning when Darcy is ten years old, *The Confession of Fitzwilliam Darcy* (2003), *Fitzwilliam Darcy’s Memoirs* (2004), Mr. Darcy’s *Diary* (2005), Mr. Darcy’s *Story* (2006), Mr. Darcy’s *Passions* (2008), *The Private Diary of Mr. Darcy: A Novel* (2009), *Mr. Darcy’s Obsession* (2010), *To Conquer Mr. Darcy* (2010), *Mr. Darcy’s Undoing* (2011), *Mr. Darcy’s Letter* (2011), *Darcy and Fitzwilliam* (2011) and *Dialogue with Darcy* (2011). This abbreviated list represents only the tip of the icy mannered, initially aloof Darcy iceberg. Such Darcy sequels and prequels often add his childhood background, fill in gaps in the novel (dialogue showing Darcy convincing Wickham to marry Lydia), thaw his reserve, follow him into the bedroom and add his tormentmented internal thoughts.

Pick just about any character from *Pride and Prejudice* and one may find a novel with him or her at the centre. Examples include Elizabeth Newark’s *Consequence, or Whatever Became of Charlotte Lucas* (1997) or Jennifer Becksins’s *Charlotte Collins* (2010), Patrice Sarah’s *The Unexpected Miss Bennet: A Novel* (2011), focusing on Mary Bennet and her new beau, C. Allyn Pierson’s *Mr. Darcy’s Little Sister* (2010), Anna Elliot’s *Georgiana Darcy’s Diary* (2010), Sharon Lathan’s *Miss Darcy Falls in Love* (2011), following Georgiana on a musical tour of Europe, Skylar Burris’s *The Strange Marriage of Anne de Bourgh* (2010), Joan Aiken’s *Lady Catherine’s Necklace* (2000) and Jane Odiwe’s *Lydia Bennet’s Story* (2007), billed as ‘a breathtaking regency romp’. Amanda Grange’s *Wickham’s Diary* (2011) boasts that it allows ‘Jane Austen’s Quintessential Bad Boy’ to ‘have his say’. An envy-ridden Wickham muses, ‘Why should I be beneath Fitzwilliam? I am just as handsome as he is.’

Or one can invent new characters to insert into the story. Children and grandchildren of various *Pride and Prejudice* characters offer a whole new source of possibilities for authors in search of a plot, as with Jane Gillespie’s *Teverton Hall* (1983), starring the adult children of Mr Collins, or Elizabeth Aston’s *Mr. Darcy’s Daughters* (2003). New cousins and half-siblings pop up everywhere as well. The cover of Monica Fairview’s *The Other Mr. Darcy* (2009) observes, ‘Unpredictable courtships appear to run in the Darcy family’; Darcy’s American cousin, Robert Darcy, makes his move after witnessing Caroline Bingley collapsing to the floor at Darcy’s wedding. New faces also appear in Monica Fairview’s *The Darcy Cousins: Scandal, Mischief, and Mayhem Arrive at Pemberley* (2010), introducing an incorrigible American cousin named Clarissa Darcy. Grégoire Darcy, an illegitimate half-brother enshrouded in a French monastery, takes centre stage in Marsha Altman’s *The Ballad of Grégoire Darcy: Jane Austen’s ‘Pride and Prejudice’ Continues* (2011). One can even fuse characters from *Pride and Prejudice* with figures from other novels, as with Fitzwilliam Ebenezer Scrooge: *Pride and Prejudice* Meets ‘A Christmas Carol’ (2011); in this novel by Barbara Tiler Cole, ghosts help a despondent and embittered Fitzwilliam try to woo Elizabeth.

Dozens of authors have in fact been able to build an entire industry around *Pride and Prejudice*, inventing stories occurring before, after or during the action of Austen’s novel. Kara Louise has produced *Pemberley Celebrations—the First Year, Darcy’s Voyage* (a 2010 ‘tale of uncharted love and the open seas’), and many others. Carrie Bebris offers an entire series of Mr and Mrs Darcy Mysteries featuring Elizabeth and Darcy as sleuths untangling intrigues involving other characters, beginning with her *Pride and Prescience* (2004). Abigail Reynolds has generated at least eight *Pride and Prejudice* variations. Regina Jeffers also keeps the sequels coming, tooting *Christmas at Pemberley: A Pride and Prejudice Holiday Sequel* (2011) as ‘a festive holiday novel in which personal rivalries are resolved, generosity discovered and family bonds renewed’, and promising readers a blend of romance and crime in *The Phantom of Pemberley: A Pride and Prejudice Murder Mystery* (2010).

Why not fuse an Austen novel with a murder mystery, profiting from the enormous success of both genres? At the age of ninety-one, acclaimed British

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detective novelist P. D. James released Death Comes to Pemberley (2011), placing a murder in the middle of Pride and Prejudice, her favourite Austen novel. James told the BBC she apologised to Jane Austen 'for involving her beloved Elizabeth in a murder investigation', but found great joy through 'this fusion of two enthusiasms - for the novels of Jane Austen and for writing detective stories. Death Comes to Pemberley imagines Elizabeth and Darcy in 1803, six years after their marriage and with two sons, their lives suddenly turned upside down when Lydia Wickham arrives screaming that her husband has been murdered; shortly afterwards, the drunken Wickham is revealed to be alive but suspiciously covered with the blood of his slain friend, Captain Denny. While working to unravel the murder mystery, readers familiar with Pride and Prejudice will also appreciate the way James weaves in many strands from Austen: continuations of characters' cuirles, references to other Austen novels, and period-appropriate crime-solving methods (no DNA evidence). Mary Bennet, now married to a rector, remains 'a frequent deliverer of platitudes which had neither wisdom nor wit', and Lady Catherine is "fonder of visiting Pemberley than either Darcy or Elizabeth were anxious to receive her". Although James lovingly recreates Regency England and occasionally delivers ironic lines reminiscent of Austen's wit, she gives Elizabeth Bennet little sparkle: as one reviewer noted, 'marriage has made Elizabeth Bennet, Austen's smartest, sharpest-tongued and most beloved character, a little dull.' In the same year, under the pen-name 'Ava Farmer', Sandy Lerner self-published Second Impressions aiming to offer readers 'an historically accurate sequel to Jane Austen's Pride and Prejudice'.

Rather than staying in England or even Europe, other authors have moved the characters across continents and oceans, as well as into different eras. Nagomi Yaeko's Machiko, a novel serialised in Japan in 1928-30, features a kimono-clad heroine initially refusing a proposal from the haughty head of the Kawai Financial Group. In The Sheik of Arabiya: Pride and Prejudice in the Desert (2010), Lavinia Angell creates 'a torrid desert romance' complete with a Muslim Darcy in Arab garb wooring an abducted Elizabeth.

American adventures abound, as in Paula Cohen's Jane Austen in Boca (2003) set in a retirement community with widowers on Viagra, Mary Lydon

Simonsen's Darcy on the Hudson: A 'Pride and Prejudice' Reimagining (2011) taking Darcy and Bingley to America just before the War of 1812, and Heather Rigaud's Fitzwilliam Darcy, Rock Star (2011), featuring Darcy as a virtuoso guitarist, Elizabeth as lead singer in a girl band called Long Borne Suffering, and Lady Catherine as the owner of De Burgh Records.

Or why not give Darcy a ten-gallon hat? Jack Caldwell bills Pemberley Ranch (2010) as 'Pride and Prejudice meets Gone with the Wind', the line 'Frankly, Darcy, I don't give a damn!' graves the back cover. Union supporter Beth Bennet moves from Ohio to Texas after losing her only brother in the Civil War, so she naturally dislikes former Confederate officer Will Darcy, owner of Pemberley Ranch. Balding, oily Billy Collins manages Rosings Bank, Wickham-like George Whitehead is a 'carpetbaggin' piece o' scum' and Mrs Catherine Burroughs forecloses on families and occupies a pretentious plantation house formerly run by the labour of slaves. With a play on Austen's name, Pemberley Ranch ends with Darcy going to Austin, Texas, to take a seat in the Legislature.

Another American recasting comes in Karen Cox's 1932 (2010), placing Mr Bennet as a professor of English Literature at Northwestern University who loses his job and must move his family during the Great Depression. Bingley hires Jane as clerk at Netherfield's Dry Goods store, Wickham turns out to be a drunken bigamist and Lydia becomes a country back-up singer in Nashville. An Epilogue takes readers to 1970 with an update of the careers (paediatrician, architect, etc.) of Elizabeth and Darcy's adult children.

Moving back and forth between eras proves lucrative. Formerly titled Pemberley by the Sea (2008), Abigail Reynolds's The Man Who Loved 'Pride and Prejudice' (2010) gives us 'a modern love story with a Jane Austen twist'; an Elizabeth-like heroine works as a marine biologist in Cape Cod. In The Man Who Loved Jane Austen (2009), Sally Smith O'Rourke asks, 'What if a modern man had traveled back in time, fell in love with Jane Austen, and became the inspiration for her Darcy character?' O'Rourke's time-travelling Darcy watches Austen undress, noting 'her slender, full-breasted figure limned in the dancing firelight'; once he departs, Jane Austen begins revising 'First Impressions' into Pride and Prejudice, having encountered her real-life modern model for Mr Darcy.' Karen Doornebos's Definitely Not Mr. Darcy (2011), dedicated 'To Jane Austen, may you rest in peace', transports 39-year-old divorcee Chloe Parker into a Jane Austen-inspired reality dating show that is set in 1812, competing with other women for Mr Wrightman, heir to an estate. Nostalgically longing to 'banter with a

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9 P. D. James, Death Comes to Pemberley (New York: Knopf, 2011, pp. 11 and 136.
gentleman in his tight breeches and riding boots, smoldering in a corner of the
drawing room', Chloe describes herself as so 'twenty-first century weary'
from 'all the social networking, Twittering, emailing, and texting' that she
can't wait to escape to the 1800s and slow things down for awhile.'13

Alas for the length of this chapter, there is so much more. Melissa Nathan's
'Pride and Prejudice' and Jasmin Field (2001) casts a modern-day Elizabeth in
a Pride and Prejudice theatre production opposite the Darcy-like Harry
Noble. In First Impressions (2004), Christian-romance author Debra White
Smith adds a tornado and imagines Elizabeth as a feisty lawyer starring in a
production of 'Pride and Prejudice' opposite a handsome but arrogant ran-
cher. Sarah Angelini's The Trials of the Honorable F. Darcy (2009) envisions
Darcy as a British-born judge encountering young lawyer Elizabeth Bennet in
a San Francisco courtroom. Aimée Avery's A Little Bit Psychotic: 'Pride and
Prejudice' with a Modern Twist (2009) transforms Elizabeth Bennet into a
twenty-first-century Ph.D. student dreaming of princesses and knights. In
Alexandra Potter's Me and Mrs. Darcy and Shannon Hale's Austenland,
both from 2007, Austen-obsessed modern heroines (one a bookstore man-
ger, the other a graphic designer) encounter contemporary versions of Darcy
and Wickham. As Marilyn Francus notes, Potter and Hale 'not only demon-
strate that Austen and her plots are applicable to modern society, but they
argue that we live in Austen's world, whether we are aware of it or not'.14

Hale has produced a sequel called Midnight in Austenland (2012) for fans
who seem never to tire of buying books about the fusion of Austen's England
and our own times.

An additional target seems to be middle-school and high-school audiences,
or grown-ups longing to revisit those peer-pressured times in their lives.
Mandy Hubbard's Prada and Prejudice (2009), marketed as 'a must read
for Austen junkies' and appropriate for grades seven to ten, opens, 'It is a
truth, universally acknowledged, that a teen girl on a class trip to England
should be having the time of her life . . . instead I'm miserable.' The novel
narrates the time travels of Callie, a 'clumsy geek-girl' trying to impress the
popular girls on a high-school trip to London. When she tries on her new
Prada heels, she trips, smacks her head and wakes up in the year 1815. Simon
Schuster marketed Pies and Prejudice (2010) as part of their Mother
Daughter Book Club for girls in grades six through nine and their mothers.
In this novel by Heather Vogel Frederick, a book group of girls about to start
high school read Pride and Prejudice, try to stay in touch with one group

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14 Marilyn Francus, 'Austen Therapy: Pride and Prejudice and Popular Culture', Persuasions
On-line 30.1 (Spring 2010), www.jasna.org/persuasions/on-line/vol30n01/francus.html.
Mr Darcy ‘sans knickers’. Fans can climb in bed with Elizabeth and Darcy in dozens of such offerings, or they can imagine them in pulsing, throbbing same-sex affairs (Elizabeth with Charlotte; Darcy with Bingley and Wickham) in Ann Herendeen’s *Pride and Prejudice: A Novel of Mr. Darcy, Elizabeth Bennet, and Their Forbidden Lovers* (2010).

Mash-ups, or creative combinations from different sources, offer another genre for reworking *Pride and Prejudice*. Acknowledging Jane Austen as the co-author, a mash-up writer reprints large portions from the original novel but dots it here and there with original and often startlingly incongruous material. A digitally published mash-up called *Pride and Prejudice, or The Jewess and the Gentle* (2011) envisions the Bennet family as Jews struggling against their society’s anti-semitism. Lev Raphael adds Hebraic touches to Austen’s novel, beginning with an extra clause inserted in the opening sentence: ‘It is a truth universally acknowledged, not least by a Jewish mother, that a single man in possession of a good fortune must be in want of a wife.’ Mrs Bennet passes her life with ‘visiting, news, and kugel’. Raphael sprinkles his mash-up with Yiddish phrases, from Mrs Bennet’s ‘Oy!’ and ‘I could plote!’ to the labelling of the idiotic Mr Collins as a *rudnik* and a *nebbish*. Raphael links Mr Bennet’s wit to his religion, as he notes, ‘Why should a Jew not answer a question with a question?’

Raphael adds an additional layer to Austen’s characterisation of the disdainful, snobbish Mr Darcy by depicting him as initially ‘so prejudiced against Jews’. In the famous early scene in *Pride and Prejudice* where Darcy slights Elizabeth (‘She is tolerable, but not handsome enough to tempt me’), Raphael’s Darcy objects to the ‘Levantine cast’ to Elizabeth’s features. Lady Catherine cannot stomach the notion of her nephew’s marriage to a Jew, insisting, ‘No Darcy has ever disgraced the family name by marrying even a Catholic.’ Though superficially silly, this mash-up hints at the devastating effects of intolerance and religious prejudice. With the majority of the words taken directly from *Pride and Prejudice*, Mr Bennet might rank rhetorically what’s not to like about this mash-up?

*Pride and Prejudice and Zombies*, a 2009 mash-up ‘by Seth Grahame-Smith and Jane Austen’, made the *New York Times* best-seller list with its book jacket illustration of a fanged Regency heroine dripping in blood and its promise to deliver ‘all new scenes of bone-crunching zombie mayhem’. Capitalising on the modern taste for sensational potboilers and exposing our distaste for literary classics, the back cover boasts, ‘Complete with romance, heartbreak, swordfights, cannibalism, and thousands of rotting corpses, *Pride and Prejudice and Zombies* transforms a masterpiece of world literature into something you’d actually want to read.’

Grahame-Smith opens *Pride and Prejudice and Zombies* with an altered first sentence: ‘It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains.’ To visit her ill sister, Austen’s Elizabeth must walk several miles, arriving with dirtied clothes and a face glowing with the warmth of exercise. To this walk Grahame-Smith adds the fact that on her way Elizabeth must kill three ‘unmentionables’ (blood-thirsty zombies risen from the grave), therefore arriving at Netherfield not only with muddy petticoats but also with ‘pieces of undead flesh upon her sleeve’. Elizabeth’s verbal battle with Lady Catherine becomes a literal swordfight, and Darcy and Elizabeth unite as a couple able to share in their talent for zombie combat. Mixing the refined with the disgusting, Grahame-Smith describes as attack that leaves behind ‘a delightful array of tarts, exotic fruits, and pies, sadly soiled by blood and brains, and thus unusable’.

Further parody comes in the form of a pseudo Reader’s Discussion Guide, complete with a final question mocking the commercial motivation of the whole venture: ‘Some scholars believe that the zombies were a last-minute addition to the novel, requested by the publisher in a shameless attempt to boost sales. Others argue that the hordes of living dead are integral to Jane Austen’s plot and social commentary. What do you think?’

*The New Yorker*’s Mary Haldorf called *Pride and Prejudice and Zombies* 85 per cent Austen, 15 per cent Grahame-Smith and 100 per cent terrible, but sales figures helped propagate more of the same, including Steve Hockensmith’s *Pride and Prejudice and Zombies: Dawn of the Dreadfuls* (2010) featuring a cover that shows Elizabeth hugging a skeleton. Visit any bookstore and find grotesque titles from 2009 undoubtedly capitalising on the popularity of Stephanie Meyer’s *Twilight* series: *Mr. Darcy, Vampyre* (‘A married man in possession of a dark fortune must be in want of an eternal wife’), *Vampire Darcy’s Desire* (starring a Darcy ‘tormented by a 200-year-old curse and his late as a half-human/half-vampire’), *Jane Bites Back* (‘It is a truth universally acknowledged that Jane Austen is still alive today ... as a vampire’) and *Moonlighting* (‘Will Elizabeth discover Darcy’s secret identity as the head of the Pemberley pack of werewolves?’). More werewolves can be found in *Mr. Darcy’s Bite* (2011), and in *Mrs. Darcy vs. the Aliens* (2011) Elizabeth and Wickham team up to fight hordes of tentacled aliens. Horror fusions have spawned graphic novels, a video game boasting ‘the perfect blend of zombie slaying action and touching romance narrative’, and movie deals, including promises from ‘Pride and Predator’ promoters that their film will slaughter the cast of the novel.

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19 ibid., p. 83.
20 ibid., p. 83.
21 ibid., p. 119.
In The Five-Minute Iliad and Other Instant Classics: Great Books for the Short Attention Span, Greg Nagan quips about Austen, 'At the end of the eighteenth century despite the liberal tendencies of the age, women were still discouraged from writing books. British writer Jane Austen was therefore compelled to write screenplays, and subsequently languished in obscurity until the invention of cinematography.' Pride and Prejudice has furnished rich material for numerous adaptations to the stage and to the screen (see the chapters in this volume by John Wiltshire, Laura Carroll and Devoney Looser).

Screenwriters have also mined Pride and Prejudice for characters, plot and themes. Movie versions of Helen Fielding’s Bridget Jones’s Diary and its sequel Bridget Jones: The Edge of Reason capitalise on Darcy/Colin Firth fever. Caroline Bingley becomes a cold-hearted barrister, Wickham sexually harasses his employees at Pemberley Press and Mrs Bennet (Bridget Jones’s mother) serves gherkins at a party and sells jewellery on a TV shopping network.

Transporting the novel to modern India, Gurinder Chadha’s 2004 Pride and Prejudice adds Bollywood colour to the story while keeping many of Austen’s themes and characters intact. Untouched Mr Kholi sells real estate, Will Darcy displays American condescension towards rural India and Mrs Bakshi embarrasses her sari-clad daughters through her shameless attempts at matchmaking. When Mr Kholi proposes to Lalita (Elizabeth) and Mrs Bakshi insists to her husband that he must make his recalcitrant daughter accept the offer, Mr Bakshi echoes Austen’s Mr Bennet directly by giving her a choice between alienating one or the other of her parents through her decision. Lalita’s younger sister Lakhi runs off with Johnny Wickham, while her beautiful older sister Jaya despondently waits for an email from Balraj, Darcy’s friend. Pride and Prejudice concludes in over-the-top splendour with Austen’s two happy wedded pairs riding on elephants through the streets of Amritsar, complete with Bollywood song and dance.

Another cinematic retelling is Lost in Austen (2009), imagining twenty-first-century London bank employee Amanda Price swapping places with Elizabeth Bennet. The film is permeated with what Laurie Kaplan calls ‘multiple cross-cultural, cross-class, cross-text, cross-media, and cross-linguistic references’. Disillusioned with her uncouth boyfriend’s lack of panache (‘Marry me, babes!’ he drunkenly requests between burps), Amanda nostalgically time travels into the more courteous, elegant world of her favourite novel. Once there, her use of slang (‘jeepers!’), modern garb and immodest

Pride and proloned

behaviour (as when she kicks Collins in the groin) marks her as hopelessly unable to accept the confines of Regency England. Screenwriter Guy Andrews achieves an additional layer of irony by having Amanda recreate scenes not only from Austen’s novel but also from recent film versions, as when she asks Darcy to please emerge from a pool à la Colin Firth.

Other media offer additional possibilities for adaptation. Apparently it is never too soon for a human being to encounter Austen, as the Baby Lit Board Book series introduces infants and toddlers to Little Miss Austen’s Pride and Prejudice (2011), a counting primer complete with two rich gentlemen, five sisters and nine fancy ball gowns. Need cartoon-like pictures? Try the illustrated Marvel Pride and Prejudice (2018), a five-installment graphic novel boasting bits such as ‘Lizzy on Love, Loss, and Living’ and ‘Bingleys Bring Bellig to Britain’ on its cover. Musicals, Broadway versions and light operas have also been reported. Internet sites, blogs and fan clubs have begotten an astonishing number of variations, with Elizabeth and Darcy communicating by cell phone, email, Facebook or Twitter (Darcy: ‘One tweet from you will silence me forever’). Amateur cyberauthors contribute a never-ending series of inserted tales. Any mention of websites in a book can be risky because of the rapidly changing nature of the medium, but at the time of this printing, numerous sites such as www.jaeastenprequel sandsequels.com, www.pemberley.com/janeinfo/austsequl.html, http://bestja neaustensequels.com, http://austenprose.com and www.austenauthors.net keep fans informed of new additions.

Let me close with a note of disclosure. I am by no means a fan of fan fiction, vampire stories, salacious Regency romps with heaving bosoms or time-travel adventures. I fear I have barely scratched the surface of this material. Nearly every version I read as part of my research for this chapter (or for my Searching for Jane Austen book) left me longing for the witty and wise novels of Jane Austen herself. How sad that an author so full of promise died before her forty-second birthday, with untold stories buried with her.

That said, I do confess to finding this journey through hundreds of permutations exhilarating. Wickham can become a carpetbagger, Lady Catherine an American hotel CEO and Mr Bennet a Midwestern college professor precisely because Austen has created universal characters who transcend all boundaries. Elizabeth and Darcy can meet wits in the desert, at a high-school dance or over the corpses of the undead. The global proliferation of Pride and Prejudice spin-offs, mash-ups and knock-offs, though alarming and overwhelming, proves the power of Jane Austen’s sparkling novel to capture the imagination of its readers, again and again.


Origins and Proliferation. The term "Asian pride" first originated from a sense of prevalent discrimination against Asian-Americans in the United States during times of social, socioeconomic and political stress. More specifically, time-periods surrounding important Asian American points in American history, such as the Chinese Exclusion Act and the 'railroad building era' are held largely responsible for the creation of the term and other practices related thereto. Authorship: Pride and proliferation. Article in Liver international: official journal of the International Association for the Study of the Liver 29(4):477 Â· May 2009 with 10 Reads. DOI: 10.1111/j.1478-3231.2009.01978.x Â· Source: PubMed. The intracellular Ca2+ system, which includes the ryanodine receptor 2 (RYR2), sarcoplasmic reticulum Ca2+-pump adenosine triphosphatase (SERCA2), and Ca2+ These different conceptions of Indian pride lead the two parties to test strategic weapons for different reasons, with testable implications for regional security dynamics. For more information on this publication: Please contact Managing the Atom. For Academic Citation: Vipin Narang, "Pride and Prejudice and Prithvis: Strategic Weapons Behavior in South Asia" in Scott D. Sagan, ed., Inside Nuclear South Asia (Stanford, Calif.: Stanford University Press, 2009), pp. 137-183. Share.