

**The Evolution of Mashup Literature:
Identifying the Genre through Jane
Austen's Novels**

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Abstract

The aim of this thesis is to define, categorise, and justify the genre of mashup literature by providing a framework for understanding what mashup literature is, and analysing what it has to offer. The project seeks to examine the development of mashup literature, both from its influences in music and film mashups, as well as from fan fiction and the supernatural and romance genres that are mashed into the new work. The purpose is to show that the bounds of mashup literature as a genre extend beyond the few works that bear the name 'mashup literature', and that these works have the capability to comment and critique the source material in the same way as any other adaptation.

This thesis analyses the development of mashup literature as part of the larger mashup movement and specifically discusses the influence of music and film mashups on the construction and objectives of mashup literature. This thesis acknowledges that the conception of mashup literature is often quite narrow, but by categorising the genre as part of the mashup movement rather than as independently occurring, this thesis shows the greater breadth and depth that mashup literature has reached and that has thus far gone unacknowledged. This thesis also examines one specific subcategory of mashup literature, tracing its development and discussing specific case studies of its application.

By stepping away from the *Zombies*-centric definition of mashup literature and instead viewing it according to the parameters of the mashup movement as a whole, this thesis seeks to provide a more complete understanding of what a mashup novel is, and the value and analysis these works can add to their source texts.

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INTRODUCTION

This thesis addresses the dearth of scholarly information and critical analysis available about mashup literature by utilising mashups of Jane Austen's novels to trace the genre's development from an afterthought of remix culture into the bestselling phenomenon that exists today. This thesis regards mashup literature as a logical outgrowth of mashup culture, as well as of the numerous Austen-affiliated works that are in publication. Mashup literature also produces valuable adaptations of the source novels by commenting both about the texts and about Austen's place in popular culture.

The term 'mashup' is first consistently applied to literature in 2009 with the publication of the surprise New York Times bestseller, *Pride and Prejudice and Zombies* by Seth Grahame-Smith. *Zombies* spent 39 weeks on the *New York Times* bestseller list for trade paperback fiction, beginning on April 19, 2009, where it reached number 3 in its first week ("Print: Paperback Best Sellers, 2009"). The novel has also inspired a prequel, *Pride and Prejudice and Zombies: Dawn of the Dreadfuls* (2010) and a sequel *Pride and Prejudice and Zombies* (2011), both by Steve Hockensmith, as well as a graphic novel (2010) that spent nine weeks on the *NYT* bestseller list for paperback graphic novels ("Paperback Graphic Books"), and a film adaptation (2016). *Zombies* is often referred to as the first mashup novel and is credited with "unleash[ing] a whole new genre" (Sutton). The popularity of *Zombies* is such that, to date, it has inspired numerous imitators designed to capitalise on its success. The most successful of these is *Abraham Lincoln: Vampire Hunter* (2010), also by Grahame-Smith, which topped out on the *NYT* bestseller list at number 5 and had its own film adaptation in 2012 ("Print: Paperback Best Sellers, 2012"). Some mashups, like *Sense and Sensibility and Sea Monsters* (2009) by Ben H. Winters and *Mansfield Park and Mummies* (2009) by Vera Nazarian, mash different Austen works according to the same method as *Zombies*, while works such as *Android Karenina* (2010) also by Ben H. Winters, *Little*

Women and Werewolves (2010) by Porter Grand, *Little Vampire Women* (2010) by Lynn Messina, and *Jane Slayer* (2010) by Sherri Browning Erwin use the same method, but with different source authors. These examples are just a few of the mashup works that came out in the immediate aftermath of *Zombies* and even they are enough to show the breadth of material that the *Zombies*-inspired mashups can reach.

Despite the immediate and enduring popularity of *Zombies* itself, as well as the continued popularity of the mashup literature genre that *Zombies* is attributed with creating, this thesis is the first sustained engagement with mashup literature as a genre. The limited scholarship available on the subject of mashup literature deals solely with *Zombies*. While some analysis at least acknowledges the existence of other mashups, none of them discuss these other works in any depth or recognises the broader culture that mashups belong to. Instead, mashup literature is discussed in isolation. Structurally, Chapter One of this thesis will discuss the breadth of mashup literature by relying on mashups in music and film to establish a definition for the genre. The sheer number of works that qualify as mashups under this definition makes discussing them all prohibitive, so the remainder of this thesis will focus on direct mashups of Jane Austen's works. Chapter Two deals with the industrial context of these direct mashups, including their path to publication as well as authorial motivations, reader reaction, and financial success. These direct mashups are designed to be read simultaneously with the source material, to interact with it, and to comment on it, and so Chapter Three contains case studies of the four direct mashups of *Pride and Prejudice*. These studies involve not only the material that the mashups add to the source but also the purpose behind those additions, as well as the broader ramifications of those additions.

Focus and Justification

While this thesis will focus on defining what mashup literature actually is as well as understanding what this literature does, attempting to discuss every mashup novel in

existence would be far too unwieldy. Instead, I have narrowed my focus to mashups of the works of Jane Austen. I rely on Jane Austen mashups for this thesis because *Pride and Prejudice and Zombies*, though not the first piece of mashup literature, is the first novel attributed that distinction. The original intent of this first recognised piece of mashup literature was not to start a movement but to comment on a single novel by Austen. Grahame-Smith has explained that he wanted to bring together *Pride and Prejudice* with zombies because the characters “in Austen's books are kind of like zombies” and he wanted to focus his additions on what he considered to be the zombie-like elements of the story (Grossman). Because of this belief, he tailored his criticism specifically to Austen rather than something general. In an attempt to capitalise on *Zombies*' unexpected popularity, the first surge of subsequent mashups repeated that novel's formula, both by mashing new material with Austen and by relying on critique. It wasn't until these mashups failed to live up to the success of *Zombies*—and different publishing houses got involved in producing mashups—that the genre began to move away from its focus on Austen. Even now there are still mashups of all of Austen's works, as well as multiple mashups for her more popular novels. This wave of mashup literature came into existence specifically to interact with Austen. That desire, not simply to mash together a classic text with new material, but to mash Austen with new and critical additions, suggests that there is something in particular about Austen that the mashups were drawn to.

Rather than attempting to broadly discuss the different relationships that mashups have with their authors, this thesis will delve deeply into the relationship that these mashups have with Austen. Part of the mashups' success is rooted in Austen's brand recognition, enabling *Zombies* to cash in on her popularity and then pass that success on to subsequent mashups. While other authors can inspire mashup literature with their novels, few other authors have the same marketability as Jane Austen, and that aids both the mashups that

engage specifically with her works as well as the whole of mashup literature. In particular, while the parodic mashups seek to critique Austen's works, the pastiche mashups react against that criticism and strive to accentuate the source novels. Like the supernatural parodies, the first of these romantic pastiches were of Austen's works, but they strove to fix what they perceived to be flaws in the parody's treatment and understanding of Austen. The evolution of direct mashups is rooted in this focus on Austen, with treatment of her works inspiring much of the development.

Prior Scholarship

Despite their popularity, there has been little scholarly conversation about mashups, and what analysis exists revolves around *Zombies*. Since the publication of *Zombies* in 2009 and the application of the term mashup to literature, there have only been, to my knowledge, four scholarly works that deal with mashup literature in any significant way. "Pride and Promiscuity and Zombies, or Miss Austen Mashed Up in the Affinity Spaces of Participatory Culture" by Eckart Voigts-Virchow (2012) which discusses how literature mashups of Austen belong to a broader resurgence of Austen appropriations as part of participatory culture, as well as how writers use fan fiction techniques to appropriate. In 2013 Camilla Nelson published "Jane Austen ... Now with Ultraviolent Zombie Mayhem" and explains how the additional material of a mashup forces a critical re-reading of the source, while at the same time creating new critical difficulties. "Mashing Up Jane Austen: *Pride and Prejudice and Zombies* and the Limits of Adaptation," by Mary Mulvey-Roberts (2014) discusses *Zombies*' place within the larger realms of parody and pastiche, as well as in adaptation and appropriation. In 2014 Andrea Ruthven included a chapter entitled "Zombie Postfeminism" in *This Year's Work at the Zombie Research Center*, part of the *Studies in Fan Culture and Cultural Theory* series. She discusses Elizabeth Bennet's presentation as part of the post-feminist ideal of femininity. I will discuss the particulars of the two most pertinent articles,

including the material that they contribute to our understanding of mashup literature, then move on to discuss the influence of outside scholarship on the development of mashup literature.

Voigts-Virchow and Fan Fiction

In 2012 Eckart Voigts-Virchow published “Pride and Promiscuity and Zombies, or Miss Austen Mashed Up in the Affinity Spaces of Participatory Culture,” where he pulls on fan studies to make sense of literature mashups. Voigts-Virchow focuses on what he considers to be the two phases of recent Austen adaptation, specifically the “Appropriated Austen 1.0” which consists of “the context of the post-1980s heritage culture” and “cross-media Austen adaptations in the wake of the 1995 BBC serial” that involves numerous film adaptations that deal directly with “collusion and confrontation heritage Austen” (34, 35). He calls the second phase, “Appropriated Austen 2.0” and argues that these are “re-appropriations of earlier adaptations and appropriations,” which function as part of an “attempt to re-invigorate Austen appropriations” through engaging with the texts in a different way than is found in Austen 1.0 (35). Specifically, by “explod[ing] the difference between the subject and the object of interaction: re-situat[ing] and re-contextualiz[ing] on a stage shared by audience and performers, texts are not being read, but rather, performed” (36). Austen does not have to be literally performed as a stage play, but instead, it can be performed as “lived-in intertextual ‘universes’ composed of quotation, pastiche, parody, but with very little critical distance” (37). To Voigts-Virchow, participatory engagement with a text is any engagement that extends beyond the traditional and ventures into the realm of reinterpretation, and this engagement is at the core of Austen 2.0.

As an example of this trend in Austen appropriation, Voigts-Virchow discusses how these principles are applied in fan fiction¹ because of the potential for “boundless narrative mixing” that is already being displayed in fan works (42). Voigts-Virchow states that he looks to fan communities because the “skills needed in appropriating Austen” in his own performative analysis are the same as those employed by fans (45). By using these fan fiction categories, Voigts-Virchow attempts to categorise the current trend of Austen mashups. Rather than following the fan fiction categories already established by Henry Jenkins in *Textual Poachers*, Voigts-Virchow creates his own categorization specific to the varieties of fan fiction that bear a structural similarity to mashup works.²

While Voigts-Virchow spends a significant portion of his article breaking down fan fiction into three major categories of Alternate Universe, Alternate Reality, and Alternate Timeline, I will not discuss his analysis in any significant detail because, while interesting, it does not align up with the categorization of fan fiction most commonly employed by fans

¹ Fan fiction is “fiction by fans, using pre-existing characters and/or settings” and “taking a source text or a famous person as a point of departure. It is most commonly produced within the context of a fannish community and can be shared online such as in archives or in print such as in zines” (“Fanfiction”). Proponents of fan fiction argue that the concept of fan fiction has existed since humans first began telling stories, regarding the basic human desire to share stories that were “built on other stories, extending ... and sometimes subverting them” (“Fanfiction”).

² Henry Jenkins—one of the major voices in fan studies—explains that fan culture is “what fans do and think,” or to put it more specifically, fan culture is the infrastructure and community that develops around fans in support of their shared interests, whether that interest be a specific work that they are fans of, or the interest is simply in being fans (“Fandom”). Jenkins defines fans themselves as “individuals who maintain a passionate connection to popular media, assert their identity through their engagement with and mastery over its contents, and experience social affiliation around shared tastes and preferences” (“Fan Studies”). The definition of fan varies depending upon the source. According to Fanlore, a collaborative wiki created “by, for, and about fans and fan communities,” a fan is regarded much more loosely, as “a person who displays an unusual degree of enthusiasm about a person, media text, genre, or activity” (“Main Page”, “Fan”). Neither Jenkins nor Fanlore offer any clarification about how much engagement with a source is required to qualify as “passion,” or an “unusual degree of enthusiasm.” There is an implication that being enough of a fan to engage with the fan community itself is sufficient to qualify a person as a fan,

(42).³ Generally, Voigts-Virchow's three separate categories are all referred to as alternate universes, and an alternate reality or alternate timeline might be considered a subcategory of alternate universe. Fans often refer to these alternate universes by some specific attribute that fans of the source would be able to recognize as diverging from the original, such as 'Alternate Universe – Werewolves' or 'Alternate Universe – Vampires,' which would contain much of the original universe, but with werewolves or vampires included in some tangible way. They might also refer to some specific alternate universe, which could involve the inclusion of elements from another specific work, like 'Alternate Universe – Hogwarts,' which would involve Elizabeth, Darcy and all their associated characters as students at Hogwarts. This logic also applies for Voigts-Virchow's category of alternate timelines, which might be categorised under the broader title of 'Alternate Universe – Alternate Timeline' or under the specific historical period that the work falls within, such as 'Alternate Universe – Regency'. As for the stories that Voigts-Virchow would call Alternate Reality, they are often expressed as fandom-specific alternate universes rather than the broader, more universally applied alternate universes that are discussed above. These alternate universes will vary from fandom to fandom, involving certain events that are often employed as turning points in the story that might have played out differently. In *Pride and Prejudice* terms, a specific alternate reality would be one where Elizabeth accepts Mr Darcy's first proposal. While Voigts-Virchow's analysis of fan fiction is accurate, it is too specific. However, his concept of applying fan fiction principles to mashup literature is effective. As a fan work, *Zombies* would be categorised as a zombified alternate universe of *Pride and Prejudice*.

Although Voigts-Virchow does not rely on Henry Jenkins' categorization of fan fiction, I find his analysis useful for explaining the structure of mashup literature. In *Textual*

³ This belief is based upon studying the categorization system of fan works employed on Archive of our Own, which is currently the largest and most used fan fiction archive and aims to be a complete repository of fan fiction.

Poachers, the categories of genre shifting, crossovers, and character dislocation all bear similarity to the alternate universe works that concern Voigts-Virchow, and further elaborate on the applicability of fan fiction to mashup literature. All three of these sub-categories perform basically the same function of shifting the genre of the source material, with each examining different aspects of the story than are displayed in the source, and exposing elements of the plot and characterization that are not clearly visible.

Jenkins views the least aggressive of these methods as “genre shifting,” which is the introduction of new material to the source to shift the genre. “Minimally, fan stories shift the balance between plot action and characterization, placing emphasis upon moments that define the character relationships rather than using such moments as background or motivation for the dominant plot. More broadly, fan stories often choose to tell very different stories from those in the original episodes” (69). Rather than focusing on the regular source plot, these works shift the genre of the story to be less action oriented and more character oriented. The shift is designed to be small, either putting the characters in personally intimate situations or exposing different aspects of their personalities that they would otherwise be unable to showcase within the confines of the original material. “Such stories expand the generic material available to writers while still drawing heavily on the original programs and their fannish traditions” (170). The characters and the source material are stretched so that they can be seen through the lens of a different genre to display alternate aspects of the text. For mashups, this category appears in the wide variety of small scenes that the additions add to increase the interaction between characters. In parodic mashups, these additions involve things like moments in *Zombies* where Elizabeth watches Mr Darcy out a window and contemplating how his strict training regiment makes him seem more agreeable, while in the romantic pastiches it includes numerous flirtatious. They are small interactions, but they serve to accentuate the personal relationships already present in the text.

Jenkins draws a line between shifting the genre generally and shifting the genre to something more erotic. He perceives the “eroticization” of a text as because “fan writers, freed of the restraints of network censors, often want to explore the erotic dimensions of characters’ lives. Their stories transform the relatively chaste, though often suggestive, world of popular television into an erogenous zone of sexual experimentation. Some stories simply realize the sexual subplots already signaled by the aired episodes” (75). These eroticizations of television push genre shifting past just the introduction of romance and straight in to the erotic. These eroticizations of source material are practically the same as romantic mashups since both take the source material—which Jenkins perceives to be a television program, while literature mashups rely on novels—and blend it with sexual encounters. This enables the mashup to operate beyond the restrictions that have been placed on classical literature. I will discuss these eroticizations further in Chapter Two as part of the development of romance mashups.

The third variety of genre modification comes in the form of Crossover. These crossovers “blur the boundaries between different texts,” taking the characters of the source material and transplanting them into the universe of the second source. This shifting of universes changes the events and situations surrounding the characters, “break[ing] down not only the boundaries between texts but also those between genres, suggesting how familiar characters might function in radically different environments” (171). While these mashups do not cross over Austen’s characters with the universe of a specific alternate text, they do use the details of specific other universes to create the new genre. Grahame-Smith has admitted the influence that George Romero’s *Night of the Living Dead* had on *Zombies*, while the presence of vegetarian vampires whose eyes change colour when they eat real human blood in *Emma and the Vampires* is obviously the product of *Twilight* (Kellogg). These mashups

may not directly cross over their source characters in to another universe, but they use details of other established texts to construct the alternate universes that are created by the mashup.

As Voigts-Virchow shows in his use of the fan fiction framework to describe literature mashups, the concepts of fan culture help to illuminate the motivations and structure of the mashup in a way that remix studies is not. According to Jenkins, fans “read these [fan fiction] stories not so much to relive their own experience of the television episodes as to explore the range of different uses writers can make of the same materials, to see how familiar stories will be retold and what new elements will be introduced” (177). This motivation for fan fiction is a perfect description for the motivation behind literature mashups. They are written, not really to experience the source text once again as they might through a traditional adaptation, but to see how the story can be retold through the introduction of new material. These new elements force different aspects of the source to the foreground of the text and cause the reader to reinterpret the material.

Nelson and Established Meanings

In 2013 Camilla Nelson published “Jane Austen ... Now with Ultraviolent Zombie Mayhem” which discusses the proliferation of *Pride and Prejudice and Zombies* across different mediums, and the use of zombies themselves as part of the larger tradition of the undead representing contemporary concerns about class and race. Nelson begins by briefly explaining the history of *Zombies*, specifically its position as “one in a recent spate of industry-made texts that have moved to appropriate elements of fan culture” (339). In this argument, Nelson follows the logic of Voigts-Virchow, with both of them perceiving a shift in adaptations towards bringing the elements of fan culture out of the fringe and into the mainstream, though Nelson delves more into this relationship as it applies to the creation of *Zombies*.

In particular, Nelson argues that the mainstream popularity of this mashup is a result of the same broader marketability of Austen and her works that Voigts-Virchow deems essential to Austen Appropriation 2.0. Nelson adds that this shift in relationship to *Zombies* is “predicated on a belated relationship that ‘Our Jane’ and her gigantic fandom are of course highly saleable commodities” (341). For *Zombies*, the marketability of Austen is such that despite *Zombies* “originally position[ing] itself as a form of populist rebellion against the oppressive cultural authority of Jane Austen’s work,” it was still widely accepted by Austen’s traditional readership (339). By appealing to both readers who like and dislike Austen, the text “also draws attention to the diverse ways in which the cultural values attached to Austen’s work are constantly being altered by the commercial demands of the media industry, which, in its innumerable adaptations, is ... rewriting Austen” (341). To Nelson, the transition of *Pride and Prejudice and Zombies* from fringe text to popular critical work is a hallmark of the new ways in which we interpret Austen’s classic work.

Nelson argues that Grahame-Smith achieves this critical aim by utilising zombies to fill in some of the holes in the text to give a shape to the modern reader’s discomfort. Nelson lays out some of the social upheavals of Austen’s time period—such as the French Revolution, the displacement of the rural working class, and rapid industrialization—that never quite manage to make a real place in Austen’s novels. In particular, Nelson points out the lack of social classes outside the gentry and upper middle class in Austen’s works, and how Grahame-Smith uses zombies to address this lack of conversation. “Grahame-Smith’s text could be said to engage in a radical democratization of Austen’s work, not by reducing the class dimensions of the novel ... but by exacerbating them. In *Pride and Prejudice and Zombies*, the material possession of wealth and class actually assumes an increased importance, as only the wealthy are able to build dojos, employ armies of ninjas, and devote their time training for combat” (344). Rather than ignore the class concerns buried in the

context of Austen's work, Grahame-Smith makes them explicit with a plague of zombies. Beyond the mere inclusion of zombies, Nelson also argues that Grahame-Smith utilises the meanings that are often attached to zombies in other texts. In particular, she argues that class politics are often associated with zombies: "western scholars have appropriated the zombie image for their own use, as a metaphor not only for individuals but also for social classes and institutions depleted of their intellectual and affective energies by vampirous capital" (344). The class conflict buried within Austen's texts is given—if you'll pardon the pun—new life, by conflating the work's zombie problem with lower classes that are so often ignored in Austen's novels.

Despite Grahame-Smith's attempts to use pre-existing zombie meanings to accentuate problems he perceives in Austen's texts, Nelson also points out that he creates new problems at the same time. Not only are *Zombies* often used to represent fears about the commodification of the individual, they are used to represent fears about the invasion of the other into established society, typically the infectious invasion of foreigners into an established society. Nelson points this out because Grahame-Smith uses ninjas to signify an other while simultaneously demonising them. Lady Catherine De Bourgh has a veritable army of ninjas at her disposal to protect her home, but none of these ninjas are named. Also, Elizabeth displays the same lack of concern for the ninjas in Lady Catherine's employ as she does for zombies. In fact, Elizabeth slaughters three of the Lady Catherine's ninjas for sport, eventually strangling the last with his own intestines while she eats his still-beating heart. The ninjas in *Zombies* are not so much characters as they are props to be used as discarded by the novel's English characters.

Not only are the characters treated without respect, but also the Japanese and Chinese cultures are appropriated. Elizabeth makes casual mention of meditation to Buddha, and then paragraphs later she refers to the zombies as 'god's scourge'. She puts on the trappings of a

traditional Eastern religion when they suit her, wearing it like a verbal costume to be cast aside when she chooses to embrace something more English. At the same time, Darcy has a temple and other Japanese accoutrement at Pemberley, his English manor house. These elements of a foreign culture are appropriated to his home, used like the ninjas as set pieces rather than treated with any real respect or showing any demonstrable influence on Darcy's life or character. "Hence, despite the apparently democratic renovations of this twenty-first-century adaptation, the persistence of such cultural blindness is worrying. Grahame-Smith's ninjas, like the zombies, are figures appropriated from American cartoon culture, and retain the anarchic violence of that genre" (347). The ninjas and other Asian in the text are not genuine in any way to the actual culture that produced them. "However, the problem is not that the ninjas in the text are treated 'cartoonishly', but that the Orient and its 'Orientals' continue to function within the text as sites of exploitation" (347). To Nelson, it seems that Grahame-Smith takes interesting steps to address the treatment of class within Austen's text, but those steps are still hobbled by racism. I will further discuss the problematic nature of some of these additions, and the way later mashups seek to remedy the problems in Chapter Two.

Beyond *Zombies*

While both of these works discuss *Zombies* and the impact that the use of zombies has on *Pride and Prejudice*, they regard it as a singular novel rather than as part of any larger movement. Mashup literature is the product of numerous influences, including remix culture, mashups in other mediums, fan culture generally, and Austen's fan culture. While literature mashups are only occasionally discussed as part of these topics, their basic concepts do contribute to the understanding of mashup literature.

Despite the popularity and prominence of remixed material in popular culture, works discussing them in any meaningful way are limited, largely because of the relative youth of

the field. One of the first and most prominent texts is *Remix: Making Art and Commerce Thrive in the Hybrid Economy* (2008) by Lawrence Lessig. In it, he explains how, despite their contemporary popularity, remixes have always been a part of our creative culture. He views this as part of a larger discussion about the disconnection between current copyright laws and the remix culture that we actually live in. Another major voice in remix studies is Eduardo Navas, who discusses remixes more broadly in articles such as “Regressive and Reflective Mashups in Sampling Culture” (2009) where he delineates a relationship between mashups and remixes and argues that mashups are not always remixes, as well as “The Framework of Culture: Remix in Music, Art, and Literature” (2013) where he attempts to distinguish between different forms of remixes and impose a structure on the way they engage with their source material. Works like these lay the groundwork for my discussion of mashup literature as a part of the larger category of remix studies, specifically by providing the background for the mutable definition for precisely what a remix is, and what how mashups fit into that paradigm.

There are also articles that discuss mashups and remixes as part of music. “Apolitical Irony of Generation Mash-Up: A Cultural Case Study in Popular Music” (2008) by Michael Serazio specifically discusses mashup music as a “response to larger technological, institutional, and social contexts,” and that mashups reflect the media experience that youth have today (80). “Remix Literary and Fan Composition” (2012) by Kyle D. Stedman analyses the effectiveness of different mashups by reviewing them through the criteria applied by fan culture compositions. While works like these do not address literature mashups at all, their basic concepts and approaches to music can be applied to literature. The technological, institutional, and social context that enables the prevalence of mashup music also extends to the creation of mashup literature. Stedman’s view of mashups through the lens of fan culture is especially useful in this thesis because much of mashup literature

follows the structure of fan fiction, and mashup variations first got their start as Jane Austen fan fiction rather than traditional publishing.

Similarly, there are works devoted to the study of mashup films that also lend their analysis to mashup literature. Paul J. Booth's "Mashup as temporal amalgam: Time, taste, and textuality" (2012) attempts to examine the place that mashup videos occupy within remix studies as a whole, and offers a framework for discussing the place that mashup literature occupies. Works such as "Remix video and the crisis of the humanities" (2012) by Kim Middleton argue that despite fears about the loss of cognitive engagement when creating or engaging with remix videos, they actually espouse all the ideals that the humanities feared they would lose, laying the groundwork for a defence of the value of remix videos that applies to mashup literature. Other works, such as Jonathan McIntosh's "A history of subversive remix video before YouTube: Thirty Political video mashups made between World War II and 2005" (2012) discuss the history of remix video before it entered the mainstream. This article deals so specifically with the remix and mashup videos that very little of its analysis can be applied to mashup literature beyond the simple truth that mashup literature is an offspring of this history. While none of the articles that deal with mashup music and film do more than mention the existence of mashup literature, in many cases their analysis and the issues they raise can be modified and applied to literature.

Examining fan culture scholarship applicable to mashup literature involves some of the same complications as approaching through remix studies. Though fan studies is a much more prolific field, it also fails to mention mashup literature, despite the close ties between mashup literature and fan fiction. While the basic principles of fan culture provide a grounding that is helpful for this thesis, the most relevant pieces of scholarship deal with fan fiction generally, and with the Jane Austen fandom specifically rather than fan studies as a whole.

The seminal *Textual Poachers* (1992) by Henry Jenkins is still one of the fundamental works of fan studies, laying out the basic framework for understanding participatory culture in a way that is still used today because of its accuracy and efficacy. It discusses the different fan communities, their varying methods of expression and relationships to their preferred fan materials, and participatory culture's broader relationship to cultural issues. Beyond these fundamentals of fan culture, Jenkins has chapters that specifically discuss fan writing, fan videos, and fan music, all of which lend their analysis well to mashup literature, video, and music. Among his other texts regarding participatory culture, Jenkins has also authored *Fans, Bloggers, and Games: Exploring Participatory Culture* (2006), which discusses the stigmatisation of fan culture generally, as well as discussing the growth of participatory culture over recent years. While Jenkins' analysis of participatory culture is relevant to this thesis because remix is a form of participation, his analysis of the stigmatisation of fan culture and fans is most useful. The derogatory view that many non-fans have of Janeites is in large part what inspired *Zombies* and many of its fellow direct mashups, while the other direct mashups react against the negative opinion held by their fellows. This same negative treatment can be seen in the commentary anti-fans have about other Austen mashups, including the variations, the sequels, and even the Authorial mashups.

Fandom: Identities and Communities in a Mediated World (2007), edited by Jonathan Grey and Cornel Sandvoss, has several chapters discussing the relationships between fans and anti-fans, as well as between subsections of a fan community. While "The Other Side of Fandom: Anti-Fans, Non-Fans, and the Hurts of History" by Diane F. Alters discusses the broader relationship between fans and the various kinds of not fans, "Fan-tagonism: Factions, Institutions, and Constitutive Hegemonies of Fandom" by Derek Johnson, examines the different sub-categories of fans and their sometimes antagonistic relationships. His discussion of factions within a fan community applies to the different categories of Austen's readership,

including those who produce these mashups, and those who refuse to read them. Also, Melissa A. Click's, "Untidy: Fan Response to the Soiling of Martha Stewart's Spotless Image" discusses the negative reaction fans can have when they feel their object of interest has been mistreated, which applies to the negative reaction that many Austen reader have towards these mashups because of their belief that they are demeaning to the source. Although none of these articles mention or even allude to mashup literature, the aspects of fan culture that they discuss can be utilised in this thesis.

The most applicable area of fan studies to the analysis of mashup literature is fan fiction. As Voigts-Virchow touches on in his article about *Zombies*, mashup literature follows the same structure and often has the same motivations as fan fiction, a point that is clarified by the definitions of different fan fiction subcategories provided by fan-affiliated websites such as *Fanlore*. *The Fan Fiction Studies Reader* (2014) assembled by Karen Helleckson and Kristina Busse brings together several articles that chart the development of fan fiction studies and it's place within fan studies as a whole. *Fic: Why Fanfiction is Taking Over the World* (2013) by Anne Jamison discusses the history and culture of fan fiction as well as most applicably discussing the impact that fan fiction is having on contemporary culture. Though she specifically discusses works like *Twilight* and *50 Shades of Grey*, the same principles can be extended to mashup literature.

Beyond the relationship mashup literature has with fan culture and fan fiction, this analysis of Austen mashups requires scholarship involving Austen's fan culture and Austen studies. This thesis's relationship to the extensive prior work done in Austen studies is complicated. In the same way that remix studies spares only the barest mention for mashup literature, so too does Austen studies often ignore these mashups. Austen studies have been thorough about analysis of Austen, with texts on virtually every area of Austen's works that

could be imagined. Rather than attempting to outline the entirety of Austen scholarship, the most pertinent elements to this thesis are the areas of Austen studies that discuss her fans.

The Austen fandom, in particular, has been subjected to much scholarship in recent years. Works such as *Among the Janeites* (2013) by Deidre Lynch examines the Austen fandom. *Jane Austen's Textual Lives: From Aeschylus to Bollywood* (2005) by Kathryn Sutherland examines Austen's works on a textual level, tracking how Jane Austen's devoted readership has shaped the textual identity of both Austen and her works. In particular, *Jane's Fame: How Jane Austen Conquered the World* by Claire Harman (2009) tracks Austen's posthumous reputation to the height it holds now: a brand known everywhere and by everyone. While scholarship surrounding Austen's actual texts covers nearly every aspect of Austen's works, the most relevant scholarship for this thesis is the scholarship that discusses the fan community revolving around her works.

CHAPTER ONE: DEFINING THE MASHUP

The first step in a discussion about the mashup literature genre is establishing a definition. Most discussions and reviews of mashup literature define what occurs in Seth Grahame-Smith's *Pride and Prejudice and Zombies* (2009) and then apply that narrow definition to the entire genre. They depend on *Zombies* because it is widely considered the progenitor of the entire mashup genre and its popularity makes it the barometer against which the other mashups are judged. However, relying solely on *Zombies* for a definition narrows the genre to such a degree that it excludes numerous works that adhere to *Zombies*' basic structure and bring together two sources into a new novel. The *Zombies*-centric definition allows only for works that insert supernatural material into Austen's texts, disregarding as mashups the large number of novels that include romantic material instead. At the same time, *Zombies* is focused on parodying Austen's original, so the definition often discounts those supernatural and romantic mashups that pastiche rather than parody. Despite their structure, because these works have a different purpose, or insert different material the *Zombies*-centric definition continually leaves them out of the discussion of mashup literature.

Rather than relying solely on *Zombies* as the progenitor of all mashup literature, in this chapter, I begin with the broader concept of mashups across multiple genres to establish my definition. In order to create this definition, I will first discuss the current conception of mashup literature that is rooted in *Pride and Prejudice and Zombies*. I will then explain the obvious flaws with that definition and why it is insufficient to describe the mashup literature that is already in existence. Next, I will move away from *Zombies* as a source and discuss mashups in other mediums, specifically in music and film. These two mashup forms have the most influence on mashup in literature and by analysing their purpose and structure I can extrapolate a definition for mashup literature. With that definition in place, I will discuss the kinds of works that actually constitute mashup literature and establish a working taxonomy

for the genre. This chapter will firmly establish both what mashup literature is, and the variety of works that qualify as mashups.

The *Zombies* Definition of Mashups

Zombies takes the complete text of Austen's *Pride and Prejudice* and inserts newly written material directly into the original narrative. The intention is for those additions to be consumed in conjunction with Austen's text, functioning as an extended parody by accentuating elements of the source that the mashup author seemingly deems ridiculous. In the case of *Zombies*, these additions largely revolve around zombies and the grotesque battles and cannibalism that come with them. These additions are designed to emphasise how Austen's focus on the characters' everyday life is at the expense of acknowledging the wider world. Seth Graham-Smith explains in interviews that he considers Austen's characters zombie-like because they "live in this bubble of extreme wealth and privilege, and they're so preoccupied with the little trivial nothings of their lives — who's dating who, who's throwing this ball, or having this dinner party. As long as there's enough lamb for the dinner table, they could care less what's falling apart around them" (Grossman). To emphasise that fault in Austen's characters, Grahame-Smith creates a world in which the world "is falling apart around them" to parody their singular, zombie-like focus (Grossman). If we were to take *Zombies* as the definitional source of mashup literature, then the entire genre would require the parodic insertion of new, supernatural material into a classical text.

At this point in our understanding of mashup literature, there is no singular, uniform definition that is consistently used throughout discussion and scholarship. Instead, each individual author either creates their own definition or avoids the complication by tailoring their commentary specifically to *Zombies*, despite the flaws in this approach. These individual definitions of mashup literature range from the exceptionally thorough: a "blended ... classical story no longer protected by copyright with a new narrative that simultaneously

imitated and parodied the traditional style while inserting antithetical juvenile content ... that would seemingly appeal to both literary readers and a youthful audience through its explicit exhortation of fantasy, violence, and gore” (Sheets), to streamlined: “when you get two or more different literary genres and mix them up for a fresh, entertaining story” (Cicchini), to scholarly: “a literary mash-up is a hybrid: half creative fiction in its own right, and half criticism or commentary on the original work” (Ladd). Cicchini provides the broadest definition of mashup literature—though in his discussion he still argues that “Seth Grahame-Smith pioneered the style with novels like” *Zombies*⁴—while both Sheets and Ladd narrow their focus specifically to *Zombies*, taking opposing viewpoints about the potential value of a mashed work. In a review for the *New Yorker*, Macy Halford offers a tongue-in-cheek definition for mashups as “eighty-five per cent Austen, fifteen per cent a television writer named Seth Grahame-Smith, and one hundred per cent terrible” (Halford). Despite the humour and Halford’s dislike, she implies a definition rooted in the act of mashing. Later in her review Halford reconciles her dislike of *Zombies* as a novel with the idea that “the authors of these mashups are simply responding to something already present in Austen; making blatant what she so elegantly obscured,” broadening her definition to include a higher critical purpose than the juvenile content perceived by Sheets (Halford). The *BBC* boils their definition down to “combining different literary texts” *Publisher’s Weekly* argues that “the mashup is the New Black (you can have your zombies, but only if they are living in, say, fin de siècle Philadelphia); ... and enough of cute, sparkly vampires: these days repulsive and strange are in vogue” (Corbett), while even Wikipedia requires the inclusion of “horror

⁴ I note that Cicchini’s definition applies to a mashup work he wrote which “happened to mash up Greek Mythology characters with Sci-fi fantasy, popular culture, and even lessons from Christianity” (Cicchini). This work was advertised at the top of his article and appears to be his major qualification for writing a guest piece for *Writer’s Digest*.

fiction elements” to make a work a mashup (Wikipedia).⁵ Each of these definitions are less concerned with creating a better understanding of mashup literature as a whole than they are with creating a personalised definition that suits their argument and the perception that *Zombies* is central to defining mashups.

Analytical definitions of mashup literature often suffer from similar drawbacks to their popular culture counterparts. Though we can assume that any scholar would construct a definition of mashup literature to analyse rather than a definition to fit their analysis, much of mashup literature’s scholarship revolves around *Zombies*, discussing it as an isolated incident rather than as part of a larger literary movement. Andrea Ruthven, Mary Mulvey-Roberts, and Camilla Nelson wrote three of the major articles that discuss mashup literature in detail, and each of them crafts a *Zombies*-centric definition. Ruthven’s definition is unclear, both for *Zombies* and the genre to which it belongs, instead implying a definition in her article’s focus on “how the heroine of [*Zombies*] is rewritten to be physically strong, capable of independence, and yet still chained to the necessity of finding the ideal mate that is the touchstone of the original Jane Austen text” (341). Similarly, Mulvey-Roberts makes no attempt to define mashups more broadly, instead, defining only *Zombies* as a work that “combines the original novel with a zombified parallel version” (17). Nelson establishes a wider definition, explaining that a mashup “effortlessly blends regency comedy of manners and twentieth-century soap with elements appropriated from digital fan cultures and the genre of monster tales,” while still relying solely on *Zombies* as the definition’s source (338). While these articles engage in scholarly analysis of mashup literature, *Zombies* is their central focus to the exclusion of the mashup genre.

⁵ *The Huffington Post* provides a broader definition of a mashup as “a work that draws on multiple sources of inspiration, creating something new in the process” (Nardin). Like the *Writer’s Digest* definition, this is provided by an author constructing a definition for mashup literature that suits the novel he is publicizing.

While there are several scholarly works that acknowledge *Zombies* as part of a larger whole, even they position the work as part of something other than mashup literature. In her Masters dissertation, Veronica Cooper views *Zombies* as part of a widespread resurgence of zombie narratives that occur as part of a post-9/11 revenge culture. Eckart Voigts-Virchow regards *Zombies* as part of a contemporary surge in participatory culture where “texts become objects not just to read, but to reckon with, to be moved around, to delight and wallow in,” and blending Austen with zombies as another method of such reckoning (39). In another Masters dissertation, Katherine Koballa examines the critical value of *Zombies* as a text, establishing that *Zombies* draws on the forms of “remakes, remixes, and fanfiction,” while also utilising the cultural history of zombies as a symbolic tool (4). Though these three works examine the place of *Zombies* in a broader context, that context is not mashups. Instead, they see the role *Zombies* plays in zombie literature, in participatory culture, and in remixing, while disregarding the influence of the mashup genre. A Masters dissertation by Elizabeth Cretien comes the closest to examining *Zombies* in its mashup context. Although her main focus is considering mashups as another method of interacting with Austen, she also examines “the canonical literature/monster mash-up subgenre, focusing specifically on its originating text, [*Zombies*], as a case study to explore and understand the cultural work being done in this subgenre” (9). While *Zombies* is again the central focus, Cretien regards it as part of the larger mashup movement, although she considers the genre as only extending so far as monster mashups, which adhere to the same *Zombies*-centric definition of mashup literature that continues to limit analysis of this genre. Despite pushing the boundaries of discussion for mashup literature, even these works are focused so singularly on *Zombies* that their conception of the whole genre centres on that one novel.

By relying so highly on *Zombies* as their foundation, the various definitions provided by these works ignore the reality that other kinds of novels qualify as mashups. Despite their

popularity, the so-called monster mashups are not the only style of works that followed in *Zombies*' immediate aftermath. There are numerous mashups that inject romantic and erotic material into classic novels in precisely the same way that *Zombies* includes monsters. Specifically, there are ten romantic Austen mashups, produced by two different publishers. Rather than include supernatural material to parody the source, these mashups include romantic additions in order to pastiche it. They extend the original work and accentuate what they perceive to be positive elements of the text rather than critique it by emphasising elements the author deems ridiculous. The existence of these mashups means that despite the inclination to assume that all mashups are like *Zombies* and apply a definition to suit, the genre is more complicated than its current conception suggests. Including these romance mashups in the definition of the genre not only expands the range of material being mashed, it also expands the motivations behind these mashups to pastiche Austen as well as to parody her. While these romance mashups adhere to an identical structure their fellow monster mashups, by altering the included genre and the very motivation behind mashing, they raise a question about what really constitutes the fundamental elements that qualify a work as a mashup. Is it really just the structure of blending new material with a source? Or are the romance mashups disqualified because they are not parodies? Or can a mashup just be defined according to the blending of genres? The questions raised from attempting to define these works as mashup literature according to the *Zombies*-centric definition show that this approach is insufficient.

Rather than attempt to force the existing *Zombies*-centric conception of mashups to fit romance mashups, I will apply the characteristic traits of music and film mashups to literature and use them as a logical basis to construct a definition for mashup literature. This definition is necessary to understand what qualifies as a mashup. Since the popular culture conception of mashups fails to account for works with a structure that logically ought to qualify them as

mashup literature, it is necessary to construct a definition that will encompass the wide variety of mashups. These two media are the first parts of a lineage to which mashup literature is just the latest development. Their ideology and structure are both passed on to mashup literature. Rather than applying *Zombies*, I rely on this mashup lineage, which enables me to construct a definition that suits the breadth and variety of material that mashup literature can reach. This allows for a discussion of mashup literature as an entire genre, rather than just more conversation about a single novel.

The Mashup Culture Definition of Mashup Literature

Mashups—no matter their medium—are part of the larger movement known as remix culture. At its most basic, this culture encapsulates western society’s impulse to remix pre-existing works, as well as our culture’s growing acceptance of these remixes as credible works of art in their own right. The Oxford English Dictionary lays out the most basic definition of a remix as “a reworked version; a revamp; a remake” (“Remix”). The breadth of this definition considers every retelling, reinterpretation, and adaptation as a remix. It is not just the *OED* that takes an expansive view of remixes, in his popular video essay series, Kirby Ferguson argues that “Everything is a Remix” (Ferguson). Rather than defining remix by its final product, Ferguson defines remix as an action: “to combine or edit existing materials to produce something new” (Ferguson). The sheer breadth of even these two definitions for remix can be overwhelming, but while not literally *everything* is a remix, Ferguson’s broad view is not incorrect. In *Remix*, rather than focusing on the remixed product, or the action of remixing, Lawrence Lessig defines remix as the “right to quote,” a fundamental part of our artistic tradition and the creative process (56).⁶ This all-encompassing approach to remixes stems from an acceptance of the idea that society has

⁶ See Chapter One of *Remix*, specifically pages 28-31.

always possessed a remix culture, in the way we value retelling and reworking of materials on par with the way original works are valued.

Regardless of their genre, mashups are a subcategory of remixes. They stem from the same desire to remake, recombine, and quote pre-existing material, but the manner in which they perform these tasks is narrowed from the breadth of remixes. According to the *OED*, a mashup is a “mixture or fusion of disparate elements,” though how these different elements are combined varies based upon the medium being altered (“Mashup”). While the term mashup is most often applied to music and film, it also extends to educational practices, web applications, and now to novels. Despite the medium, at the core of these mashups is the blending of two disparate elements into a cohesive whole. The methods of blending and the purpose behind them vary greatly, but each variety of mashup utilises at least two pre-existing materials—works of art, theories, programming, etc.—and merges them together. While each of these mashup genres stems from the same impulse to utilise established ideas and negotiate these existing boundaries, music and film mashups, such as *Apocalypse Pooh*, bear the greatest similarity to literature mashups and have had the greatest influence on their existence. Rather than discuss the multitude of different mashups and their loose relationships with mashup literature, I will discuss music and film mashups in depth, culminating in the elements of function and structure that they have passed on to literature mashups.

Music Mashups

The basis for the common conception of mashups begins with music. At the most basic, a music mashup “is simply two samples from different songs blended together to create a new track” (Serazio 79). The simplest and most common method of mixing involves “the vocals of one song over the instrumental backing of another” (“Mashup”). This method of musical mashing merges the elements of the two distinct songs into one track without compromising the characteristics that make each song distinct and recognisable. By retaining

these individual characteristics, the mashups are able to showcase the blending between two distinct materials, which is the major trait that music mashups pass on to their literature counterparts.

These mashups have their roots in the hip-hop practice of sampling, which takes only the instrumental or rhythm sections of one song and applies them in another (Ferguson). There is no definite start date for when the practice of sampling shifted into the relatively even blending between two works that we now consider musical mashups, though some regard Run-D.M.C.'s 1986 collaboration with Aerosmith to cover "Walk This Way" as a "proto-mash-up" (Cruger),⁷ and others consider the first genuine music mashup to be "Rebel Without a Pause" (1994) by Evolution Control Committee, which mixed the rap of Public Enemy's song of the same name with the music of Herb Alpert's "Bittersweet Samba" (Serazio 80). Early mashup works—of which these are just a few representatives—assert the idea that a true musical mashup is not simply about combining two songs into one, but about combining two immensely different songs into a cohesive whole (Serazio 80). Through this blending, truths about the different pieces of music can be accentuated or changed, which is considered the higher function and artistic motivation behind music mashups.

One of the best-known examples of mashup music being used to alter the meaning of another work comes from 2002's "Smells Like Teen Booty." This work merged the instrumental and rhythm sections of Nirvana's biggest hit, the 1991 "Smells like Teen Spirit," with the lyrics and melody of the 2001 hit, "Bootylicious" by Destiny's Child. "This seminal recording was among several early mash-ups that suggested the basic template of not merely combining two songs" in the simple method of mashing, but instead "combining two vastly different songs—melting down the meaning of each and melding it together like a mad pop

⁷This song has the same lyrics and instrumentals as the original, but the verses are rapped by Run-D.M.C. while Steven Tyler largely sings the choruses. This is not considered a true mashup because the work only changes the genre of the lyrics rather than inserting the lyrics of a different works.

alchemist” (Serazio 80). “Teen Spirit” is regarded both as the “perfect encapsulation of Generation X angst and ennui” (“Smells like Teen Spirit”) and the song that brought Alternative Rock into the mainstream (Erlewine). “Bootylicious” however, has done little more than get certified platinum and be credited with helping the term “bootylicious” enter the mainstream vernacular (it was added to the OED in 2004). Each of these songs was designed for a very different purpose, and by mashing the repetitive lyrics of “Bootylicious,” which declare that the singer’s body is “too bootylicious for” the listener to handle, with the famous and almost violent instrumentals of “Teen Spirit,” “Smells Like Teen Booty” uses the pop song to musically question the stature of “Teen Spirit,” as well as its message.

The irony of [“Teen Booty”] (its widely cited greatest strength) subverts what had been Cobain’s genuine lament; it undermines author intent and erases originally coded meanings and readings. Instead of a growling “I feel stupid and contagious,” the listener hears, “Is my body too bootylicious for you, baby?” ... “Teen Spirit” has been stripped of its suicidal self-seriousness and Nirvana’s sound is now enmeshed with precisely the sort of glossy pop that the band so despised. This, many argue, is precisely the point: to deconstruct (and mock) the arbitrarily divided and cherished pop canon. (Serazio 83)

With the inclusion of Destiny’s Child’s lyrics the purpose of “Teen Spirit” is stripped away. That these two songs are so seamlessly blended, despite their disparate messages, calls in to question the divide between rock and pop, which is often considered this particular mashup’s purpose.

It is this method that music mashups have contributed to literature. While some music mashups blend two works for purely artistic purposes, there are many that blend their chosen songs for critique. Mashup literature espouses this same dialectic. Mashup readers are torn between considering the work’s critical commentary on their source—“Grahame-Smith is

providing us with his own critical interpretation of Jane Austen’s classic. ... he’s telling us that the original *Pride and Prejudice* is about zombies. Instead of providing it by traditional critical means, a mash-up shows us what a text is about by altering the text itself” (Ladd)—or nothing more than a “cash-in on a classic whose rights have expired” (Davey). While this divide in music could be considered between artistic and critical purposes, in literature mashups it can be considered between those mashups that parody, and those that pastiche. While this conflict is not between criticism and commerce, it is a persistent internal divide passed down from music mashups. Inherent in this divide is the reality that some literature mashups are crafted for commercial reasons, while others are designed to critique.⁸

At the same time, it is important to note that mashup music reached popular acceptance in the mid-to-late 2000s, creating an environment in which the public was familiar with the concept of mashups and comfortable with their presence in the arts. In recent years record labels have begun to use the mashup trend to their financial advantage. They have brought music mashups in from their fringe space and made them a part of the mainstream by commercialising the movement, mashing songs not for commentary, but for popularity. Lawrence Lessig credits the major turning point in the antagonistic relationship between mashups and the music industry to the launch of the iTunes Music Store in 2003 (41). iTunes didn’t deal specifically with mashups, but it made music easily accessible in a way that before had only been possible through illegal means. Mashups themselves have followed on this trajectory, with approved mashups now ranking on the charts,⁹ and

⁸ The divide between commercial and critical does not fall cleanly along the divide between parody as pastiche, as I will discuss in chapter 3.

⁹ The best example of approved mashups comes from the television program *Glee*. Out of the show’s many mashup numbers, several have reached the Billboard 100. A few examples of these chart toppers just from the show’s first two seasons: “It’s My Life/Confessions, Pt. II,” “Halo/Walking on Sunshine,” “Don’t Stand So Close to Me/Young Girl,” “Borderline/Open Your Heart,” “One Less Bell to Answer/A House Is Not a Home,” “Happy Days Are Here Again/Get Happy,” “Stop! In the Name of Love/Free Your Mind,” “Singing in the

unapproved mashups finding their niche streaming for free. Music mashups have evolved from illegal fringe works designed to comment on both their source songs and the establishment that created them, to chart-toppers made from contemporary hits. While the introduction of *Zombies* and mashup literature may have seemed abrupt, when it is viewed as the latest step in the history of mashups, it seems predictable. With mashups in music and film becoming commonplace, there is a certain inevitable logic to having that mashup impulse spread to other artistic mediums like literature.

Film Mashups

Film mashups contribute to literature as well, though their contribution is more structural than ideological. This is not to say that film and literature mashups do not share some of the same ideological complexities, but those shared concerns stem from mashup music rather than originating with film. The structural similarities between film and literature mashups, however, originate with film because of their parallels in both length and content. In particular, it is virtually impossible for either a film or a novel to utilise the entirety of their source material in the same way as music, forcing them to rely on a select portion of the work in order to maintain the integrity and meaning of the original. Literature mashups share the same difficulty, and so follow the structural cues of film mashups in order to preserve the original and impart new meaning.

Although film mashups are a subject of less scholarly discussion than their musical counterparts, remix video is often dated to the 1920s when Soviet filmmakers began “recutting American Hollywood films to give them a sharper class commentary” (Booth 2.1). The most prominent of these was Esfir Schub, who is credited as the creator of compilation film with *The Fall of the Romanov Dynasty*, which provided the first visual record of the Russian Revolution (1927). These compilation films were documentaries that took previously

Rain/Umbrella,” “Thriller/Heads Will Roll,” “I Feel Pretty/Unpretty,” and “I Love New York/New York, New York.”

released or stock footage from multiple sources and recombined in an altered order of appearance. Other filmmakers quickly seized upon this method and utilised the documentary style for more political purposes. To provide a few examples, in 1941, Charles Ridley edited footage of Hitler and Nazi soldiers to walk in time to the tune of “The Lambeth Walk,” while in 1964 Emile de Antonio’s *Point of Order* follows in the McCarthy hearings, and *The Atomic Café* (1982) highlights the claims the U.S. government made about the safety of nuclear radiation. These compilation films operate like proto-mashups in music, utilising the same basic techniques and giving rise to a whole generation of film mashup categories. These include basic music video mashups, which function like a music mashup, but instead, they alter the music videos. There are also political mashups, which include actual videos such as Johan Söderberg’s 2003 “Read My Lips: Endless Love” which makes it appear as though President George W. Bush and former Prime Minister Tony Blair are singing the Diana Ross and Lionel Richie duet of the same name. Television satirists often use these political mashups as well, juxtaposing clips to accentuate hypocrisy. There are also supercut mashups, which are perhaps the purest descendant of compilation film. These supercuts bring together phrases and actions that are repeated throughout television shows and movies. One of the first YouTube supercuts featured every time *CSI: Miami*’s David Caruso made a quip about a murder victim and then donned his sunglasses.

The most applicable of these film mashup subcategories to literature are the trailer mashups. These trailers “can mash up footage from one or more sources to displace the narrative of a movie or to create a new movie that will never exist. ... They may also use original footage, shot by their creators in order to create a fake sequel to an existing film or a parody of another film’s advertising” (Williams 2.1). These trailers can be divided either into original-footage, which utilise footage shot specifically for the fake trailer, or into recut, which use pre-existing footage. Rather than attempting to create whole new films these

mashups either create a small amount of new material or modify the existing material in order to create a trailer that calls upon the original film because the complexity and length of original films is difficult to recreate in its entirety. Prior to the advent of DVDs and digital downloads, reels of film had to be spliced together by hand to create a mashup. Purely digital formats allow for easier editing, while file-sharing locations allowed for ease of distribution, and access to inexpensive technology has simplified the mashing process. Despite this simplification, even now mashing a film requires a computer, a steep learning curve, and a significant investment in time. While compilation, supercut, political, and video mashups are creating their own narrative from their clips, these trailer mashups are attempting to modify a pre-existing narrative, which means that they must not only mash material, but they must also preserve enough of the original that the new material makes sense beside it.

These complexities of length and narrative structure are shared between mashup films and literature. Both novels and films have a large amount of source material that they must reduce to a manageable level before mixing can occur. At the same time, films and novels both have narratives that must be maintained for any mashup to convey meaning. Although both literature and film must confront this narrative impossibility, literature deals with it in a different manner than film. While film mashups choose to shorten their source material and compile the most applicable moments into a trailer, literature mashups choose to add new scenes to the entirety of the original text. Considering the difficulty inherent in mashing a film because it is heavily a visual medium, it makes sense that films would avoid attempts to mash in a way that would require new film. Inserting new material in a literature mashup, however, involves little more than copying and pasting. This method operates in much the same way that mashup trailers can utilise material from several different films to achieve their purpose, while they instead inject new material from the chosen genre into an entire work. Both film and literature mashups must confront similar difficulties from their length

and narrative complexity, and literature mashups follow on the pattern of film mashups to deal with them.

A Definition and Taxonomy of Mashups

Deconstructing the popular culture definition of mashup literature and situating it within the lineage of mashups makes it clear that mashup literature is a broader topic than it seems when we rely upon *Zombies* for a definition. At its broadest and most universally applicable, a mashup is defined as “a mixture or fusion of disparate elements” into a new whole (“Mashup”). While there is no dictionary definition for mashup novels, common sense suggests that the *OED* would define a mashup novel as a work of literature that mixes disparate elements into a new text. Since it is almost impossible to integrate a second novel into the original, often these disparate elements instead are designed like many mashup trailers to alter the genre of the source. This definition is even further refined when we examine what the motivations of music mashups and the structure of film mashups imparts to literature. These works not only mix disparate elements – often a new genre – into a next text but also do so for both artistic and critical purposes, while striving to maintain the ‘integrity’ of the original work.

While this definition for mashup literature is accurate, it is almost unwieldy in its breadth. In order to discuss mashup literature in detail, I will now establish a taxonomy of mashups that breaks them down into separate subcategories based upon the kind and amount of source material quoted in the mashup. This taxonomy will enable an understanding of the range of material that qualifies as mashups, as well of how works such as the well-known monster mashups actually fit into this variety. As I will explain in this section, these works range the gamut from direct mashups, which duplicate nearly the entirety of a source novel, to variations that quote only a small part of the original work, to sequel mashups that carry on the original story without any direct quotes. Despite the difference in the amount of source

material that these mashups rely on, they still mix disparate elements into the source text while attempting to maintain the ‘integrity’ of the source.

Direct mashups are the subcategory that we are most familiar with and that inspired the popular culture idea of mashup literature. These are the monster and romance mashups that rely on all, or nearly all, of the unadulterated source text as their basis. Grahame-Smith has officially stated that *Zombies* is “about 85% original Jane Austen text and 15% his own gruesome, gory additions” (MacGregor), while Winters was given a “mandate on *Sea Monsters* ... to deliver a book that was 60 per cent Austen and 40 per cent” him (Winters). According to my own calculations *Mansfield Park: The Wild and Wanton Edition* utilises the largest amount of source material, adding only 17 pages to the novel’s 340, meaning that the work is 95% Austen and 5% addition. On the other end of the spectrum, *Pride and Platypus: Mr Darcy’s Dreadful Secret* is approximately an even 50-50 split between Austen’s original text and the additional material. No matter the percentage of material added, these mashups use their additions to modify the source. Mashups with extensive additions often go so far as to create new sub-plots that either exaggerate character behaviour or offer alternative explanations for actions or events in the original, while even the most limited additions interject new scenes that extend character interaction. The added material can be used to either alter the source’s genre—as with the shift to supernatural in *Zombies*—or exaggerate it—as with the romantic mashups.

Complete Timeline of Direct Austen Mashups		
Publication Date	Title	Author
Mar 1, 2009	<i>Pride and Prejudice and Zombies</i>	Seth Grahame-Smith
Sep 15, 2009	<i>Sense and Sensibility and Sea Monsters</i>	Ben H. Winters
Jan 18, 2010	<i>Mansfield Park and Mummies</i>	Vera Nazarian
Aug 1, 2010	<i>Emma and the Vampires</i>	Wayne Josephson
Dec 18, 2010	<i>Northanger Abbey and Angels and Dragons</i>	Vera Nazarian
Dec 18, 2010	<i>Pride and Prejudice: The Wild and Wanton Edition</i>	Michelle Pillow
Jun 20, 2012	<i>Pride and Platypus: Mr Darcy’s Dreadful Secret</i>	Vera Nazarian
Jul 30, 2012	<i>Northanger Abbey: A Clandestine Classic</i>	Desiree Holt
Jul 29, 2013	<i>Sense and Sensibility: The Wild and Wanton Edition</i>	Lauren Lane

Oct 14, 2013	<i>Mansfield Park: The Wild and Wanton Edition Vol. 1-2</i>	Nina Mitchell
Dec 2, 2013	<i>Emma: A Clandestine Classic</i>	Katie Blu
Dec 6, 2013	<i>Sense and Sensibility: A Clandestine Classic</i>	Cerise DeLand
Dec 19, 2013	<i>Pride and Prejudice: A Clandestine Classic</i>	Katie Armstrong
Jan 15, 2014	<i>Emma: The Wild and Wanton Edition</i>	Micah Persell
May 26, 2015	<i>Persuasion: The Wild and Wanton Edition</i>	Micah Persell

While direct mashups are easy to accept as part of mashup literature because of our familiarity with them in conjunction with the idea of mashups as well as their reliance on Austen’s source material, “variation mashups” also fall under our newly constructed definition. These mashup variations are novels that do not contain the entirety of a source work but instead use some fragment of the source novel as a jumping off point to alter the original narrative. Certain authors choose to refer to these works as “Inspired by,” “Alternate Journey,” or “Alternative Path,” though ‘Variation’ is their most common title. These works explore what would happen if one of the foundational components of the work were to change—such as Mr Bennet dying before the novel opens¹⁰—or if the characters were to make different decisions—such as Elizabeth accepting Darcy’s proposal earlier in the narrative.¹¹ These mashups provide the reader with enough material to recognise the precise point in the original narrative where the author chooses to alter the course of the story. Sometimes the author situates the reader by quoting directly from the original, while other variations provide a summary of the novel up to that point, though both options utilise only a scant percentage of the original work.

While this sub-category of mashups has been in existence for many years and predates the publication of *Zombies*, it has thus far not been categorised under the broader heading of mashups. Even now that direct mashups have entered the mainstream I have not seen a single reference to these variations as any part of mashup literature. However, here I

¹⁰ E.g. *Only Mr. Darcy Will Do* (2011) by Kara Louise.

¹¹ E.g. *Sketching Mr. Darcy: A Pride and Prejudice Alternative Journey* (2015) by Lory Lilian.

define a mashup novel as a work that mixes disparate elements into a new text while still maintaining the integrity of the original, which are qualifications these variations meet. They mix Austen's narrative with the disparate element of additional writings to create a new work that keeps Austen's original recognisable. Despite the popular conception of mashup literature beginning and ending with monster mashups, these variations qualify as mashup works.

To provide an example, the most well known of these variations is Emma Campbell Webster's *Lost in Austen: Create Your Own Jane Austen Adventure* (2007). This work begins with a quotation-laden summary of *Pride and Prejudice* through to Chapter 7. Then, readers find themselves in first person perspective, lost on their walk to visit Jane at Netherfield when they are literally offered the choice "To take the path to the left" or "To take the path to the right" (Campbell Webster 11). A portion of Austen's original work is provided to the reader so they can position themselves at a certain point within the narrative, and then choose how to alter the story. While the genre remains the same, the reader's decisions not only alter the course of *Pride and Prejudice*, but also shift the character into each of Austen's others novels, and can lead to a marriage with each of Austen's romantic leads. The romantic thrust of the original novel is maintained—and a marriage to Mr Darcy is arguably the best conclusion—while the novel also raises critical issues about Austen's novels by forcing the reader to question Elizabeth Bennet's decisions, and through her, question Austen's *Pride and Prejudice*.

In particular, after Mr Darcy proposes, the reader must tally the Intelligence Points that they have collected throughout the game in order to determine how happy their ending will be. If the reader has a high number of Intelligence Points they unlock a secret ending where,

You sit down at the writing table, draw out a pen and a blank sheet of paper, and prepare to write the first page of your book. ... Unlike the volumes that lay before you that fateful night, however, *your* book will not send out the message that Woman's only choice is to marry—and that her story will end the moment she does so. You are determined to find a way for your heroine to say no to 'The End' and continue her adventure. You dip your pen in ink, put pen to paper, and begin to write as follows: (Webster 339)

The reader is then directed back to the first page, having become the novel's writer than a character in the text. This ending undercuts the marriage narrative that features so prominently in Austen's texts by leading the most intelligent of readers away from a marriage to Mr Darcy, and out of Austen's novels altogether. The novel's premise asks the reader to make choices that either adhere as much as possible to the original or make those that veer the narrative in a new direction, leading towards unexpected consequences and a new conclusion. While most variations have one specific event or choice that alters the course of the narrative and subsequently examines how the story proceeds because of that alteration, this particular variation embraces the concept of characters making alternate choices and requires that the reader make those decisions again and again, allowing the whole work to be driven by those choices.

Attempting to construct a list of all the Austen variations borders on impossible because new variations are being published every day, while others are leaving the marketplace at the same pace. This is to say nothing about the numerous Austen variations that have been published over the last few decades and can no longer be purchased while leaving no digital footprint. In order to limit examples of variations to a manageable size, I

list only those variations that have been awarded 5-star reviews from at least one of the major Austen blogs: Austenesque Reviews, Austenprose, Jane Austen’s World, and Austen Blog.¹²

Sample Timeline of Variation Mashups		
Publication Date	Title	Author
Jan 1, 2010	<i>Mr Fitzwilliam Darcy: The Last Man in the World</i>	Abigail Reynolds
Mar 30, 2010	<i>First Impressions: A Tale of Less Pride & Prejudice</i>	Alexa Adams
Sep 1, 2010	<i>Darcy’s Voyage: A Tale of Uncharted Love on the Open Seas</i>	Kara Louise
Mar 1, 2011	<i>Only Mr Darcy Will Do</i>	Kara Louise
May 1, 2011	<i>Mr Darcy and the Secret of Becoming a Gentleman</i>	Maria Hamilton
Jun 7, 2011	<i>An Arranged Marriage</i>	Jan Hahn
Aug 25, 2011	<i>Darcy on the Hudson</i>	Mary Lydon Simonsen
Nov 17, 2011	<i>The Journey</i>	Jan Hahn
Mar 9, 2013	<i>A Fair Prospect: Disappointed Hopes: A Tale of Elizabeth and Darcy: Vol. 1</i>	Cassandra Grafton
Apr 2, 2013	<i>When They Fall in Love</i>	Mary Lydon Simonsen
Apr 18, 2013	<i>A Fair Prospect: Darcy’s Dilemma: A Tale of Elizabeth and Darcy: Vol. 2</i>	Cassandra Grafton
May 24, 2013	<i>Pirates and Prejudice</i>	Kara Louise
Jun 4, 2013	<i>Mr Darcy’s Noble Connections: A Pride and Prejudice Variation</i>	Abigail Reynolds
Jun 6, 2013	<i>A Fair Prospect: Desperate Measures: A Tale of Elizabeth and Darcy: Vol. 3</i>	Cassandra Grafton
Jan 2, 2014	<i>Fitzwilliam Darcy An Honorable Man</i>	Brenda J. Webb
Jan 12, 2014	<i>Darcy’s Decision: Given Good Principles Book 1</i>	Maria Grace
Mar 17, 2014	<i>Haunting Mr Darcy: A Spirited Courtship</i>	Karalynne Mackrory
Sep 14, 2014	<i>The Madness of Mr Darcy</i>	Alexa Adams
Oct 21, 2014	<i>The Falmouth Connection</i>	Joana Starnes
Oct 26, 2014	<i>Darcy’s Tale: Deluxe Edition</i>	Stanley Michael Hurd
Mar 11, 2015	<i>A Peculiar Connection: A Pride and Prejudice Alternate Path</i>	Jan Hahn
May 12, 2015	<i>Pride and Proposals: A Pride and Prejudice Variation</i>	Victoria Kincaid

¹² A single reader often provides reviews on these blogs, many times after the blog or the reader has been provided a free copy of the work in exchange for a review. While these reviews are supposedly unbiased, when there are so few reviewers there is always the possibility they are inaccurate. I choose to narrow these examples only to those variations with good reviews because, despite the problems with this reviewing system, they provide at least some means of narrowing the massive amount of variations to something manageable. Also, the relatively large number of well-regarded variations indicates that this subcategory of mashup literature does not suffer under the disregard from Janeites that plagues direct mashups. I will discuss the relationship between direct mashups and Janeites in Chapter 2.

Jul 17, 2015	<i>Sketching Mr Darcy: A Pride and Prejudice Alternative Journey</i>	Lory Lilian
Sep 23, 2015	<i>The Unthinkable Triangle: A Pride and Prejudice Variation</i>	Joana Starnes
Sep 29, 2015	<i>Sketching Character: A Jane Austen Inspired Novel</i>	Pamela Lynne
Jan 6, 2016	<i>A Fine Stout Love and Other Stories: Pride and Prejudice Petite Tales, Vol. 1</i>	Renee Beya

Sequel mashups¹³ move away from the quotation that direct and variation mashups rely on to instead alter the world of the source text after the original narrative has closed. These works utilise the entire source as their starting point, but leave the actual words of the work untouched, meaning that 0% of the original novel is quoted in the mashed text. However, unlike the many traditional sequels that exist for Austen's novels, to qualify as mashup works these do not simply carry on the source's story, they alter the world of the source in a significant way. Admittedly, the line between sequel mashups and traditional sequels to Austen's works is blurry. Mashups need to mix disparate elements into the original text while still preserving the identity of the original, and while almost any sequel can be assumed to preserve the original, it is difficult to define how disparate the elements must be to qualify as a mashup. In the direct and variation mashups, the disparate elements are clear because any new material added to the original text is obviously a disparate addition to the source. However, such a distinction is difficult in a sequel.

When the distinction is clear, it is because the sequel mashup has altered the source's genre in the same way as direct mashups. However, the direct romance mashups arguably do not alter Austen's genre, instead, they accentuate the romantic aspects of her works with the inclusion of explicit content. While adding any material to a direct or variation mashup

¹³ There is a distinction between sequel mashups, which are sequels to Austen's works that qualify as mashups, and works that are sequels to mashups. Thus far there are only two continuations to existing mashups that I am aware of. Steve Hockensmith authored both *Pride and Prejudice and Zombies: Dawn of the Dreadfuls* (2010), a prequel to the original *Zombies* mashups, and *Pride and Prejudice and Zombies: Dreadfully Ever After* (2011), a sequel.

clearly mixes disparate elements into the source text, the addition of sexually explicit material to an Austen sequel at first glance seems insufficient to make it a mashup. Since all of Austen's novels end with marriage, the presence of a physical relationship in the sequels is not out of line with the source's genre, although such explicit content is absolutely out of line with Austen's works. While these sequels do not alter the source's genre, they can arguably be seen as exaggerating it through the inclusion of explicit material. Whether that new material is enough to constitute a disparate element is a matter that would require more space than I have here to solve. Despite the blurriness of the boundaries about what qualifies as a sequel mashup, there are absolutely works that include enough disparate material to establish that this sub-category exists.

Some of the clearly categorised mashup sequels include works like *Mr Darcy, Vampyre* by Amanda Grange (2009) and *Mr Darcy's Bite* by Mary Simonsen (2011). Both of these sequels leave Austen's original untouched but continue that story by shifting the genre to the supernatural. In *Vampyre*, Darcy is revealed to be a vampire and to have been one throughout the entirety of the source text, while in *Bite* he has always been a werewolf. These sequels not only discuss Elizabeth and Darcy's married life in the explicit way that typically happens in *Pride and Prejudice* sequels but also introduce supernatural elements that change the established genre of the source text. Rather than critiquing the source as the additions do in *Lost in Austen*, the shifted genre in these mashups instead introduces material that accounts for Mr Darcy's poor behaviour in the original. His actions are not simply a matter of pride, but in *Vampyre*, he is unwilling to bite Elizabeth, and in *Bite* he is concerned about werewolves being hunted throughout England. In these sequel mashups, the text of the source remains unchanged, but the disparate material added to these continuations alters the world that Austen presents in the source.

Despite the popular culture conception of mashup literature, rooting the definition in the motivation and structure of the mashup movement rather than a single novel is enough to broaden the entire genre to encompass several categories of works with established reputations, but have thus far been considered outside the realm of mashup literature. Applying the pre-existing definitions and constraints of mashups in music and film leads to defining mashup literature as a work of literature that mixes disparate elements that typically alter the genre into a new text. Under this view of mashup literature, there are three different types of mashups that utilise lessening amounts of the source material to reimagine Austen's original story. Rather than critique Austen's work through traditional means, these mashup authors instead alter the source itself to make their commentary, accentuating aspects of the original that align with their interpretation.

CHAPTER TWO: THE EVOLUTION OF DIRECT MASHUPS

While *Zombies* and *Sea Monsters* were the first direct mashups and still remain the best known of this genre, we have established that they are not the only works that qualify. The popularity of *Zombies* was enough to trigger a whole spree of subsequent mashups. Although none of these have had anywhere near the same amount of attention or reviews, they follow on the same structure of *Zombies*. These mashups began with Jane Austen as their source and Quirk Publishing as their distributor, but they quickly branched out to other authors, publishers, and added genres. Whether these mashups attempt an actual critique of their source material or are simply adding new material because they can, each of them appears in the immediate aftermath of *Zombies* and follows on its basic construction in an attempt to tap into that novel's popularity.

The chart below contains a near-complete list of direct mashups, as well as their authors, publishers, and publication dates. As evidenced by the chart, at the beginning direct mashups focused on a wide array of supernatural additions as well as an assortment of classical source texts. While *Zombies*, *Sea Monsters*, and *Android Karenina* were all created by the same publisher—and overseen by the same editor—the rest of the monster mashups vary widely due to originating with each novel's individual author rather than with Quirk's editor. However, in mid-2012 the genre shifted from monstrous additions to romances, and each of these romances returned to originating with their publishers rather than beginning with individual authors as so many monster mashups did. Totally Bound Publishing and Crimson Romance each created their own line of romance mashups, and then recruited authors to their lines.

TITLE	AUTHOR	YEAR	PUBLISHER
<i>Pride and Prejudice and Zombies</i>	Seth Grahame-Smith	1/5/09	Quirk Books
<i>Sense and Sensibility and Sea Monsters</i>	Ben Winters	15/9/09	Quirk Books
<i>I Am Scrooge: A Zombie Story for Christmas</i>	Adam Roberts	1/10/09	Gollancz
<i>Mansfield Park and Mummies</i>	Vera Nazarian	18/1/10	Norilana Books

<i>The Eerie Adventures of the Lycanthrope Robinson Crusoe</i>	Peter Clines	8/3/10	Permuted Platinum
<i>Jane Slayre</i>	Sherri Browning Erwin	27/3/10	Simon and Schuster
<i>Little Vampire Women</i>	Lynn Messina	16/4/10	HarperTeen
<i>Little Women and Werewolves</i>	Porter Grand	4/5/10	Del Rey
<i>Android Karenina</i>	Ben Winters	8/6/10	Quirk Classics
<i>Emma and the Vampires</i>	Wayne Josephson	1/8/10	Sourcebooks Landmark
<i>The Adventures of Tom Sawyer and the Undead</i>	Don Borchet	3/8/10	Tor Books
<i>Romeo and Juliet and Vampires</i>	Claudia Gabel	31/8/10	HarperTeen
<i>Wuthering Heights and a Werewolf...and a Zombie Too</i>	Ralph S King	5/10/10	Alchemized Philtre Books
<i>Heathcliff, Vampire of Wuthering Heights</i>	Amanda Paris	22/11/10	Amazon Digital Services
<i>War of the Worlds, Plus Blood, Guts and Zombies</i>	Eric Brown	14/12/10	Gallery Books
<i>Northanger Abbey and Angels and Dragons</i>	Vera Nazarian	18/12/10	Norilana Books
<i>Alice in Zombieland</i>	Nickolas Cook	1/3/11	Sourcebooks
<i>The Meowmorphosis</i>	Cook Coleridge	10/5/11	Quirk Classics
<i>Grave Expectations</i>	Sherri Browning Erwin	30/8/11	Gallery Books
<i>Pride and Platypus</i>	Vera Nazarian	20/6/12	Norilana Books
<i>Jane Eyre</i>	Sierra Cartwright	30/7/12	Totally Bound Pub
<i>Northanger Abbey</i>	Desiree Holt	30/7/12	Totally Bound Pub
<i>Pride and Prejudice</i>	Amy Armstrong	30/7/12	Totally Bound Pub
<i>Twenty Thousand Leagues Under the Sea</i>	Marie Sexton	30/7/12	Totally Bound Pub
<i>The Phantom of the Opera</i>	Weni Zwaduk	3/9/12	Totally Bound Pub
<i>Wuthering Heights</i>	Ranae Rose	1/10/12	Totally Bound Pub
<i>Dracula</i>	Scarlett Parrish	5/11/12	Totally Bound Pub
<i>A Christmas Carol</i>	Em Woods	3/12/12	Totally Bound Pub
<i>Wuthering Heights</i>	Annabella Bloom	3/12/12	Crimson Romance
<i>Pride and Prejudice</i>	Annabella Bloom	3/12/12	Crimson Romance
<i>Sense and Sensibility</i>	Lauren Lane	18/3/13	Crimson Romance
<i>Emma</i>	Micah Persell	8/4/13	Crimson Romance
<i>The Legend of Sleepy Hollow</i>	Morticia Knight	3/5/13	Totally Bound Pub
<i>The Fox</i>	Isabelle Drake	7/6/13	Totally Bound Pub
<i>Tom Jones, Vol. 1-4</i>	Lynne Connolly	1/7/13	Totally Bound Pub
<i>Far from the Madding Crowd</i>	Pan Zador	1/7/13	Crimson Romance
<i>The Count of Monte Cristo, Vol. 1</i>	Monica Corwin	22/7/13	Crimson Romance
<i>Daisy Miller</i>	Gabrielle Vigot	29/7/13	Crimson Romance
<i>Emma</i>	Katie Blu	2/8/13	Totally Bound Pub
<i>Persuasion</i>	Micah Persell	26/8/13	Crimson Romance
<i>The Tenant of Wildfell Hall</i>	Tanith Davenport	6/9/13	Totally Bound Pub
<i>The Count of Monte Cristo, Vol. 2</i>	Monica Corwin	2/9/13	Crimson Romance
<i>Dracula, Vol. 1</i>	Lucy Hartbury	16/9/13	Crimson Romance

<i>A Room with a View</i>	Coco Rousseau	9/30/13	Crimson Romance
<i>Mansfield Park, Vol. 1-2</i>	Nina Mitchell	14/10/13	Crimson Romance
<i>Dracula, Vol. 2</i>	Lucy Hartbury	28/10/13	Crimson Romance
<i>North and South, Vol. 1</i>	Brenna Chase	4/11/13	Crimson Romance
<i>North and South, Vol. 2</i>	Brenna Chase	11/11/13	Crimson Romance
<i>North and South, Vol. 3</i>	Brenna Chase	18/11/13	Crimson Romance
<i>The Count of Monte Cristo, Vol. 3</i>	Monica Corwin	2/12/13	Crimson Romance
<i>The Count of Monte Cristo, Vol. 4</i>	Monica Corwin	6/1/14	Crimson Romance
<i>The Count of Monte Cristo, Vol. 5</i>	Monica Corwin	13/1/14	Crimson Romance
<i>Lorna Doone, Vol. 1</i>	M.J. Porteus	13/1/14	Crimson Romance
<i>Lorna Doone, Vol. 2</i>	M.J. Porteus	1/6/14	Crimson Romance
<i>The Age of Innocence, Vol. 1</i>	Coco Rousseau	9/12/13	Crimson Romance
<i>Lorna Doone, Vol. 3</i>	M.J. Porteus	20/1/14	Crimson Romance
<i>Lorna Doone, Vol. 4</i>	M.J. Porteus	27/1/14	Crimson Romance
<i>The Age of Innocence, Vol. 2</i>	Coco Rousseau	10/2/14	Crimson Romance
<i>The Age of Innocence, Vol. 3</i>	Coco Rousseau	17/2/14	Crimson Romance
<i>The Secret Garden of Zombies</i>	Erin Pyne	19/3/14	Rowan Tree Books
<i>Pride and Prejudice and Kitties</i>	Pamela Jane and Deborah Guyol	6/10/15	Skyhorse Publishing

In this chapter, I will establish the varied reasons that readers found *Zombies* popular enough to attempt to mashup other novels, and the monstrous and romantic methods they employed to follow that pattern. While both varieties of direct mashups are undoubtedly driven partly by their desire to capitalise on *Zombies*' success, the romantic mashups carry a dual desire to utilise the direct mashup structure while simultaneously reacting against the parody that monster mashups are known for, and resolve elements that readers consider problematic. However, in their effort to counteract these monster mashups, the romance mashups end up falling prey to the same flaws of interpretation that they accuse the monster mashups of perpetuating. Though they utilise different genres for mashing and approach the sources to achieve different purposes, both the supernatural and romance mashups fall into the same analytical problems. Despite these issues, both monster and romance mashups have succeeded in their quest to tap into a fraction of *Zombies*' popularity.

The Development of *Zombies* into the Monster Mashup Genre

Pride and Prejudice and Zombies began, not as an idea from an independent author, but with Jason Rekulak, the editor of Quirk Classics and the novel's publisher. "Rekulak told interviewers at the time of the book's launch that he had developed a list of 'popular fanboy characters like ninjas, pirates, zombies, and monkeys' with a list of public domain book titles (that is, books no longer in copyright that can be published for free)" (Nelson 339, qtd. Rekulak in Anderson). Rekulak mixed and matched his two lists until he put together *Pride and Prejudice* with zombies and presented it to Seth Grahame-Smith, who said that "[Rekulak] called me one day, out of the blue, very excitedly, and he said, all I have is this title, and I can't stop thinking about this title. And he said: *Pride and Prejudice and Zombies*" (Grossman). According to Grahame-Smith, "for whatever reason, it just struck [him] as the most brilliant thing he'd ever heard" and the idea "clicked with [him] as something that [he] needed to start immediately" (Grossman, Masters). Quirk Classics pre-announced the novel's publication and garnered significant interest from Internet bloggers, meaning that within weeks of publication the novel became a New York Times Bestseller and eventually spent 37 weeks on the list (Nelson 341, *NYT Book Review*). Despite this almost instantaneous popularity, Grahame-Smith has still commented that after the release of *Zombies* he "faced the wrath of Austen fans on blogs" (Nelson 341, qtd. Goodwin). Despite Grahame-Smith's assertions, *Zombies* has been rather well received both from pop culture reviewers and from Janeites. As I will discuss later in this chapter, positive reviews, coupled with the high sales figures are in large part what inspired the surge of direct mashups in the immediate aftermath of *Zombies*.

At the core of any positive regard of *Zombies* is the acceptance of a natural cohesion between the world Austen created and a world populated by ninjas and zombies. "Think about it: The crazy Chinese martial artist sense of honour meshes perfectly with the Victorian sense of propriety. Elizabeth's headstrong nature is perfectly represented by her unladylike

killing skills and thirst for combat” (Bricken). Alongside the seemingly good fit between these two worlds, Grahame-Smith argues that *Zombies* works so well as a text because Austen’s characters are ‘zombie-like’ themselves, and the additions highlight those aspects of the text. These favourable reviews argue that when Grahame-Smith “turns the focus to ultraviolent mayhem ... the transition takes place with polished seamlessness,” both because of Grahame-Smith’s writing, and because the additions fit so well with the issues and characters in Austen’s original (Bowman).

Positive reviews argue that *Zombies* is using this cohesion to comment about Austen’s source in a different, but no less valid way than standard analysis. As one of the reviewers argues, “Grahame-Smith has some very clear ideas about all the characters in the book, and that he’s using the mash-up to express some of his distaste with them. His mash-up is an interpretation of the novel as well as a whole new work” (Ladd). These positive reviews agree that Grahame-Smith’s work is able to preserve Austen, while at the same time accentuating elements that the author considers ridiculous about the original. Grahame-Smith sees Austen’s world and characters as ridiculous because of their disconnect from the societal problems around them, as well as from what the author and many of his reviewers would consider to be more pertinent concerns than the ones that occupy the characters’ time (Masters). To Grahame-Smith, “no matter what’s going on around them [the characters] have a singular purpose to maintain their rank and to impress others” (Grossman). “So in this book, in this version [of the source], it literally is falling apart around them, and they sort of carry on writing letters to each other about hurt feelings and loves and passions and all these things. It’s ridiculous!” (Masters). By including zombies alongside that behaviour, Grahame-Smith accentuates the supposed ridiculousness, which is a critique that the positive reviewers value.

However, not all of the favourable reviews of *Zombies* embrace the belief that the mashup is critiquing Austen's novel through the additions. Rather than seeing the mashup engage in a critical dialogue with its source, its reviewers see the work as adding to Austen just because it can. These reviewers tend to enjoy the text still, but often argue that "the greater achievement of the book may lie in the satisfying desire it awakens to read the [mashup] and the original side by side" (Schwarzbaum). They see the pleasure of the mashup as the desire it inspires to reread the source and discover where the lines exist between Austen's words and Grahame-Smith's, not because of what questions the additions will raise, but simply because it is enjoyable to imagine Elizabeth Bennet fighting zombies. For some, the best elements of the mashups are not the comically grotesque additions, "but rather how [those additions] highlight the humour that already exists in the original *Pride and Prejudice*. Austen was funny – something that's easy to miss if you get too caught up in the romance and cravats. Reading *Zombies* means discovering that half of the things you're laughing about were written 200 years ago by Austen herself" (Hesse). These reviews see the mashup as adding no deeper analysis, but they still enjoy the work for the same reason they would enjoy any other retelling: because it draws attention back to the original and makes the reader see it with new eyes.

Even those various blogs and websites associated with Austen have been more favourable than Grahame-Smith considered them to be. One reviewer noted that despite Grahame-Smith's own comments about "fac[ing] the wrath of Austen fans," when the novel was officially released, "Austen fans [were] loving this unholy romp" (Nelson qtd. Goodwin). Like the mainstream reviews, some Austen fans praise Grahame-Smith for his ability to smoothly incorporate zombie materials into Austen's text. "If you think the concept of Jane Austen's refined country gentry and gory zombie destruction are in conflict, think again. ... Grahame-Smith knows his zombie lore, skilfully incorporating a genre wholly at

odds to the context of Jane Austen's elegantly refined prose, yet working within its strengths to achieve his goal to have fun with a literary classic" (Ann). These positive Austen-affiliated reviews tend to see the mashup as adept at bringing together the materials for humour's sake rather than for commentary about Austen's source. These reviews also tend to be aware of their assumed predisposition to be against mashing Austen's beloved characters with zombies. One review warns, "You must read this novel with an open mind and maintain a sense of humour or, like the denizens of Meryton when they see a zombie feast on one of their friends, you will upchuck your lunch" (Sanborn). The warning is both for the very idea of zombies being in Meryton, and for some of the graphic descriptions that Grahame-Smith provides regarding zombie behaviour.

As varied as the reasons from these different reviewers are, together they made *Zombies* popular enough that it inspired many subsequent monster mashups. *Sense and Sensibility and Sea Monsters*, by Ben Winters, was the first of these follow-ups. The novel follows much the same pattern as its predecessor, expanding on Austen's source text, but this time through the inclusion of ravenous sea creatures rather than zombies. The book also steps up the level of mashing, with the final product being only 60% Austen's words and 40% newly written material (as compared to the 80% original in *Zombies*). *Sea Monsters* was spearheaded by Jason Rekulak and Quirk Books, the same editor and publisher behind *Zombies*. After the popularity of *Zombies*, Rekulak went back to his lists of popular genres and books out of copyright and presented the idea of *Sense and Sensibility* with sea monsters to Ben Winters. (Grahame-Smith reports turning down the option to write the next mashup in an effort to avoid becoming, 'the mashup guy' (Flood).) *Sea Monsters* was quickly put together and was published a mere five months after *Zombies*, and a month before the Deluxe Edition of *Zombies* was released, and ushered in the beginning of the whole slew of mashup imitators that followed.

Although there are still positive reviews, on the whole readers of *Sea Monsters* tend to view this work with a more critical eye than they did *Zombies*. The overarching appeal of *Zombies* lays in its ability to look at Austen in a new way, and many of the flaws that reviewers might have otherwise seen could be forgiven because the work was doing something that the readers had never seen before. *Sea Monsters*, however, is not unique. It is a work following the exact same formula, from the same publisher, from the same editor, and still from Austen. *Sea Monsters* is obviously an effort by the publisher to recreate their success with *Zombies*, and because of that, readers are less willing to forgive perceived problems just because they are struck by the newness of a text. “This latest effort to combine Jane Austen mania and pop culture horror takes the same format as *Pride and Prejudice and Zombies* minus the innovation of being the first to do so” (*Publishers Weekly*). Reviews tilt this direction, not because the text itself is so much below its predecessor, but because the sheer newness of the text is not enough to create the same sort of appeal that *Zombies* possessed. This means that there are a much smaller amount of reviews discussing *Sea Monsters* in the first place, and that those reviews that exist require a higher standard than was required by the reviewers of *Zombies*.

The Concern of Romance Mashups

While the immediate aftermath of *Zombies* was packed with monster mashups, in 2012 the genre shifted to replace these monsters with romance, specifically, with the inclusion of erotic material into classic texts rather than supernatural additions. While the monster mashups follow *Zombies*' pattern to cash in on its popularity, the romance mashups simultaneously follow that pattern and use it to react against what they consider to be problems with these monster mashups. Again, I draw on the copious reviews for *Zombies* to specify what about these monster mashups that the romance authors find objectionable. As I discussed, while many of the popular culture reviews of *Zombies* are positive, on the other

side there are reviewers who argue that Grahame-Smith's critique of Austen is not an analysis of the culture she presents, but rather a destruction of a masterpiece of English literature on behalf of people who didn't understand Austen in the first place. Macy Halford explains that the "experience of reading [*Pride and Prejudice and Zombies*] is like taking a walk in a park on a beautiful day and knowing that a thunderstorm or something else deeply unpleasant (say, a zombie) might spring up at any moment and ruin everything. In this instance, the something unpleasant is Grahame-Smith's writing" (Halford).

While the positive reviews of the novel praise Grahame-Smith's writing for its ability to smoothly blend Austen's prose and his own, the negative reviews disagree. Since practically speaking, the reviewers with the most strenuous objections and pertinent examples are those reviewers affiliated with Austen websites, it makes sense that they are likely to be more familiar with Austen's style than the casual, popular culture reviewers who thought so highly of the monster mashups. As one reviewer explains, Grahame-Smith's "attempts at mimicking [Austen's] style are wildly uneven, with the occasional jarring use of an Americanism or an unlikely metaphor interrupting the story far more than anything involving the undead" (Davey). The uses of modern language and sexual innuendo that favourable reviewers found humorous, the negative reviewers cite as examples of Grahame-Smith's inability to properly blend his prose with Austen's. Later in her review, Halford admits that "perhaps [she's] being too harsh" in her critique of the novel, and explains that she met a fan of the book "who praised it as 'an intelligent fart joke'" which is all the praise that Halford manages to afford in the course of her review (Halford).

Along with their displeasure at the practical disconnection between Austen and the additions, the Austen-affiliated reviews also stem from a belief that the monster mashups are misinterpreting Austen even before they ever take steps to change the work. In a review for

The Irish Journal of Gothic and Horror Studies, Brian Davey argues that part of the reason *Zombies* doesn't quite work

as a book is not only due to its poor execution but rather the discrepancy between how *Pride and Prejudice* is (unfairly) perceived as a paragon of stiff romance and its actual content. It is constantly marketed, remade and repacked as a romantic tale but a new reader must be surprised to find out how little the central love story actually occupies the text. Certainly many subsequent adaptations must be in part to blame for de-fanging what is an, at times, acidic comic vision. (Davey)

Zombies buys into this notion that Austen's source material is about nothing more than the standard romantic comedy between Elizabeth and Darcy rather than any of the other themes that have made the book so popular with readers since its publication. Whether this misinterpretation of the source text is considered as a simple misunderstanding or a wilful dislike of the novel varies depending upon the review.

These critiques stem from this notion that Grahame-Smith didn't understand the elements of Austen's work and their effect on her readership before he chose to change them. In particular, the mashup is advertised as altering a "masterpiece of world literature into something you'd actually want to read" (Grahame-Smith, cover). Grahame-Smith is on record that before he decided to write his mashup, he "hadn't read the book since [he] was 14, and when [he] read it at 14 [he] found it sort of slow and unenjoyable" (Masters). This pre-existing dislike of Austen implies that Grahame-Smith was writing a version of *Pride and Prejudice* for people who disliked the original text rather than for those who appreciated Austen already. Different reviewers point out different elements of the text that they argue show that Grahame-Smith doesn't know "the workings of the female brain" because of his grotesque treatment of Wickham (Sanborn). No matter the specifics, several reviewers argue

that they the story choices “tell [them] that [Grahame-Smith] wrote the book more for teenage boys” rather than women (Sanborn). Arguably, Grahame-Smith wrote a version of *Pride and Prejudice* that would have appealed to the teenager he was when he first read the novel rather than the women who so often, and for so long, have made up Austen’s fan base. The majority of the Janeite objections to *Pride and Prejudice and Zombies* stem from the belief that Grahame-Smith misunderstands Austen’s works.

As I discussed in the Introduction, these mashup works are influenced not only by the broader mashup culture but by the prevalence of fan fiction and looking towards the rules governing the construction of a fan fiction alternate universe helps us to understand the disconnection between Grahame-Smith’s additions and Austen’s original. In fan fiction, an alternate universe is distinguished by its ability to blend together the source and the material that makes the new world distinct from the original. The additional material not only changes the story’s world, but that altered world also impacts the characters’ actions and personalities. As I discussed, the better job a mashup does at blending old and new into a cohesive whole, the more credible readers consider that work. Even in supernatural mashups, which thrive on juxtaposition, there must be some cohesion between Austen and the additions. For the supernatural additions to be humorous or critical they must seem like a plausible action or situation, and the objections that many Janeites have to these supernatural mashups is not the presence of monsters, but that the characters and the very world that Austen creates are not responding to the monsters in what they consider a believable way. Without that plausibility, the reader is too disconnected and feels like they are reading two different, unrelated stories.

Fans find pleasure in creating stories that fill in the narrative, emotional, psychological, and sociological gaps that are left by the canon stories. Speaking of fan writing centred on television programs, Henry Jenkins explains, “fan culture reflects both the audience’s fascination with programs and fans’ frustration over the refusal/inability of

producers to tell the kinds of stories viewers want to see. Fan writing brings the duality of that response into sharp focus: fan writers do not so much reproduce the primary text as they rework and rewrite it, repairing or dismissing unsatisfying aspects, developing interests not sufficiently explored” (62). Though mashups are centred on a written canon rather than a televised one, the same principles apply. Like other fan works, these mashups seek to address unexplored areas in Austen’s texts and derive pleasure from expanding the stories to fill in those spaces. For romance mashups, the spaces being filled are the characters’ romantic relationships, and the additions being made focus on the physical aspects of the characters’ courtships.

However, in the case of parodic mashups, the gap being filled in is not one in the narrative, but in the minds of the readers. For the pastiches, the goal is to include new material that will accentuate the elements of Austen that they deem interesting – generally the romances, as we will discuss – but in the parodic mashups, they choose to emphasise the ridiculous. These additions don’t concern themselves with what Austen’s texts truly are, but what they perceive them to be. Cynthia Kartman on *AustenBlog* provides one of the most analytical Janeite reviews and deals specifically with these issues. She presents her review as a letter to Grahame-Smith from the point of view of Jane Austen, who is watching the mashup and the response to it from the afterlife. Kartman uses her assumed position to deride Grahame-Smith for many of his choices in the text, such as: zombies as the devil’s scourge, but the utter lack of religion in the novel; women having greater equality because of their combat skills, but still being “denigrated to husband-hunting harridans”; the difficulty and expense of travel to Eastern Asia at the time, especially for the Bennets; and the “boyish enthusiasm with which [Grahame-Smith flays] Mrs Bennet’s character on every possible occasion, as if [readers] need [his] assistance to figure out what an idiot she is” (Kartman). These are just a few of the holes in the alternate world that Grahame-Smith creates, which

undermine assertions from several of the favourable reviews about the smooth way he merges the two texts. Instead, Grahame-Smith's lack of understanding about Austen's themes and the world her characters inhabit means that his additions leave gaping holes in the altered world he tries to create.

The crux of Kartman's argument comes down to what she perceives as Grahame-Smith's main goal in writing the mashups: "ridiculing the reaction of stodgy upper-class 19th century Britons to a life filled with gore and bloodshed" (Kartman). This perceived goal aligns with Grahame-Smith's stated desire to mash zombies with Austen's characters because he sees them as already zombie-like because of their stodginess. While life in Regency-era England was undoubtedly more restrained than our own, Grahame-Smith's presumption about the immaculateness of Austen's world is historically inaccurate. Grahame-Smith reacts to a version of Austen's world that is based less on the harsh realities of the time period that are lurking in the margins of the text and more on the pristine period drama that popular culture holds the source material to be. From the point of view of Austen, Kartman argues:

But you [Grahame-Smith] err when you suppose that the society these people lived in was not already a gory and bloody one. I had two sisters-in-law who died in childbirth. One of my dearest friends was killed when she was thrown from her horse. Two of my brothers served gallantly in His Majesty's Navy, where they undoubtedly witnessed scenes of horror during battle and while stationed in foreign lands. In short, there was plenty of vice and violence in the real world of my time without resorting to the undead. I did not include these elements in my work, not because they did not exist, nor because I, in my refined state, did not know of or acknowledge their existence, but simply because they were not pertinent to my artistic vision. (Kartman)

Kartman is unforgiving in her review of *Zombies* because she perceives Grahame-Smith as treating Austen's text with disrespect while misunderstanding what the text is actually about. In Kartman's view, and in the views of many of those Janeite reviewers who object to *Zombies*, Grahame-Smith is not critiquing *Pride and Prejudice*, but mocking it and the fans who enjoy the text without understanding what he's ridiculing.

This disconnection between what readers of Austen consider to be the reality of her works and the misunderstanding of monster mashups are at the heart of the changes introduced by romance mashups. These mashups operate from the belief that their monstrous predecessors don't aim to comment or inform readers about the source material but to critique it through their mockery. However, the mockery isn't founded on the reality of Austen's texts, but in the mistaken belief that they actually are the simple romantic comedies that they are often painted as in popular culture. These mashups end up mocking, not Austen's actual text, but the image of what Austen's works that they are so often perceived as being. Grahame-Smith engages with a version of *Pride and Prejudice* that is not only class-centred and obsessed with petty concerns, but is so different from the original novel that readers such as Kartman, who are familiar with Austen, cannot recognise his version of the story. The audience that the monster mashups pursue are those readers who *think* they know what Austen is because of their pop culture familiarity with her works.

Jane Austen is regarded as one of the preeminent authors of the English language, one whose "works have engaged successive generations of readers because of their interpretative richness—none is reducible to a single, simple portrait of courtship ... Indeed, many critics have argued that Jane Austen's representations of women undercut the dominance and centrality of the courtship plot" (Kaplan). This narrative and character complexity is a prized trait of Austen's works, yet when Austen is adapted or retold, the courtship narratives are often the ones emphasised at the expense of the other plots and issues within the text.

Deborah Kaplan coined the term ‘harlequinization’ to refer to the propensity of Austen adaptations to streamline a novel’s narrative in favour of emphasising the courtship plot. In doing this, the adaptations follow the example of mass-market romances where “the focus is on a hero and a heroine’s courtship at the expense of other characters and other experiences, which are sketchily represented” (Kaplan). While the monster mashups are critiquing these harlequinized adaptations as though they are the source, harlequinization is a tactic employed by romance mashups. These works take the source material, with all its sub-plots and complexities, and overpower it with numerous additions that redirect the reader’s attention towards the courtship.

The publishers of these romances are quick to claim a desire to explore the unexplored in Austen as their major motivation for publication, though obviously finances played a role—Claire Siemaszkiewicz, founder of Total-E-Bound Publishing, acknowledged in an interview that she is “100% convinced that there’s a market” for these books (Parker). This belief is undoubtedly founded in the reality that these romance mashups are born out of the confluence of the supernatural mashup craze and then the popularity of *Fifty Shades of Grey* (2011). The audience these publishers rely upon is not only the Austen audience that any adaptation would seek to cultivate, but also the differing audiences of *Zombies* and *Fifty Shades*. Both of these novels were *New York Times* Bestsellers, garnering enormous amounts of money and popularity, creating profound financial motivations for the romance mashups to come into being.

A potential market share means that the books will be able to make money, but it also presumes that there are people who will want to read these Austen retellings. As the publisher explains,

Whenever I read classics from authors like Jane Austen, I often think about the potential ‘uncensored versions’ that the original authors were unable — or

unwilling — to include. After all, a lot of these stories are, at the heart, romances. With the launch of Clandestine Classics, readers will finally be able to read what the books could have been like if erotic romance had been acceptable in that day and age, redefining the boundaries and bringing the classics to a new generation of readers. (Siemaszkiewicz)

This motivation can obviously be attributed to more financial motives than the simple, altruistic desire to expand these works, especially when we consider that the genesis of these romance mashups began with the publishers rather than with any individual author. Both of these publishers contacted authors who had connections to their brand and asked them to contribute a romance mashup to the line.¹⁴ The authors were given the opportunity to choose which works they would like to mash and were given creative discretion about the manner in which they would mash them, choosing for themselves the level and kind of sexual activity the mashups would embrace.

In interviews, these authors espoused the same altruistic viewpoint as their publisher, explaining that choosing where to place the scenic additions was actually a very organic experience for them because they were details that felt as though they belonged with the original. As Amy Armstrong explained it, “As soon as I began to re-read the novel, I could see the story between the lines. The attraction between Elizabeth and Darcy is evident in every conversation and argument throughout the book and there were certain scenes that begged for the ‘what happens next?’ question to be answered” (“Amy Armstrong”). Several of the authors offered similar explanations, stating that they looked to expand upon those instances where they were curious and wanted to know more. They were not attempting to address insufficiencies in the text or critique anything in the source, but instead, sate their own curiosity by filling in those places where they themselves wanted to know what might

¹⁴ While Clandestine Classics has continued this practice, *Wild and Wanton* has diverged, giving new authors the opportunity to contribute mashups as well.

have happened next.

In interviews, these authors have discussed their motivations for writing these mashups, and all profess they were inspired by some variation on love of Austen's work and a desire to see it explored even more. Katie Blu, the author of *Emma: Clandestine Classics* declares, "I love Emma. I love it in all its forms from the original, to the movie, to the modern day versions (Clueless). When the opportunity came up to 'play' with Ms. Austen's version, I couldn't resist!" ("Katie Blu"). Desiree Holt, the author of *Northanger Abbey: Clandestine Classics* more sedately explains that she had read the book years ago, and "I love the story between Catherine and Henry and saw many great possibilities to expand on it" ("Desiree Holt"). While Amy Armstrong, the author of *Pride and Prejudice: Clandestine Classics* explains, "Pride and Prejudice [sic] is probably my favourite of all the Classics. ... I love the characters in the novel and though it would be interesting to see Miss. [sic] Elizabeth Bennett in particular, fight against the conventions placed on young woman of her time and embrace her sexuality" ("Amy Armstrong"). Each of their motivations are tied up, not only in the love of Austen's work but also in the desire to play with it, to see how already beloved characters might respond to different situations while still remaining themselves. This desire to pastiche Austen is founded on pre-existing knowledge about her texts, an intention to expand upon a story that the authors are already familiar with and enjoy, preventing the kinds of flaws that these reviewers consider so crippling in the parodic mashups.

This understanding of Austen that enables the pastiche mashups to add material that these reviewers consider fitting for Austen's texts also involves familiarity with the romantic thrust of Austen's works. While the parodic mashups view the courtships in Austen's texts as a target of ridicule, the romantic pastiches consider them a high point of expansion. These romance mashups cater to a specific kind of reader enjoyment by being a kind of fan work that Henry Jenkins refers to as Eroticizations. This occurs when fan "writers, freed of the

restraints of network censors,” or in the case of these mashups, the copyright on the source text, “explore the erotic dimensions of characters’ lives. Their stories transform the relatively chaste, though often suggestive, world of” Regency era fiction “into an erogenous zone of sexual experimentation. Some stories simply realize the sexual subplots already signalled by the” source text (75). The pleasure is the same as any fan work—exploring the unexplored in the source—but in erotic fan works the terrain being explored is the physical aspects of the characters’ emotional relationships. Rather than fading to black with the implication of sexual activity, eroticizations provide those scenes. As one reviewer put it,

Persell didn't just add sensuality to the text, she added loads of emotion as well. By opening the bedroom doors, the author grips us from the very beginning and sharpens the agony of heartbreak. It becomes more real and a very emotional read from an author who has a good understanding of the era she is writing about. The original style is not compromised, but we are given stronger, deeper motivations for Anne and Wentworth, so we understand the characters more and become more involved with their story.” (Adriana B)

By focusing on the erotic elements of the characters’ relationships the mashup is able to provide a “deeper” look at the characters’ personalities and interactions, delving deeper into the narrative by adding scenes that societal conventions force the source to deny, expanding on the source in a way that the writers and many of the reviewers perceive as a natural outgrowth.

While both of these styles are striving to reinterpret Austen in their own interest, neither are interpreting the complex source, but rather the image of Austen’s works that exists in popular culture. The pervasive popularity of Austen’s novels has reached such an extent that even the most casual of readers has a certainty about what it means to be one of Austen’s works, and this is the image direct mashups engage with and perpetuate. Both Austen and her

works have become such a part of the popular consciousness that one need no longer read Austen's works or partake in any serious study to believe they know what they're about. Popular culture is so fond of marketing the image of an author that readers "can become indirectly familiar with innumerable classical authors without ever having read a single line of their work, either through descriptions in school textbooks or by word of mouth" (Benedetti 3). While this effect is common enough for classic authors, it is multiplied for Austen's popularity. She has reached a point of such popular cultural saturation that her "name bears such a weight of signification as to mean almost nothing at all" (Harman xvii). Austen's presence in society has reached a point where readers have decided they know what it means to be Austen. She and her texts have become synonymous with ahistorical Britain, period cinema, and restrained romance, and these ideas function as the current vision of Austen in popular culture.

For all that the mashups intend their additions to be consumed alongside Austen's work, the vision of Austen that they engage with is the one perpetuated by popular culture rather than the source. The mashups see Austen's texts not merely as the original novels, but as a cumulative whole of all the interpretations of those novels. Grahame-Smith regards the text, not as a classic of English literature, but as something he admits that he was forced to read as a teenager and disliked. He regards and reinterprets the text through that male, teenage dislike of Austen that has become almost culturally axiomatic—whether that presumption is based on fact or not to such an extent that one of the reviewers considered *Zombies* "an attempt to make Austen safe for audiences — read 'boys' — raised on 'Mortal Kombat' and 'Evil Dead'" rather than a work invested in engaging in the work in any meaningful way (Scheussler). Rather than engaging with Austen's actual source, Grahame-Smith interacts with an image of *Pride and Prejudice* as a women's romance, populated by silly characters and unworthy of the attention so often devoted to it.

The romantic mashups seek to remedy this interpretive flaw from the monster mashups by creating mashups that engage with the source material with a different intent. While supernatural mashups utilise their additions to critique Austen's works and readership, romance mashups pastiche Austen rather than parody. Their additions do not call attention to perceived defects in Austen's work, but instead, they redirect the reader's attention towards the romance already present in the text and accentuating the courtship plot. However, in the effort to highlight the novel's already present romance, these romantic mashups inadvertently create the same kind of problem that they seek to remedy. Rather than engaging with the extensive themes already present in Austen's texts, these mashups instead make the romance the predominant concern of the text and dilute the material that gave the original its strength.

While the supernatural mashups are arguably directed towards readers who were either unfamiliar with or disliked Austen's works, these romantic mashups are directed towards the females who are traditionally considered Austen's audience. The readers continue to consume these romantic mashups for the same reason a reader would consume a romance or any other adaption: they find them pleasurable. In *A Theory of Adaptation*, Linda Hutcheon argues that part of adaptive pleasure as a whole "comes simply from repetition with variation, from the comfort of ritual combined with the piquancy of surprise. Recognition and remembrance are part of the pleasure ... of experiencing an adaptation; so too is change" (4). Mashups are designed around this fundamental gratification. The source is literally repeated through direct quotation, with variation coming from the mashup additions. As one of the reviewers explained, "If you enjoy other Jane Austen adaptations you'll enjoy this story. If you're a traditionalist who doesn't like taking liberties then the love scenes may be to [sic] much for you" (S. Williams). The reviewer does not see liking the mashup as a matter of the quality of the additions themselves but sets up a like of adaptations as the initial barrier to enjoyment. If a reader doesn't derive pleasure from other adaptations, then they

won't from these. The enjoyment is rooted in discovering additions to the text and the variation they provide.

Beyond adaptive pleasure, readers also find the same sort of gratification in these mashups as they do in fan works. Hutcheon argues that fan works are driven by a “desire to see a work continue on and on,” and this is the same motivation that romance mashup authors have claimed as their own: a desire to see Austen’s world and characters carry on with new, romantic experiences (10). No matter the source author, fans find pleasure in creating stories that fill in the narrative, emotional, psychological, and sociological gaps that are left by the canon stories. Speaking of fan writing centred on television programs, Henry Jenkins explains,

fan culture reflects both the audience’s fascination with programs and fans’ frustration over the refusal/inability of producers to tell the kinds of stories viewers want to see. Fan writing brings the duality of that response into sharp focus: fan writers do not so much reproduce the primary text as they rework and rewrite it, repairing or dismissing unsatisfying aspects, developing interests not sufficiently explored. (62)

Though these mashups are centred on a written canon rather than a televised one, the same principles apply. Rather than deconstruct the unexplored areas in the text the parodic supernatural mashups, these romances provide pleasure by expanding the stories to fill in those spaces in a way that Austen’s established readership might like to see them by focusing on the physical aspects of the characters’ courtships.

At the same time, romance mashups provide pleasure by operating as a specific kind of fan work that Henry Jenkins refers to as Eroticizations. These Eroticizations occur when fan “writers, freed of the restraints of network censors, ... explore the erotic dimensions of characters’ lives. Their stories transform the relatively chaste, though often suggestive, world

of popular television into an erogenous zone of sexual experimentation. Some stories simply realize the sexual subplots already signalled by the aired episodes” (75). Once again, Jenkins relies on television for his examples, while in the case of mashups it is not censors that restrain the characters’ sexual activities, but the mores of Austen’s society. Here, the pleasure is the same as any fan work—exploring the unexplored in the source—but in erotic fan works the terrain being explored is the physical aspects of the characters’ emotional relationships. Rather than fading to black with the implication of sexual activity, or constraining the characters to long looks and weighty dances, eroticizations explicitly provide those scenes. As one reviewer put it,

didn't just add sensuality to the text, she added loads of emotion as well. By opening the bedroom doors, the author grips us from the very beginning and sharpens the agony of heartbreak. It becomes more real and a very emotional read from an author who has a good understanding of the era she is writing about. The original style is not compromised, but we are given stronger, deeper motivations for Anne and Wentworth, so we understand the characters more and become more involved with their story.” (Adriana B)

By focusing on the erotic elements of the characters’ relationships the mashup is able to provide a deeper look at the characters’ personalities and interactions, delving into the narrative by adding scenes that societal conventions force the source to deny. This chance to see the characters not only as well-rounded human beings, but passionate as well, is a variation on the same fan work pleasure, and arguably is a pleasure that has been missing from Austen since the very beginning.

This established readership also derives pleasure from these mashups not only because they are fan works continuing the story by enhancing the romance, but because they are *Austen’s* works. The universality of Austen’s characters and stories mean that readers feel

connected to these works in a particularly powerful way, resulting in a strong fan culture. This Austen-specific pleasure is important to romance mashups because of the adoration with which they treat Austen. As I've mentioned so often, supernatural mashups are parodies designed to critique Austen, and by extension, her audience. These readers derive their pleasure from the juxtaposition of Austen's dignity and understatement against the grotesque supernatural additions. But the romance mashups lack that juxtaposition and instead accentuate the material already present. Rather than deriving pleasure from the critique, romance mashup pleasure is rooted in affection and mutual understanding that characterise Austen's relationship with her fans. In supernatural mashups, the pleasure is centred around mocking Austen fans, while for romance mashups it's focused on *being* one.

In addition to the pleasure these works provide readers as adaptations and as fan works, they also provide the kind of pleasure that millions of readers find appealing in romance novels, and these additions bring Austen more in line with what readers traditionally think of when they think of a romance novel. This genre is accused of being formulaic, but the repetition and predictability that make the genre the object of scorn by scholars are actually part of what make romance popular. "The mass-market romance suggests that familiarity breeds content. The pleasures of this form are to be found not only in the unfolding of desire and the achievement of gratification but also in the comfortable knowledge of what is to come and how it is to occur" (Kaplan). These mashups attempt to increase pleasure by accentuating the familiarity through adding scenes that make the happy ending all the more likely and granting the reader more opportunities to see the characters interact. Not only is the reader familiar with Austen, but also familiar with the process of romance literature. As one of the reviewers of *Persuasion: The Wild and Wanton Edition* explained,

The original style is not compromised, but we are given stronger, deeper motivations for Anne and Wentworth, so we understand the characters more

and become more involved with their story. Who doesn't love second chances? All the love scenes had a purpose, and aside from being really hot, the author put them in places where the emotional stakes were high--we are as embarrassed and hurt when Mrs Clay and Sir Walter were spied on, we are as devastated when things don't go right between Anne and Wentworth, and therefore more satisfied when things are resolved. (Adriana B)

The reader's pleasure is increased because the romantic additions provide the chance to see more of the personalities and interactions of characters they already know and love. The pleasure of these romances as mashups is not just a matter of adding erotic material for the reader to consume, but of adding material that the reader trusts will tell them more about the characters and provide more time with them along their way to happiness.

Yet in their efforts to focus so exclusively on the inclusion of new romantic material, these mashups fall into the same problematic behaviour that they seek to correct in the monster mashups. The reviewers dislike the monster mashups because of the disconnection between what they perceive to be the reality of Austen and the version of Austen that the supernatural additions present. The same issue exists here, where the romantic additions might seem just as disconnected if they feel too far out of character for Austen's original characters. If well blended, a mashup is praised for having "[s]ultry, hot, and FUNNY scenes and thoughts ... seamlessly woven in throughout the original. Everything just click[s]" (readstoomuch). These cohesive mashups enable readers to embrace the new world they are reading about and derive pleasure from it. However, if the mashup lacks cohesion the reader's pleasure is reduced because it "does not follow the original in many places leaving the story disjointed and uneven" (Carolynx). Even for *Persuasion: The Wild and Wanton Edition*, which is one of the most popular mashups one reviewer explains: "I found some of the additions natural, and others quite foreign. I hadn't read *Persuasion* in years, and I found

myself at the end checking what I was reading against the original. All the best parts were Austen, of course” (Teacher). The characters as Austen presents them would never make the promiscuous decisions that define a romance mashup. For these explicit scenes to be possible in the text, either the character’s world must be different than the source or their personalities. When the mashup accounts for the effects of its additions, it creates a more pleasurable experience for the reader by creating a cohesive alternate universe that they can embrace as whole rather than because of the disconnect.

This urge to reinterpret Austen’s works by filling in the gaps with an emphasis that is in accordance with a group’s own view is the same method that many Austen reinterpretations utilise, including the countless sequels, prequels, variations, and transmedia adaptations, including the supernatural and romance mashups. These interpretations of Austen’s works all emphasise certain traits that are in alignment with their own views while leaving out elements that are problematic to their vision. For the monster mashups, this entails highlighting the aspects of the source that they find ‘ridiculous,’ while the romance mashups harlequinize the narrative in the extreme. Despite rejecting monster mashups for engaging in this simplification, the romance mashups fall into the same patterns. Rather than utilising the same methods to engage with Austen’s deeper themes, the romance mashups object to how their monster counterparts critique Austen and then perpetuate the same problems that incited the monster mashups in the first place.

The Popularity of Mashups

Despite these problems with the approaches of both of these subcategories of mashups, and the weighted emphasis that fans, critics, and scholars have placed on *Zombies* romance and monster mashup are actually fairly evenly distributed in terms of their popularity. While *Zombies* is far and away the most popular mashup novel, the second and third in terms of popularity are both romances. Rather than examining the popularity of these

novels in terms of the discussion about them, I have examined the sales figures—as far as they are available—in order to establish how many people are reading these different kinds of mashups.

Title	Best Rank .com¹⁵	Avg Rank .com¹⁶	Best Rank .co.uk	Avg Rank .co.uk	Best Rank (Avg)	Avg Rank (Avg)
<i>PP & Zombies</i>	13,500	34,153	5,700	43,009	9,600	38,581
<i>Pers: WW</i>	19,506	93,603	7,542	94,141	13,524	93,872
<i>PP: WW</i>	7,824	103,501	13,030	100,036	10,427	101,769
<i>SS & Sea Monsters¹⁷</i>	203,618	336,271	31,500	125,716	117,559	303,516
<i>NA: CC</i>	45,771	161,345	19,612	91,333	32,692	126,339
<i>SS: WW</i>	28,686	165,747	17,117	123,862	22,902	144,805
<i>PP: CC</i>	33,970	258,302	10,231	112,786	39,086	185,544
<i>Emma: WW</i>	23,709	187,154	23,709	187,154	23,709	187,154
<i>MP: WW (Vol. 1)</i>	44,276	285,469	19,173	176,588	31,725	231,029
<i>P & Platypus</i>	61,564	322,176	25,859	156,914	43,712	239,545
<i>NA & Angels and Dragons</i>	54,187	330,352	28,034	191,357	41,106	260,855
<i>Emma: CC</i>	104,351	417,192	373,382	385,800	238,867	401,496
<i>MP & Mummies</i>	157,151	470,662	39,277	340,515	98,214	405,589
<i>SS: CC¹⁸</i>	173,145	555,716	270,761	311,126	221,953	433,716
<i>Emma & Vampires</i>	173,175	495,903	975,973	1,002,138	488,073	749,021

¹⁵ The Best and Average ranks are primarily drawn from the Kindle ranks because all of the novels possess such data. In cases where there was insufficient data available about the kindle rankings, I relied on the paperback rankings. The data that I utilized to achieve the rankings is bolded on Table 1 for convenience.

¹⁶ On each book’s sales page Amazon only provides the book’s current ranking and no historical ranking data. This means that “NovelRank only collects sales rank data and estimates sales from the date/time tracking was started within NovelRank” rather than from the moment the novel is first available for sale. <http://www.novelrank.com/faq>

¹⁷ NovelRank lacks sufficient data about the sales for *Sense and Sensibility and Sea Monsters* sales on amazon.com, but retains data on sales of the novel on amazon.co.uk. Averaging amazon.co.uk’s extensive results with amazon.com’s limited results places *Sea Monsters* as the eleventh most popular mashup, which common sense says is impossible. With that in minds I have utilized *Sea Monsters’* average rank according to amazon.co.uk and positioned it at number four.

¹⁸ The rankings of *Sense and Sensibility: Clandestine Classics*, *Emma: Clandestine Classics*, and *Emma and the Vampires* are all skewed because of the limited amount of time NovelRank has been gathering information for them.

As a more tangible idea about what this popularity looks like, *Persuasion: The Wild and Wanton Edition* is the second highest-ranking mashup in terms of sales. It was digitally published at the end of May of 2015, and in its first seven months of publication—June to December 2015—it sold 350 copies both through amazon.com and amazon.co.uk. That translates to about 50 copies of the book per month. *Pride and Prejudice: The Wild and Wanton Edition* is the third highest ranked mashup (second in romance) and sold about 685 copies in 2013, which was its first full year of publication. That translates to about 57 books per month. If we disregard *Pride and Prejudice and Zombies* as an economic and statistical outlier,¹⁹ then *Sense and Sensibility and Sea Monsters*—the second most recognisable and profitable supernatural mashup—becomes our point of comparison for the successfulness of the various romance mashups in relationship to the supernatural. In the first year for which estimates are available, *Sea Monsters* was selling about 11 books per month. This amount is well within the amounts sold by The Wild and Wanton versions of *Persuasion* and *Pride and Prejudice*.²⁰ Despite the lack of discussion and general acknowledgement of these romance mashups, their rankings and sales figures suggest that not only are they being read but also that they are being read in a way comparable to the supernatural mashups.

It is important to note that these rankings in no way reflect the perceived quality of the mashups since their amount of stars and number of reviews don't correspond to their sales

¹⁹ Of course these sales pale in comparison to the 794,333 trade paperbacks of *Pride and Prejudice and Zombies* that sold just in 2009 alone—*Zombies*' first year of publication. Considering the phenomenon status of *Zombies* it stands as a statistical outlier in comparison to the other texts and using it as a basis would render the other data virtually useless.

²⁰ Since *Zombies* is a skewed comparison, logically the next best comparison point would be *Sense and Sensibility and Sea Monsters*, but ranking data for that text is not available until November 2015, and sales estimates are not available until 2011. This makes it difficult to determine where exactly the second-most popular of supernatural mashups falls on the scale in comparison to the romance mashups. Since sales estimates from 2009 and 2010 (the year of publication and first full year of publication) for *Sea Monsters* are not available, I am using sales estimates from 2011 as the closest comparison possible.

rankings. At the same time, Austen's more familiar texts aren't more likely to be near the top of the rankings either. Instead, those mashups that are highly ranked possess a familiar secondary author, typically one who has established themselves within the realm of romance. Mashups like *Persuasion: The Wild and Wanton Edition* (2015) written by Micah Persell and *Northanger Abbey: The Clandestine Classics* by Desiree Holt are made from Austen's less popular novels, but the mashup authors are known romance writers. Persell and Holt are both award-winning romance authors who have cultivated audiences and reputations through their own bodies of work. These secondary authors are able to overcome the overall lack of familiarity with Austen's source and create the first and third most popular romance mashups (the second and fifth overall).

The importance of a known author to these mashups is shown in the *Clandestine Classics* version of *Pride and Prejudice*. This is the second most popular romance mashup (third overall) was written by Michelle Pillow, also an established romance author. Originally, however, Clandestine Classics intended to attribute all of their mashup romances—no matter their actual author—to the pseudonym, Annabella Bloom. First editions of both *Pride and Prejudice* and *Jane Eyre* are attributed to the pseudonym, while subsequent editions of these works are restored to their actual authors. This shift to acknowledge the established romance writers contributing to these mashups follows the same pattern as the amazon rankings: the better known a romance author is, the more popular their mashup.

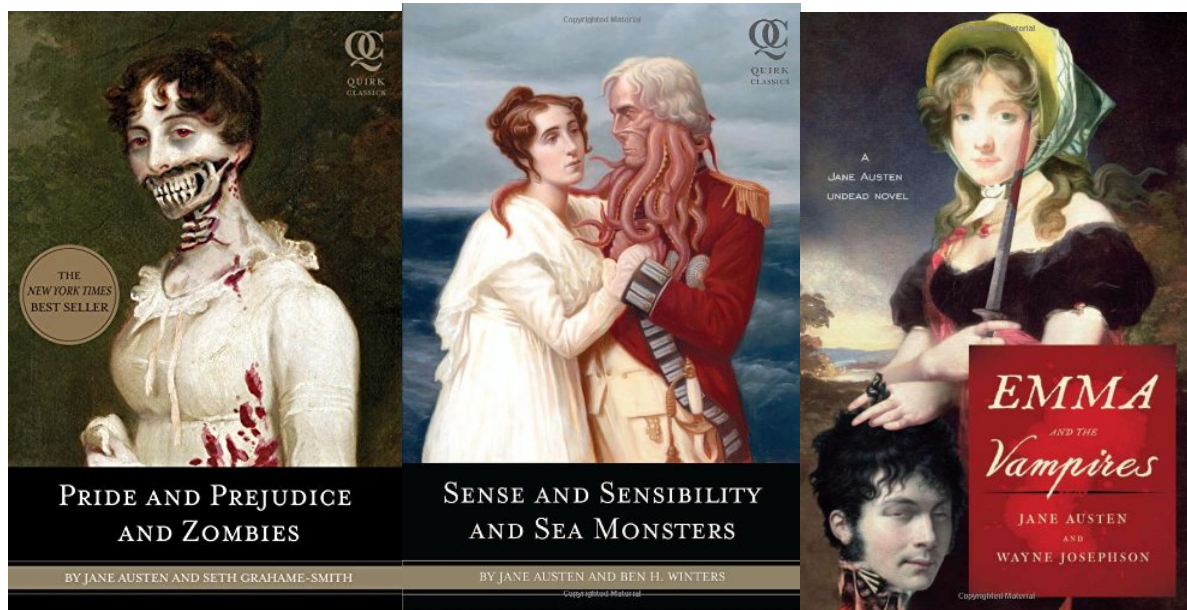
As evidenced by the data, this popularity is not determined by the popularity of Austen's own works—*Pride and Prejudice* is often considered the most recognizable of Austen's novels, with *Northanger Abbey* and *Persuasion* among the least; by time—Holt's *Northanger Abbey* was the first romance mashup in June of 2012, while Persell's *Persuasion* was the latest in May of 2015; nor is it a matter of perceived quality—*Northanger Abbey* has

2 stars, and *Pride and Prejudice* has 2.5, while *Persuasion* has 3.9. Instead, it is the familiarity and perceived quality of these secondary authors who have proven their ability to write a novel, rather than their ability to critique Austen or the familiarity of Austen's own work that moves the mashups up in the rankings.

Peritext

The evolution of mashup literature can be visually traced in the novels' peritext. A novel's peritext deals specifically with what "one can situate in relationship to that of the text itself: around the text, in the space of the same volume, like the title or the preface, and sometimes inserted into the interstices of the text, like the titles of chapters or certain notes;" (Genette 263). In this case, the peritext involves both the covers and faux-scholarly material included after the body of the text. *Zombies* and *Sea Monsters* both deliberately mimic the style of Penguin Classics covers, with a black bar across the cover's bottom and what appears at first glance to be a historically accurate painting meant to invoke the novel's contents. Quirk Classics "are designed to caricature the prestigious Penguin Classics, which have stood the test of time. Imitating the publisher's trade-mark branding on the front cover, the use of traditional portraiture is deployed, only this time, blood-spattered or sufficiently decayed as to reveal a skull" (Nelson 23). However, upon closer look, the cover images have been made monstrous, with the woman on *Zombies* decaying before our eyes, and the man on *Sea Monsters* with a beard of tentacles. The cover for *Vampires* does not deliberately recall Penguin, but instead patterns itself after any one of the numerous, indistinguishable, mass-produced reprintings of Austen, with an unidentified but historically dressed woman on the cover. Like the other supernatural parodies, however, upon a closer look, the viewer realises that she has a decapitated head hanging from one hand and a bloody dagger in the other. These works parody not only the content of Austen's novels but their traditional peritext as well. Just as monstrous additions are placed directly alongside the original written word, the

covers follow all of the traditional rules, but then have their own monstrous additions.



The covers of the three supernatural pastiches by Vera Nazarian were all created entirely by their author from pieces of artwork available in the Wikimedia commons. They are blunt about the novel's contents, and admittedly are too cluttered to have any real impact. The least effective of these is *Angels and Dragons*, which has the standard image of a woman in historically appropriate dress, but she is surrounded by a border of classical angels, as well as a few superimposed dragons. *Mummies* and *Platypus* are both more economically arranged, though both adhere to the central image of a historical painting, and mashup-invoking background. For *Platypus* this means an image of Mr Darcy, with a split-screen background of both Pemberley and a wolf in a forest howling at the moon. Near the bottom of the cover is an additional image of a platypus. *Mummies* is a more streamlined, and by far the most economical. The central image is two Regency-attired women walking, and the single background image is of an Egyptian tomb painting with hieroglyphs. Rather than try and invoke the same sense of parody as their counterparts, these covers simply try and convey their content in rather literal terms.



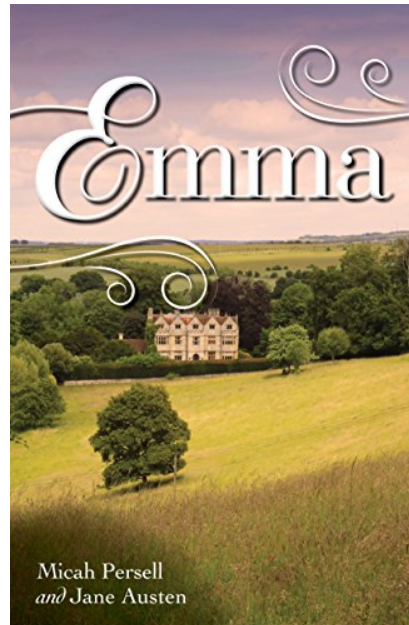
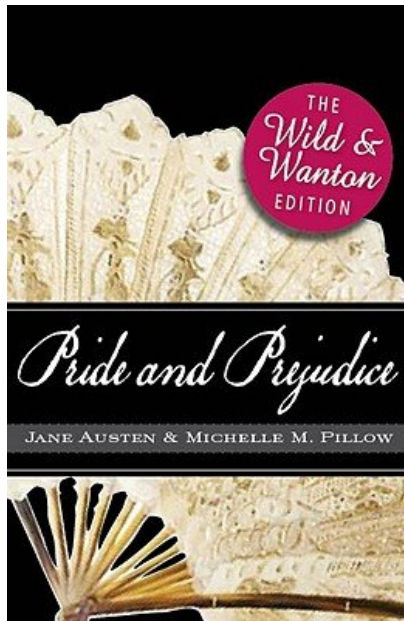
While Nazarian’s covers do not blatantly imitate the Penguin Classics in the same way as the other monster mashups, these works do follow on the interior peritext of *Zombies*, which has facetious study questions at the end of the text, paralleling the study questions in academic versions of classic texts. In her mashups, Nazarian lacks study questions, but she does include footnotes and appendices. Despite their presence, The Reader’s Discussion Guide questions in *Zombies* posit things like, “[v]omit plays an important role in *Pride and Prejudice and Zombies*” (358), while Nazarian’s footnotes are typically the means for the author to make crude jokes about the gap in understanding between modern language and Austen’s language. For example, each of Nazarian’s mashups has at least two appendices. The first appendix is always a drawing of the human gastrointestinal tract done by the author, where the human appendix is pointed out. At the mention of “fag” in *Northanger Abbey and Angels and Dragons*, Nazarian includes a footnote that says, “Ahem! Gentle Reader, it is not what one thinks it is. Besides, there is nothing wrong with that” (loc. 6356). While the actual content of these works is divided between parody and pastiche, the interior peritext of both is focused on extending the parody found within the text. Rather than emphasising details about the text itself, they draw the reader’s attention to what are traditionally scholarly features and the presumption that they are necessary to help the average reader comprehend

the work's full meaning. Rather than attempt to highlight the issues that they accentuate with their additions, instead, these mashups use their internal peritextual additions to add to the humour.

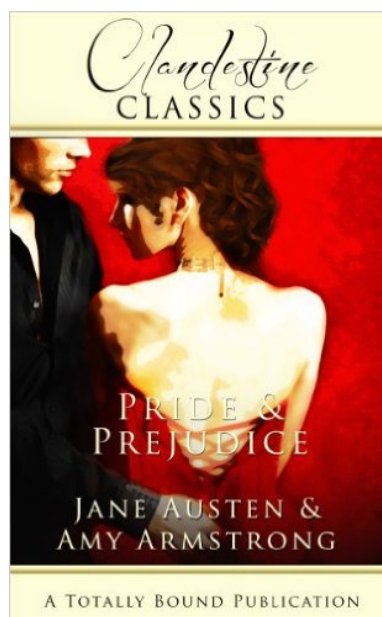
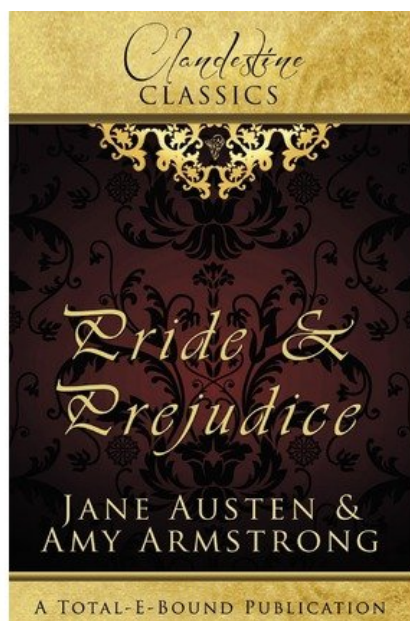
Rather than adhering to the established conventions, the covers for the romance mashups go through their own evolution in order to call on the popularity of monster mashups, while at the same time staking out their own identity. Romance mashups began with a similar attempt to appear like any regular edition of Austen's texts, but they have undergone a peritextual evolution, shifting into covers that utilise standard harlequin imagery to mark themselves clearly as romance editions of the novels.

The covers of the early Wild and Wanton Editions of *Pride and Prejudice* and *Emma*—the first two Austen mashups that Crimson Romance produced—do not emulate romance novels in the slightest. *Pride and Prejudice* follows somewhat in the aesthetic tradition of *50 Shades of Grey* by off-centring a white and grey fan on a black background,²¹ while *Emma* shows a generic photo of a manor house surrounded by greenery in much the same way *Emma and the Vampires* relies on the generic idea of an Austen cover.

²¹ I also note that in the first edition of *Pride and Prejudice*, Crimson Romance made the decision to bold the vast majority of the additions made to the text. (I assume that the publisher intended to bold them all, but there are a few smaller additions that remain unbolded.) In the second edition of *Pride and Prejudice*, and in every romance mashup since—from either publisher—there have been no bolded additions.



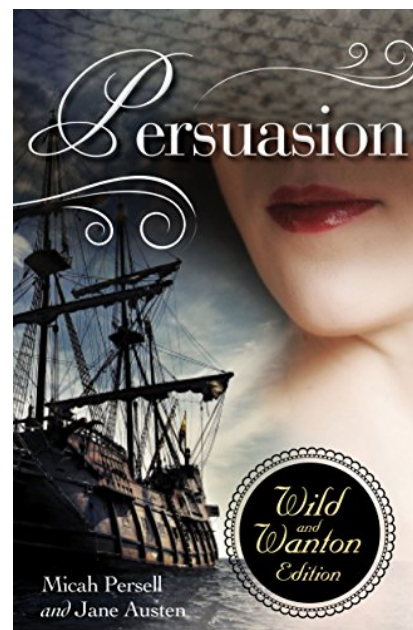
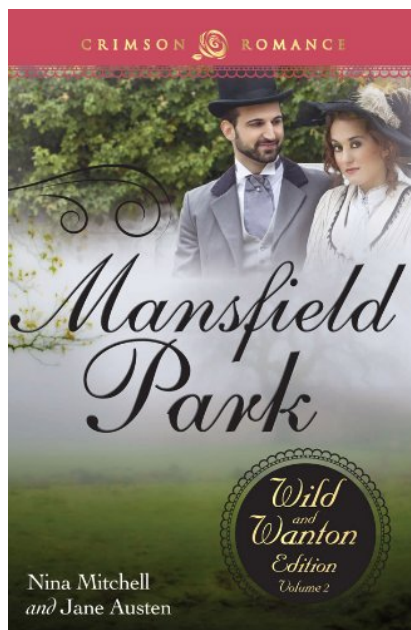
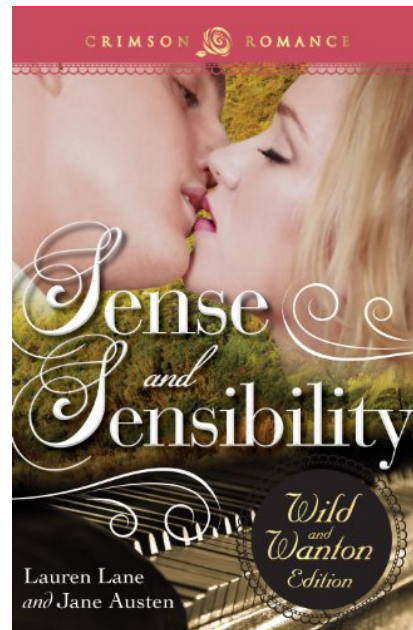
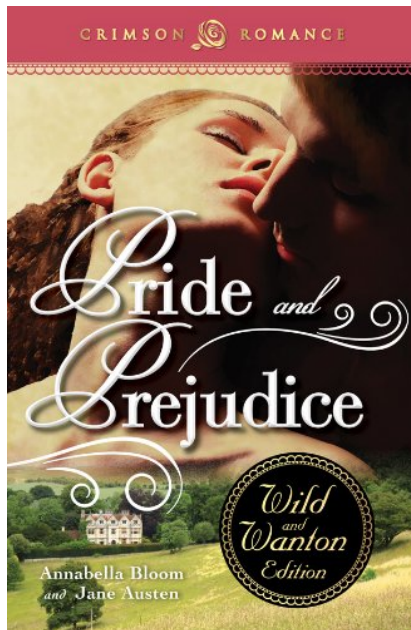
The Clandestine Classics endured a similar process of discovery, though rather than emulating a specific style, the early editions of these works all possessed the same cover, but with the title and author changed from work to work. The title and authors are centred atop a dark purple background textured to appear not unlike some of the low-cost editions of Austen's works. The background is partially framed by two gold bars at the top and bottom of the cover that declare the work a "Clandestine Classic" and "A Totally-E-Bound Publication." These peritextual differences show the romance mashups as torn between which of their many influences they are going to emulate, whether to appear like just another Austen edition or to call upon the image of the world's most popular romance at the time.



However, subsequent editions from both publishers focus on fitting in with their romance heritage. Crimson Romance covers portray a split screen, where half of the cover is taken up by the sexualized image of a woman—usually an implicitly naked couple kissing—and the other half by some image representing the content of the story. The only element of the original covers that is carried over from the originals is the script-like font of *Emma*'s title, and the scroll details used to accentuate it. Often that same font blends the two halves of the cover. While the images of couples are generic, the secondary images do make some attempt to distinguish between the texts. *Pride and Prejudice*, *Emma*, and *Mansfield Park* have secondary images of manor houses,²² while *Sense and Sensibility* shows the keys of a piano, and *Persuasion* shows a wooden ship. Each of these covers also has a pseudo-button declaring it a Wild and Wanton Edition of the original classic, and many of the later mashups possess a banner at the top of the cover bearing the publisher's name and logo. Later Clandestine Classics editions embrace their romantic roots as well. They keep the placement of the words, as well as the bars framing the top and bottom edges of the cover, but change

²² *Mansfield Park* is separated into two volumes. The only distinguishing factor between them is that Volume 2 shows a moor rather than the manor house of Volume 1. The house is foregrounded by green lawn nearly the same shade of green as the moor, merging the two images stylistically.

the background images. Rather than generic wallpaper images, the central image of each mashup is now a sexualized image of a woman in historical dress altered to appear more like a painting. The images range in sensuality from *Emma*, who is fully dressed, looking at the camera, and sniffing a flower, to *Pride and Prejudice* where the female character's back is to the viewer and her corset is being unlaced.



These direct mashups have evolved from a single novel to a whole swath of mashups inspired by the popularity of the original. These mashups each concern themselves with

different issues and employ different tactics to achieve their goals. While *Zombies* is the most discussed and best known of the direct mashup novels, it is certainly not the only one and actually, has inspired a range of followers, with each subsequent generation jointly motivated by the desire to capitalize on *Zombies*' success, and also to react to how previous generations of mashups have engaged with the source. This has led to the development of pastiche mashups, as well as romance mashups, with each addressing the issues of the previous mashups, only to create new problems with their own interpretation. Despite these issues, the sales figures show that there is still something about these mashups that readers find appealing, and they continue to read.

CHAPTER THREE: EXAMINING CHARLOTTE

With an understanding of what mashup literature is from Chapter One, and of the evolution of direct mashups as a subcategory in Chapter Two, I will now engage in a case study of the representations of Charlotte Lucas in the direct mashups of *Pride and Prejudice*. These mashups add anything from a single comment about Charlotte all the way to introducing a new subplot for her character and by analysing what these mashups add and how they do so, we can see how these direct mashups alter the reader's interpretation of Charlotte, particularly by expanding on her character-defining choice to marry Mr Collins. These mashups rely on pre-existing interpretations of Charlotte's character, but rather than examine the motivations and acceptability of her choice through traditional methods, they inject new material into her narrative in order to bring the text into alignment with their view. Although these views are of the image of Austen rather than the true source, that leads them to miss the themes and wider implications of their additions. Their knowledge of Austen is still enough for them to carry out some interpretation. This pattern of using the mashup as a means to interpret the source text exists not only in this specific set of mashups or just in Austen's mashups, but in the whole of mashup literature. Rather than say that this is a uniform purpose behind mashups, I have chosen instead to provide these case studies as an example of the kind of in-depth analysis that these mashups can engage in through their process of re-writing the text.

Established Interpretations of Charlotte Lucas

Charlotte Lucas is introduced to the reader as the eldest of the Lucas children, and “a sensible, intelligent young woman, about twenty-seven” who is “Elizabeth's intimate friend” (Austen 13). This sensibility leads Charlotte to offer Elizabeth copious amounts of good advice about her relationship with Mr Darcy as well as about Jane's approach to Mr Bingley, and in both cases, her advice is proven accurate. However, this sense also leads her to marry

Mr Collins, a decision that takes from Charlotte her position as Elizabeth's confidant since after it "Elizabeth could never address her without feeling that all the comfort of intimacy was over" (98). This marital decision of Charlotte's is the element of her character that is most often the subject of scholarly discussion. In particular, Charlotte makes no effort to conceal her motivations for marrying Mr Collins, explaining to Elizabeth that, "I am not a romantic, you know; I never was. I ask only a comfortable home; and considering Mr Collins's character, connection, and situation in life, I am convinced that my chance of happiness with him is as fair as most people can boast on entering the marriage state" (85). Her sensibility and intelligence mean that despite Mr Collins's manifold defects as a life partner, Charlotte accepts that he is her best chance to have a house of her own and to start a family, rewards that she deems worth the drawbacks of such a marriage.

As Charlotte does with her decision, interpretations of her character perform their own balancing tests about what Charlotte has to gain and what she stands to suffer from marriage. Both sides must admit that Collins is an objectionable choice since Austen takes great pains to present him as "a conceited, pompous, narrow-minded, silly man" (91). Austen also shares with the reader Elizabeth's opinion that "the woman who married him cannot have a proper way of thinking," calling into question all of the sensibility that Charlotte has already displayed, and will continue to display when her counsel proves accurate (91). At the same time, the reader must also acknowledge that at twenty-seven, Charlotte is almost doomed to be a spinster. As Jane explains, Elizabeth and other objectors to Charlotte's decision do "not make allowance enough for difference of situation and temper. Consider Mr Collins's respectability, and Charlotte's steady, prudent character. Remember that she is one of a large family; that as to fortune, it is a most eligible match" (91). Time and again readers weigh Charlotte's unabashedly mercenary motivations for marrying Collins against the reality that she has very little in the way of other options and determine for themselves

whether they consider Charlotte's lack of alternatives enough to outweigh a lifetime with the ridiculous Mr Collins. While these opposing views shape analysis of Charlotte, mashups utilise them to construct their approaches to Charlotte's character.

One of the earliest presentations of this disagreement comes in D.W. Harding's "Regulated Hatred": An Aspect in the Work of Jane Austen" (1940) He first acknowledges an argument made by Elizabeth Jenkins in her *Jane Austen: A Biography* (1938) that the "polite and more comfortable interpretation [is] in supposing Charlotte's marriage to be explained solely by the impossibility of young women's earning their own living in that period" (298). Jenkins's view justifies Charlotte's decision, weighing her options and determining that a marriage to Mr Collins is her only route to security. Harding, however, pushes back and argues that "Charlotte's complaisance goes deeper than that: it is shown as a considered indifference to personal relationships when they conflict with cruder advantages in the wider social world" (298). He argues that despite the supposed necessity, such mercenary behaviour when it has a complete disregard for affection is objectionable. Both of these scholars acknowledge the realities of their opposing viewpoints – Charlotte's marriage is a mercenary one, and she has no better options – but even this earliest of arguments about the dichotomy of Charlotte's choice is centred on whether her limitations justify her behaviour.

Throughout the history of Austen criticism, interpretations of Charlotte's marriage consistently go back and forth between these two poles while simultaneously utilising an array of scholarly theories to justify their opinions. Critics such as David Daiches and Dorothy Van Ghent view Charlotte's marriage through a socio-economic lens, each justifying her mercenary choice because of the reality of her financial situation. In "Jane Austen, Karl Marx, and the Aristocratic Dance" (1948) Daiches argues that Charlotte is "deliberately accepting the hand of a man she despises—the egregious Mr Collins, a complacent fool of

the most impossible kind—because she knows that if she does not close with that offer she will never get another, and the fate in store for her as an unmoneyed spinster in a geneal society is too tragic to contemplate” (290). Dorothy Van Ghent shares this socio-economic approach in “On *Pride and Prejudice*” (1953), though her opinion of Mr Collins as a marital choice is less severe. She argues that “marriage means a complex engagement between the marrying couple and society—that is, it means not only ‘feelings’ but ‘property’ as well” (302). For Van Ghent, Charlotte’s practical considerations are a reality of all marriages, not just Charlotte’s, and the “drama of manners” itself is centred on the “reconciliation of utility interests and with interests that are nonutilitarian” in her relationships (302). For both these scholars, Charlotte’s marriage is not so much a matter of choice as it is a socio-economic requirement that she falls victim to.

While Charlotte is indisputably in a difficult situation because of these socio-economic realities, subsequent scholarship shifts away from the acceptance of her choice and argues that despite what little she had in the way of options, Mr Collins is still objectionable. Joel Weinsheimer (1972) positions Charlotte’s marriage as “the most pathetic” in the novel because “the pathos of Charlotte’s marriage is that, because of her intelligence, her ignorance must be a pretense” (408). She must recognise Mr Collins’s multitude of flaws and know that they will only grow to irritate her, yet chooses to marry him anyway. To Weinsheimer this decision outweighs all the socio-economic realities, and through it, Charlotte “unwittingly becomes a fit mate for Collins” (409). Claudia Johnson (1988) taps into this degradation of Charlotte and argues that Austen “provides us with an index to [the characters’] moral imaginations, tempers, and resources that enables us to engage in judicious moral evaluation without resorting to the conclusive moralizing characteristic of some of her contemporaries” (350). While “no specifically authorial moral opprobrium is ever attached to Charlotte’s frankly mercenary marriage to Collins. ... Charlotte’s choice of and apparently successful

adjustment to Mr Collins as a husband indicates where she rates the exigencies of physical maintenance relative to the pleasures of rational society” (350). Johnson views Charlotte’s apparent, relative happiness in her mercenary marriage as something that readers are intended to judge her for, even if the text does not.

As time presses forward and the values of Austen’s readership evolve, so too do the objections to Mr Collins. In “Sleeping With Mr Collins” (2003), Ruth Perry bases her argument against Collins not on the ridiculousness that Weinsheimer sees as reason enough, but

because to a modern sensibility the inviolability of bodily experience is a supreme moral consideration. In our day, the intimacies of marriage with a repellent man would be an insupportable form of prostitution. Yet Charlotte Lucas willingly undertakes all the offices of her new station, from visiting Lady Catherine de Bourgh several times a week to sleeping with Mr Collins. ... There is not the slightest whiff of sexual disgust about the matter: not from Charlotte, nor from Elizabeth, nor the narrator. (214)

Johnson’s implication that the reader is meant to judge Charlotte’s decision is amplified by the discrepancy between our contemporary mores and the socio-economic morality that encourages such a decision.

At the same time, arguments against Charlotte’s choice begin to loop back around, rediscovering acceptance of the realities of her situation, despite all the objections to Mr Collins. Robert Miles argues in the *Cambridge Companion to Pride and Prejudice* (2003) that Charlotte’s decision cannot be compared to Elizabeth’s because “Charlotte Lucas may be considered a version of the heroine removed from the structure of desire that is the comic plot, and placed in hard, unbending, compromise-inducing reality,” while Elizabeth occupies the idealized world of a story (26). In their “Evolutionary Approach to Jane Austen” (2007)

Stasio and Duncan object to the belief that readers ought to infer a judgment from Austen since one “need only think of Fanny Price’s [birth] family in *Mansfield Park* to see that Austen by no means punishes Charlotte for her choice of mate. Choosing security over love is preferable to a life of love and poverty” (140). Instead, they applaud Charlotte’s “pragmatic choice” and call it a “strategy of bounded rationality, a rational choice that best serves her evolutionarily within a given ecological context. ... Austen makes clear that Charlotte’s is not the worst fate for women in the novel. She had the comfort of a home and the adaptability necessary to live with a fool for a husband” (139). Even Camilla Nelson in her discussion of *Pride and Prejudice and Zombies* (2013) argues that “Charlotte marries Mr Collins because—rightly or wrongly—she comes to believe that marriage is the only way to negotiate some limited form of freedom across the repressive discourses of her time” (346). This vacillation of Charlotte interpretation weighs the reality of her situation against objections to Mr Collins, valuing different aspects of her decision more at different points in the discussion.

As we discussed in Chapter One, the almost universal purpose behind mashups, no matter their medium, involves making commentary about the source through the additions. In Chapter Two, I elaborated that in the case of mashup literature that commentary can come in the form of parody or pastiche. This analysis of the source material does more than the general pointing out the “ridiculous” in the source text or accentuating the romance to harlequinize the novel in the same way as is done in the films. Each of these mashups brings their own interpretations of Austen’s material and interjects them into the text itself, altering the fabric of the story in order to carry out their purpose and to bring the reader’s interpretation of the story into line with the author’s own, commentary on the source through the additions. These specific *Pride and Prejudice* mashups rely on these various

interpretations of Charlotte, though rather than analysing textual themes, they introduce new material into the actual text in order to tip the scales towards one interpretation over another.

The ends that these authors seek to achieve with their mashups vary with the kind of material that they add to the works, and the purpose they seek to achieve with those additions. The first case study will discuss *Pride and Prejudice and Zombies* (2009), which makes extensive supernatural and parodic additions to Charlotte's narrative in a way that makes Mr Collins even more repugnant and positions Charlotte's decision to marry him as literally her last chance to ever be wed. At the same time, Grahame-Smith follows on the logic of Johnson and her belief that Austen's judgment of Charlotte is implied. Grahame-Smith adds to this implication, altering Charlotte's narrative to punish her for the decision to marry Mr Collins with a level of grotesqueness that Collins could never dream of achieving. After discussing the analysis of Charlotte's character performed by *Zombies*, I will then discuss the problems created, not only by this specific work but also by all parodic mashups. *Pride and Platypus* (2012) also utilises supernatural additions but undercuts the problems of *Zombies* by pastiching the source rather than parodying. Rather than follow on the critical tradition that argues for the implication that Charlotte cannot possibly be content in her marriage to Mr Collins, *Pride and Platypus* (2012) instead interjects material that shows Charlotte already progressing down that path.

The third and fourth case studies will discuss pastiches of *Pride and Prejudice* that make romantic additions to the source. While the other *Pride and Prejudice* mashups add material to Charlotte's narrative in order to bring her character more in line with the different interpretations, *Pride and Prejudice: A Clandestine Classic* (2012) adds the bare minimum of new material to Charlotte's story, instead focusing almost all of its attention on the romance between Elizabeth and Darcy. The little material added to Charlotte is intended, not to better understand Charlotte's choice, but to utilise unchanged Charlotte as a foil for the mashup's

vastly different Elizabeth. At the same time, despite being a pastiche, this work falls victim to similar problems as *Zombies* because it once again focuses so much on the additions that it fails to account for the source. On the other hand, *Pride and Prejudice: The Wild and Wanton Edition* (2011) adds several scenes to Charlotte's subplot so the reader has the chance to see the romance with Mr Collins progress. Rather than attempt to portray their relationship as one of love, or even affection, *PP:WW* instead focuses on the physicality of their interactions. While Perry points out the physical repugnance of Collins as a major contributor to why modern readers weigh him as objectionable, Annabella Bloom has practical Charlotte use this repugnance to her advantage in *PP:WW*. Despite the flaws in monster mashups that the romances try to correct and the flaws that they create through their efforts, as well as the complications born out of the genre, when taken individually these works have value. Undoubtedly their flaws still exist, but these flaws are not so heinous that they wipe away all of the ways the mashups engage with the source and inspire the reader to re-examine the original.

Pride and Prejudice and Zombies

Rather than attempt to justify Charlotte's decision to marry Mr Collins, *Pride and Prejudice and Zombies* chooses to punish Charlotte. This method is ironic because, at the same time that the mashup punishes Charlotte, it simultaneously creates a plausible justification for why she would choose such a relationship. While it is difficult not to view Charlotte's decision as mercenary, most scholars acknowledge that Austen includes no deliberate criticism of Charlotte for that choice. Instead, scholars like Johnson point out the implied criticism and assume that Austen meant for readers to confer their own judgment. Grahame-Smith follows on this pattern of implication, but rather than implying, he amplifies his critique by bestowing on Charlotte a fate that is difficult to see as anything other than the most disgusting of punishments.

Zombies contains the intact plot of *Pride and Prejudice* but creates an alternate universe through the inclusion of zombies and elements of Asian cultures and fighting techniques used to combat the undead. In traditional fashion, the zombies consume brains and transfer their disease through biting, as well as follow the George Romero school of slow, shuffling movement. Skilled zombie killers make the overland journey to China and Japan to be trained in martial arts and, as Mr Darcy explains, a “woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages; *she must be well trained in the fighting stiles of the Kyoto masters and the modern tactics and weaponry of Europe*” (45, additions in italics). The characters in *Zombies* also adhere to a complicated and insufficiently explained social hierarchy. Mr Bingley and his sisters are still well-regarded because they possess all the same good breeding as they do in the source, yet at the same time people like Darcy and Lady Catherine speak ill of those who did not take the time or expend the finances to train in Asia, which the Bingleys have not. No matter the disjointed value system being used, Charlotte Lucas – untrained, unmarried, and plain – is still located at the bottom of it.

In “Jane Austen ... Now with Ultraviolent Zombie Mayhem,” one of the few scholarly pieces that discuss *Zombies*, Camilla Nelson considers the use of zombies as a representation of the commodification of women, especially in regards to Charlotte and her marriage. Throughout the mashup Charlotte is consistently degraded by other characters as worth nothing to the world because she cannot attract a man and lacks the potential cultural defence that combat skills might give her. Almost every single time Charlotte is mentioned, her name is accompanied by some reference to her “cruel fate ... dreadfully old and alone, with nothing more than a woolen blanket to warm her bed on a cold night” (Grahame-Smith 103). Nelson argues that this mockery is meant to emphasize the already cruel way that the people of Meryton treat Charlotte in the source because of her lack of prospects. Rather than

emphasize how Charlotte has no choice but to remain in her father's house and under his care, or to emphasize how Charlotte lacks the financial means to become some kind of zombie hunter and defy expectations for an unmarried woman, Grahame-Smith chooses instead to emphasize the lack of empathy shown by the people around her.

This perception of women in Austen's works as marriage meat is nothing new, and is discussed by both Daiches and Newton from a Marxist and feminist approach, respectively. As part of this commodification, Nelson argues that Grahame-Smith turns Charlotte in to a zombie, and her transformation into one of the undead parallels her transformation into a married woman.

Charlotte's life is treated as a separate and detachable thing that is no longer seen as integral to her personhood, but as something that can be alienated—that is, handed over to somebody else for a stipulated period of time in return for financial gain, or, in this case, financial security ... As Charlotte's life energies are detached from her person, her body is reduced to a mere husk or empty shell—she is impelled by a strange and singular desire (to eat brains), but is otherwise devoid of mind energy, and will. (Nelson 346)

Charlotte is deconstructed as a person by her lack of choices and so the decision to marry that Weinsheimer views as "pathetic," Grahame-Smith presents as dehumanizing (408). By becoming Mr Collins's wife, Charlotte ceases to be Charlotte, instead turning herself, as Weinsheimer argues, into "a fit mate for Collins" (409). This mashup's view of Mr Collins is so poor that the only spouse fit for him is a brainless zombie, no longer a woman or an individual

According to Nelson, this dehumanization means that "in Grahame-Smith's text, Charlotte's situation is depicted with more understanding than in any other Austen adaptation," though upon further analysis this argument is problematic (347). Grahame-Smith

does provide a tangible flair to Charlotte's situation by conflating it with her status as a zombie, but his treatment of Charlotte is by no means forgiving or empathetic. Charlotte's descent into the undead is more often than not used as a comedic tool. The mashup shocks the reader with graphic descriptions of "drooling a third cup of tea onto her lap" (146), "stuffing handfuls of crisp autumn leaves in her mouth" (140), limping "to the farthest corner of the room, where she lifted the bottom of her gown and bend her knees into a squat" (145), and most foul of all, discussing Charlotte at the dinner table as "one of the sores beneath her eye burst, sending a trickle of bloody pus down her cheek and into her mouth. Apparently, she found the added flavor agreeable, for it only increased the frequency of her spoonfuls" (139). Whatever arguments there might be about Charlotte as a representation of the commodification of women, it is virtually impossible to argue that she is treated in this mashup with anything resembling respect.

Instead, when asked about his motivation behind writing a mashup of *Pride and Prejudice*, Grahame-Smith states numerous times that, "I always say that the characters in Jane Austen's original books are rather like zombies because they live in this bubble of immense wealth and privilege and no matter what's going on around them they have a singular purpose to maintain their rank and to impress others" (Masters). His implied goal was to emphasize those places in the text where he deems Austen's characters to be particularly zombie-like, contrasting that with the presence of actual zombies. "In this book, in this version, [the world] literally is falling apart around them, and they sort of carry on writing letters to each other about hurt feelings and loves and passions and all these things. It's ridiculous!" (Grossman). Considering that out of all the major characters, Charlotte is the only one transformed into the undead, it is easy to assume that she is the one that Grahame-Smith deems the most zombie-like. Charlotte acts out of rationality rather than emotion – like a zombie – and so the mashup turns her in to one. Rather than attempt to understand

Charlotte's circumstances or justify her decision, this particular mashup chooses instead to punish her for behaviour that it considers ridiculous.

Punishing characters that he does not like through the use of offensive attempts at comedy is a pattern that Grahame-Smith establishes throughout his work. For the most part, these disliked characters happen to also be the ones that Elizabeth disapproves of, and Grahame-Smith pushes both Elizabeth's view of them and their actions until they are ridiculous, punishing them for their zombie-like behaviour by imbuing them with zombie traits. Mrs Bennet has her fits of 'nerves,' but instead of her usual whinging, *Zombies* has her vomit as part of the complaints any time she gets too worked up about something. This vomiting is a zombie trait because it verges on the same level of disgusting that accompanies descriptions of Charlotte's pustules. While Wickham maintains his good looks, at the end of the mashup he is crippled by Darcy and reduced to being "carried through the door by servants. Leather straps kept him fastened to his travelling bed, which was redolent of stale piss" (285). He is no longer an independent human capable of tending to himself, and the various descriptions of his drool and faecal matter resemble Charlotte's own descent. While in the source material Mr Collins is described as a, "tall, heavy looking young man," *Zombies* takes almost every opportunity it can to describe him as "fat, "corpulent," "large," as well "stupid" for his inability to realize that Charlotte is turning in to a zombie. Eventually, Mr Collins commits suicide by "hanging from a branch of Charlotte's favourite tree" after turning over Charlotte's execution to Lady Catherine (269). While the novel never offers an explanation for why Mr Collins kills himself, he and Charlotte are the only main characters who die during the course of the novel. The descriptions of Mr Collins are not particularly zombie-like, but his fate is the same as one. The novel's treatment of Charlotte is part of this pattern of punishment for perceived ridiculousness. Her decision to marry Mr Collins is deemed inhuman by this mashup, so it punishes her for the choice. Rather than a subtle

implication of judgment as Johnson views in Austen's work, *Zombies* instead makes the judgment explicit, disagreeing with Charlotte's choice so strenuously that it kills her in the end.

Ironically, in this mashup, a zombie bites Charlotte before she makes any attempts on Mr Collins's attention. Neither the reader nor Elizabeth find out about her infection until after she has accepted and Elizabeth demands to know why she has done such a thing. Charlotte explains that "I don't have long, Elizabeth. All I ask is that my final months be happy ones, and that I be permitted a husband who will see to my proper Christian beheading and burial" (114). Grahame-Smith presents Charlotte's marriage to Collins as – quite literally – the last chance she will ever have to be married. The ticking clock attached to Charlotte's life reduces whatever mercenariness might be attributed to her decision to marry Mr Collins. She still doesn't love Mr Collins, but her choice to marry him becomes infinitely more permissible when she is dying and he is her only option. Despite the urgency attached to Charlotte's motive, Grahame-Smith still twists Charlotte's narrative to become a punishment for her marriage, both in the source and even under the trying circumstances he creates.

As we discussed broadly in Chapter Two, in his seeming desperation to inject humour into *Pride and Prejudice*, Grahame-Smith either ignores or misunderstands the meaning already present in Austen's texts and so creates unintended and problematic meanings with his additions, as do many of the mashup authors. Of course, it is virtually impossible to determine what an author did or did not intend with their additions, but for all his proclamations about mocking the ridiculous in Austen's original, it appears that Grahame-Smith lacked the knowledge necessary to understand just how not ridiculous Charlotte's decision was. It was a practical requirement she was forced into by her circumstances in life, a reality that Grahame-Smith only heightens by turning her into a zombie, and yet it appears as though Grahame-Smith fails to account for the thematic repercussions of his additions.

The additions can be a source of temporary humour or narrative change, but they also interact with the established themes in Austen's original, which Grahame-Smith seems either unaware about, or unwilling to acknowledge.

This focus on humour at the expense of actually coordinating with the reality of Austen's texts rather than the image of them is a problem that crops up again and again in the supernatural direct mashups. These parodies are so devoutly concerned with injecting their humour that they neglect the tensions in Austen's works. Fellow parodic mashups, *Sense and Sensibility and Sea Monsters*, as well as *Emma and the Vampires* both fall prey to this issue. While the central focus of *Zombies*' humour is the perceived ridiculousness of the characters' focus, for *Sea Monsters* that focus is on the characters' financial concerns, while *Vampires* is consumed with critiquing the personality of its title character.

The most dramatic example of Winters' emphasis on the characters' on finances comes from John Dashwood. As would be expected from a story about sea monsters, additions to this mashup deal in large part with pirates, sea witches, and the aforementioned monsters. However, Winters also includes what could be considered steampunk elements, with London moved into Sub-Marine Station Beta, a giant glass dome under the ocean, and miniature submarines as transportation. As part of the technological additions, Winters also includes what can only be described as genetic engineering. John Dashwood is just one of the men in Sub-Marine Station Beta who subject themselves to medical procedures that give them aquatic physical features in order to determine which traits will enable humans to better survive and combat the sea monsters. John admits to his sisters that despite his fortune, he continues to agree to more and more procedures because they are paying him for the time and trouble of being a lab experiment. John certainly does not need the money he gets for these experiments, but he places such a ridiculously high value on the increase of his wealth that he is willing to subject himself to becoming a creature. By making John ridiculous, Winters

seeks to make both him and the rest of the money-centred characters ridiculous by association.

However, despite attempting to forward this broader notion of the ridiculousness of money-grubbing, Winters falls prey to the same issue as Grahame-Smith and fails to think about the after-effects of his comedy. In this case, Winters fails to carry this mockery of money-centric people through to other characters in the story. John is made ridiculous because of his focus, but even though he's not the only character in the text who obsesses over money, he's the only one made a subject of scorn. Willoughby has similar concerns for his finances, yet, Winters does not exert the same effort to make Willoughby ridiculous. The broader intended meaning of the parody does not hold because Winters fails to apply it outside of John.

At the same time, *Emma and the Vampires* focuses not on accentuating a pervading theme in Austen's text, but about accentuating the flaws in Emma herself. *Vampires* brings together an abridged version of *Emma* with *Twilight*-inspired vampires who dislike the sunlight and can subsist on animal blood as 'vegetarians'. Mr Knightley and most the highborn men of Highbury are vampires, which none of the citizens of Highbury—including Emma—know. Usually when a male vampire gets married his wife becomes his source of food, at least until he transforms her into a vampire as well. However, while Mr Elton turns Mrs Elton into a vampire right away, men like Mr Weston choose to wait to transform Mrs Weston because female vampires cannot carry children. However, when a woman gives birth to a vampire's child, the child is a vampire like its father, though what impact this has on the child's development, or when they will stop ageing is something that Josephson never explores.

Given that these particular vampires are heavily inspired by *Twilight*—with vegetarianism and pregnancy—they engage largely with an interpretation of vampires that

revolves mostly around female sexuality. While Grahame-Smith and Winters include their zombie and sea monsters details to point out economic disparities, Josephson uses vampires to exaggerate the latent sexuality in *Emma*. At the beginning of the mashup Harriett Smith is described as “short, plump, and fair, with a fine bosom”, and her plumpness and breasts are the adjectives most consistently used to describe her (14).²³ For the same reason, Emma’s most mentioned quality is not any attribute of her personality but instead is her long neck. Throughout the novel, Emma and Harriet are attacked several times by vampires, nearly every time Emma fends off the vampires with the stake she has tied to her thigh with a ribbon. Almost every time Harriet struggles to get her stake free because “her plumpness made it impossible to reach her thigh,” diluting the scene’s action and any notions of Emma being empowered by the ability to defend herself (160).

Even the romance of *Emma* is diluted by this reduction of Emma to her body parts. Rather than discussing the evolution of Emma and Knightley’s relationship, *Vampires* instead provides details about Mr Knightley’s thirsty, vampiric staring at and implies their relationship is not about Emma growing as a person to the point where Knightley sees her as an equal, but about his control starting to wear thin. Without the transformation that allows Knightley to realise that Emma has changed, the mashup positions him as a centuries old vampire lusting after a teenager, while Emma is reduced to an object of male lust rather than an actual woman coming to grips with her own sexuality. Emma is an object to be thirsted over by the vampires of Highbury, not a person who is deciding whether she wants to be thirsted over at all, or do some thirsting of her own. The plot of the mashup is still Emma’s,

²³ The vampires “drooled over her, contemplating vile thoughts about sinking their fangs into her plumpness” (14), ““Miss Smith’s plump bosom to breath yet another day”” (33), “he might have added, that bosom and fair remind me that my thirst greatly needs satisfying” (33), ““How cheerful, how busy their imaginations all are as they gaze upon the image of your fair white plumpness!”” (45 “He had been impressed with the loveliness of her face, the plumpness of her bosom” (182), “their persistent red-eyed stares at Harriet’s fair neck and bosom only increased her discomfort” (192), “gazing with his black eyes at her plumpness” (258), among them.

but the exaggeration of the vampire details reduces her to a character to be looked at rather than a character to grow. In this instance, the parodic humour that the mashup puts forward at the expense of the text is not simply about Austen's source, but utilising traits from another novel loved by women to increase the parody.

This focus on comedy over narrative coherency is a persistent problem through these mashup literature parodies, and can be applied beyond just Austen. The problematic aftermath of these parodic additions is easy to see in the Austen mashups because, as I have discussed, there is such an established idea about what it means to be Jane Austen, and what is included in her works. Thanks to numerous adaptations and retellings, as well as almost innumerable materials that claim Austen's name and use it for their own purposes, it is almost impossible to participate in Western culture and not have a preconceived idea about what it means to be a Jane Austen novel. With this well-defined literary legacy and popular culture image, it is simple for even the most casual reader to be certain about what these mashups are attempting to parody. However, the other authors of mashup works would have a difficult time claiming such recognisability. Authors such as Mark Twain, Charles Dickens, Emily Brontë, and Charlotte Brontë – just to name a few – are certainly well known, but the popular culture of Austen is so saturated that arguably not even they can compete with the brand recognition that Austen has. It is easy for these mashups to parody Austen because what it supposedly means to be Austen has so thoroughly infiltrated our culture.

Despite this lack of automatic familiarity, we can assume that any reader familiar enough with a text to want to read the mashup of it will have their own preconceived notions about what it means to be one of that author's works. This familiarity is necessary for the source material and brings with it the reality that in the majority of cases for these mashups the familiarity will have come, not from popular culture, but from actually engaging with the source material. Coming to the mashup with more than just a passing familiarity with the

source work would logically alter what the reader expects from the text and would expose the same kind of problems that pre-existing fans of Jane Austen's texts find in the mashups.

Precisely how much familiarity is necessary and how this familiarity would change the way readers engage with the direct mashup is an area of potential study that I acknowledge, but admit that I lack the space to engage with here. However, my discussion about the different reactions Austen's readers have to these direct mashups as compared to those readers who are less familiar with her works can provide a foundation for that discussion.

However, as we have discussed, despite the conception of direct mashups as solely parodic works, there are also those that utilise their monstrous additions in order to pastiche the original. While these works inject the same kind of monstrous additions and often strive to create comedy through their insertions, they do so with a better understanding of Austen's material and a loyalty to the source. The desire to expand on Austen's works rather than criticise them alters the way these mashups interact with the source and reduces the problematic nature of their additions.

Pride and Platypus

In contrast to *Zombies*, *Pride and Platypus* adds supernatural material to Charlotte's narrative for the goal of pastiche rather than parody. While these additions are few in number, they do expand on Charlotte's story to bring her character into alignment with one of the pre-existing interpretations about her choice to marry Mr Collins. Specifically, *Platypus* increases Mr Collins's ridiculousness to such a degree that by the conclusion of her active participation in the story, Charlotte already displays the signs of spousal disdain that Elizabeth fears will come from her marriage. While *Zombies* creates unexpected issues with its parody, *Platypus* deliberately avoids that issue with its pastiche.

Pride and Platypus by Vera Nazarian was written in 2012, and is the author's third Austen direct mashup. The novel deals with human to animal transformation triggered during

the several nights a month when the full moon is at its peak. However, rather than dealing with standard werewolves, these transformations only apply to the men of England, and they shift into a wide variety of animals that are intended to represent certain aspects of the man's personality – e.g. Mr Bennet is often referred to as “lazy” and “indolent” and transforms into a lion (loc. 93 and 260) – and certain categories of animals are attributed to certain classes of people – Bingley “absolutely *had to be* one of the gallant Great Cat breed” and becomes a tiger (Loc. 356). During full moon nights the men retreat to cages where they are able to transform without hurting anyone. Typically a servant or family member locks them in to the cage, though in cases such as Mr Darcy's they can send away the servants in order to preserve their privacy.

Like *Zombies*, *Platypus* takes steps to create an actual alternate universe for the characters to occupy. In order to bring these characters into line with the new world, several of Charlotte's additions involve dialogue and description to make her character seem like a natural inhabitant of this new universe rather than a Regency woman shoehorned into something supernatural. For example, when Charlotte offers her own opinion of marriage to Elizabeth, her declaration is interspersed with bits of new, universe-specific dialogue. “if she were married to him to-morrow, I should think she had as good a chance of happiness as if she were to be studying his character for twelvemonth *and observing him monthly in his cage*. Happiness in marriage is entirely a matter of chance—*and occasionally, of lunacy*” (Nazarian 600, additions in italics). The whole of Charlotte's opinion about chance in marriage remains intact, but additional details are included to make her opinion fall more in line with the world that this mashup creates.

In addition to these elements added to reposition Charlotte, material is also added to Mr Collins's narrative. However, rather than simply adding details in line with his pre-existing personality, the mashup also exaggerates elements of Mr Collins's character to an

absurd degree. At their most basic, these additions amplify the traits that Mr Collins is already known for – “Miss Lucas was so kind as to listen to Mr Collins—*and listen, and listen, and listen*” (3275, additions in italics). In other cases his traits in the source are expanded in new ways. While Mr Collins is undoubtedly talkative, *Platypus* chooses instead to cut off his rambles after a few sentences and interject a short summary of the material to make the dialogue appear too long to even include. At the same time, Mr Collins is not only presented as incessantly talking, but talking at an absurd volume. While at the Netherfield ball, Elizabeth observes that “Mr Collins was shouting somewhere nearby at the very top of his voice, or so it seemed to Elizabeth. Indeed, ... Her cousin seemed to be everywhere in the room” (loc. 2477). While these are anticipatory exaggerations of Mr Collins’s character, *Platypus* also invests him with a desire to import and breed numerous Australian animals. As for why he has this desire, the mashup never provides an explanation. However, the absurdity of such an idea, and Mr Collins’s incessant talking about “kangaroos, dingoes, watercress, and monstrously large confinement cages” interjects a new peculiarity into his personality and exaggerates his inept conversation to an almost absurd degree (loc. 2291).

In addition to all of these personality traits, Mr Collins also transforms into a skunk on the full moon. The truth of his animal is not something either Mr Collins or the reader know about until the Netherfield Ball, when a comet appears in the sky and forces all of the men into an unanticipated transformation. Up until this point, Mr Collins has never before in his life transformed in front of another person, nor has he been informed about the truth of his species. When Mr Collins writes to Mr Bennet and asks for permission to visit, he warns him that his “own ungodly beast takes the form of stupendously dangerous and oversized monster ... I am said to roar only at full volume for the first portion of the evening, and thereafter I am known to growl and gnaw at iron bars and rattle the cage only mildly, not unlike a dove, so that your delightful family may sleep at leisure, assured that I shall not harm them; indeed,

Lady Catherine herself insists that my grandiose roars and groans are rather melodic for a beast of my bulk” (loc. 1784). Mr Darcy is the only other character in the novel who manages to conceal his animal from others – though certainly not from himself.

While there is deliberate concealment on Mr Darcy’s part to hide what he considers to be a monstrous and unfortunate creature – a platypus – Mr Collins does not know his animal because his father never told him, and up until he unwillingly transforms, no one has been in a position to watch him. Considering that Elizabeth’s attendance on Mr Bennet during his transformation, as well as Mrs Gardiner looking after her husband, and Charlotte after her own father, are all taken as signs of love and affection, it indicates the lack of regard people have for Mr Collins that no one has ever been able, or cared enough, to see his animal. Even after he changes in front of others multiple times throughout the novel, no one ever bothers to tell Mr Collins that he is actually a skunk. Not even after they are married is Charlotte willing to share this truth with her husband. It seems unlikely that the reluctance the characters have to tell Mr Collins the truth is out of a desire to protect him, and instead is a product of their indifference towards stopping him from making himself the object of ridicule every time he refers to himself as a “true monster in size and attitude” (loc. 1956).

Beyond Mr Collins’s obvious personality traits and being ignored by his family members, there is also the significance that the animal meant to represent him is a skunk. *Platypus* subscribes to the general implication that something of a man’s own nature will correlate to the animal he transforms into. Mr Bennet is lazy like a lion, while Mr Wickham is wolfish in the way of a fairy tale creature leading a pretty girl to her doom. While in other instances the correlation is less specific – Mr Bingley is a tiger, and the “Great Cats” are just referred to as noble and gallant (loc. 356) – in Mr Collins’s case, being a skunk is obviously symbolically attached to the desire people have to avoid him.

All of Mr Collins's annoying habits are amplified in this mashup, taking those things that make him objectionable and magnifying them until Mr Collins is virtually a human skunk: so foul that no one could want to be around him. In offering up an explanation for why Charlotte agrees to his proposal, the mashup provides largely the same wording as found in the source, with a few additions that take into account his exaggerated annoyances, and the alternate universe the novel occupies.

The stupidity with which he was favoured by nature, *and the recent addition of the all-permeating eau de mouffette aroma*, must guard his courtship from any charm that could make a woman wish for in continuance (*unless the lady was suffering a loss of both the olfactory and common sense*). Miss Lucas, who accepted him solely from the desire of a secure establishment, cared not how soon that establishment were gained. ... Mr Collins, to be sure, was neither sensible nor agreeable. His society was irksome, *his cage grandiose and ridiculous, his speeches and his scent overpowering*, and his attachment to her must be imaginary. But still he would be her husband. (3305, additions in italics)

All of these details come together in a way that exaggerates the most negative effects of Mr Collins's personality. Everything about him that the reader might consider impossible to marry in the source is worsened, and then increased further still with new attributes.

Rather than having the amplification of these negative qualities prevent Charlotte's marriage to Mr Collins, or even delay it in any way, they correlate with Charlotte's reaction to him, making it negative more quickly than in the source. At the close of her time at Rosings in the mashup, Elizabeth makes the same observation that Charlotte cannot be "happy in the lot she had chosen" (loc. 3372). Given Elizabeth's intimate familiarity with unhappy marriages, we can assume that out of all people she can guess precisely what

Charlotte's marriage will someday turn into. Mr Bennet entered into his marriage "captivated by youth and beauty, and that appearance of good humour which youth and beauty generally give" (Austen 155). However, he later came to realize that he "had married a woman whose weak understanding and illiberal mind had, very early in their marriage, put an end to all real affection for her. Respect, esteem, and confidence had vanished for ever; and all his views of domestic happiness were overthrown"(155). As Van Ghent would see it, Mr Bennet prioritized the non-utilitarian aspects of a marriage in choosing his wife and found himself disappointed. As Weinsheimer argues, Charlotte is too intelligent to be unaware of the deficiencies of Mr Collins, a perceived lack in non-utilitarian attributes which he argues will lead to her eventual disdain for her husband. As a woman of sense, there is the assumption that eventually Charlotte will find herself in the same position as Mr Bennet, trapped in a marriage with a spouse she cannot respect.

While the source claims that Charlotte is still happy with her "home and her housekeeping, her parish and her poultry" – a sentiment modified in *Platypus* with her "promise of forthcoming Australian dingoes and kangaroos" (loc. 4847) – the mashup adds an additional passage of dialogue between Elizabeth and Charlotte that makes it clear that in its interpretation she is already on her way down a path of ridicule towards her husband. The two women discuss Lady Catherine's requirement that so long as the comet is in the sky, all male guests in her home must remain in their cages.

"Oh dear! And what are Lady Catherine's views on Mr Collins's quite extraordinary cage?"

"Mr Collins is not allowed to even attempt to bring his travel cage indoors, for as you know it does not really fit ... anywhere with a normal door."

"Yes—that is, no, it does not."

“Indeed not.’

“Not at all.’ Elizabeth fought to maintain her countenance.

“Instead,” continued Charlotte, with a deep breath to steady herself, but having some difficulty speaking also, “he is provided a proper guest cage—one of the many available—every time he attends Rosings ... I do believe it is a rather good thing for all concerned.”

“Yes, I agree,” said Elizabeth. “Might I ask, where is that very large cage right now?”

“It sits near the dairy barn—Oh, hush! I convinced Mr Collins it is altogether for the best. And cows can sometimes use it. Indeed, whenever it rains, the additional enclosure serves its purpose. And when all that Australian livestock comes—”

But neither Charlotte nor Elizabeth could contain their shaking much longer, and were obliged to hide behind napkins. (loc. 3826)

This conversation could almost be had between Elizabeth and Mr Bennet as they ridicule one of their neighbours, or perhaps their own family members for their silly behaviour. Their mocking of Mr Collins is restrained to laughter rather than any outright statements of cruelty, but still, they are sitting together and mocking him for what they deem to be silly. Like Mr Bennet’s ridicule of his wife’s focus on marrying off their daughters ignores the reality that the girls must be married to secure their future maintenance, Charlotte and Elizabeth’s mocking of Mr Collins for the size of his cage ignores the reality that neither of them – despite being his family – have ever told him that such a cage is unnecessary. Or perhaps, in order to avoid being squirted by a skunk, the cage might be just as necessary as the marriages of five daughters.

This mashup follows on the notion that Charlotte will someday be unhappy in her marriage with Mr Collins by putting her in a position where she begins to mock her husband in the same way as Mr Bennet. Neither she nor Elizabeth say anything deliberate against Mr Collins, but the disdain of Mr Bennet is there in embryo. Because of Mr Collins's increased foolishness in this mashup, Charlotte can already point out those elements of his character that she finds troublesome. While the source leaves open the option that perhaps Charlotte might choose to ignore these problems, or improve her husband throughout their relationship, this mashup plants the seeds and points the reader in the direction that Charlotte will only find Mr Collins increasingly foolish and eventually regard him as Mr Bennet does Mrs Bennet.

Nazarian has written three Austen mashups thus far: *Pride and Platypus*, *Mansfield Park and Mummies*, and *Northanger Abbey and Angels and Dragons*, and each of these follows the same supernatural pattern as laid out by Grahame-Smith, but utilizes their additions to pastiche rather than parody. While no work could ever inject material into a source text in a way that causes no problems whatsoever, these supernatural pastiches are less concerned with attempting to mock Austen's text than they are to accentuate and explain characterization already present in the text.

As an example of this, like *Emma and the Vampires*, *Mansfield Park and Mummies* makes use of vampires and their implied sexuality. Rather than being the supernatural focal point of the narrative, Mary Crawford's vampirism serves to complicate the romance between Fanny Price and Edward Bertram. Mary drinks only small amounts of blood from various humans in order to avoid detection. She does this through mentally compelling the people she intends to feed from so that they will comply and then forget the experience afterwards. The traditional vampiric traits of unnatural beauty and persuasion go well with Mary's established character, who is regarded in the source both as "remarkably pretty" and "her attention was

all for men and women, her talents for the light and lively” (Austen 31, 58). While *Vampires* utilizes its vampiric additions to exaggerate Emma’s beauty and creates a misogynistic language as a result, *Mummies* manages to avoid that complication by utilizing the presence of vampires to expand on Mary’s characterization rather than to make her more of an object of desire. At the same time, Mary’s vampiric talents provide an additional explanation for Edmund’s fascination with her, and justify Fanny’s continued dislike as more than just jealousy. This addition also means that Edmund’s rapid turn of affection from Mary to Fanny at the novel’s close is explained away as a product of no longer being under Mary’s power. Though there is some comedy provided from these additions, for the most part the additions of these supernatural pastiches to inform the plot and characters in a way already in line with the original.

Northanger Abbey and Angels and Dragons employs a similar tactic, utilizing the supernatural additions to accentuate and justify Catherine Morland’s belief in the supernatural. In the source Catherine’s obsession with gothic novels is meant to be a source of critique on her character, on the genre, and on the readers who fall prey to the same exaggerated beliefs. However, in *Angels and Dragons* Catherine’s fanciful thoughts are justified, because she has spent her life surrounded by fairy-like angels who have warned her about the perils of the supernatural. In the mashup Catherine’s fanciful behaviour is accounted for because her fears about the gothic supernatural are true.

Along with Catherine’s heavenly companions, Isabella and John Thorpe are nephilim, the half-human children of a demon who took advantage of their oblivious mother. While nephilim have been historically viewed as monsters and giants, *Angels and Dragons* adheres to the contemporary notion of nephilim who retain the angelic beauty of their fallen fathers, as well as some of the more demonic traits like persuasion and seduction. Like Mary Crawford, the demonic traits also exaggerate Isabella and John’s pre-existing character traits,

such as Isabella's manipulative nature now being the result of her demonic nature. These supernatural traits tie to the characters as they are established in the source, expanding on them rather than calling them into question.

Beyond merely accounting for character – though there is something to be said for the way Darcy's struggle against the impropriety of wanting Elizabeth is paralleled in his struggle to have control over his animal form – *Platypus* does the best job at accentuating one of Austen's original themes. Austen provides both Elizabeth and the reader with several examples of unhappy marriages from couples who came together for the wrong reasons. With all of these negative relationships in place, the reader is able to see the progression of not only Darcy but also Elizabeth as well into a couple that has the potential to be happy in their marriage to one another. This theme of happy and unhappy marriages is accentuated by the animal transfigurations, which first occurred because men "took their capacity for love for granted. Thus, the demon nature took its hold, and manifested every fool—pardon me—*full moon*, because, deep in their hearts the men permitted it to be. ... Indeed, the more I think of it, the more I believe there is no punishment at all, for *either* sex—only a self-inflicted state of *wilderness*, a loss of personal control and yes, responsibility" (Nazarian 6997). When that problem is resolved for each individual couple, the transformation does not cease, but it becomes easier to bear. When Elizabeth admits her love for Darcy, but instead of curing Darcy's transformation, she turns into a platypus with him. There are hints that Aunt and Uncle Gardiner have a similar arrangement, and despite how her marriage will inevitably end and will perhaps change her own ability to transform, Lydia declares to Elizabeth, "I cannot wait until the first full moon! ... I shall be alongside my dearest husband in his confinement chamber, and we shall both *turn* every month together!" (Nazarian 6213). Rather than injecting material to critique Austen's original or relying on the supposedly comic denigration of Charlotte, Nazarian chooses to make additions that accentuate the plot and

characters, highlighting themes of the text rather than critiquing them, and trying to avoid misreading.

A Clandestine Classic

Pride and Prejudice: A Clandestine Classic by Amy Armstrong was published in 2012. The majority of this mashup's additions are scenes of explicit sexual intimacy between Darcy and Elizabeth, as well as Elizabeth's contemplations about those exchanges. Rather than create an alternate universe, this mashup presents itself as precisely the same world as Austen's original, with the only major difference being Elizabeth's obsession with sex: "Elizabeth was quite sure her elicited thoughts had no place in the mind of a lady, but though she tried often to control them, she was never very successful" (6). While this alteration to Elizabeth's personality leads her to engage in promiscuous behaviour with Mr Darcy, it does nothing to change the overarching plot of the novel, so the only additions to Charlotte's narrative come as part of Elizabeth's altered reflections.

The first of these additions occurs after Charlotte has accepted Mr Collins's proposal. Elizabeth confesses to herself that, "Privately, although horrified by her friend's acceptance of Mr Collins, [she] counted herself lucky that she was finally free of his affections" (189). The second addition is at Rosings, while Elizabeth denies Charlotte's belief that Darcy must be in love with her because of his visiting. "Though when Elizabeth told of [Darcy's] silence, it did not seem very likely, even to Charlotte's wishes, to be the case. [Charlotte] might have understood better if she knew what had actually happened between them, but Elizabeth could never utter such a thing even if she had a desire to and to Charlotte of all people. Despite being now married, she was as innocent and puritanical woman as Elizabeth had ever met and would never understand" (265). Beyond these short inclusions, everything else about Charlotte's plot remains precisely as it is in the source.

This mashup does not aim the reader in any particular direction regarding Charlotte's decision, but instead considers her entire purpose – including any struggle to reconcile her marriage decision – as a juxtaposition against Elizabeth. In the source, Charlotte serves several purposes, all of which revolve around the protagonist. The “depiction of Charlotte strikingly condenses three distinct kinds of narrative help...: the plot-helper, who facilitates external developments within the story itself; the psychological-helper, who more directly helps to elaborate the protagonist's interiority within the story, often as a friend, interlocutor, or confidante; and the thematic-helper” (Woloch 92). At their most basic, Charlotte's purposes are to push the plot forward by removing Mr Collins from the marital field, to provide a place for Elizabeth to discuss her thoughts and feelings, and to exemplify one of the novel's themes through her loveless but practical marriage. This functional approach to Charlotte's character does not weigh her decision at all, instead it regards the desire to question Charlotte's choice as the sole purpose behind her addition because it better exemplifies Elizabeth's struggles. While Charlotte's decision exemplifies the economic realities of marriage, their

tragic power over ‘sensible, intelligent’ young women ... is not what we are actually invited to feel [for Charlotte]. We are not allowed to dwell on the economic realities of Charlotte's situation because the shifting ironies almost continually direct us elsewhere: we look with irony at Mr Collins, for example, or at Charlotte's family, or at Charlotte herself. And though we may feel sympathy for Charlotte ... our sense of her as economic and social victim is not sustained. The narrator, in fact, abandons us to ambivalence, and the Charlotte Lucas' episode on the whole is left to suggest, on the one hand, the perverting force of women's economic lot, and to prevent us, on the other,

from feeling that force as a reality in the universe of Elizabeth Bennet.

(Newton 34)

While Charlotte is plain and aged, Elizabeth is pretty, young, and clever, so the harsh realities of Charlotte's situation do not apply to Elizabeth. They lurk as a possibility should she never choose to marry, but they lack any real weight or influence in Elizabeth's narrative, which is the only one the narrator really concerns themselves with.

Pride and Prejudice: A Clandestine Classic follows on this idea and concerns itself solely with adding to Elizabeth's narrative. Charlotte's largely unaltered story is designed to operate as a basis of comparison for the reader to see just how far afield Elizabeth's altered personality takes her. By keeping Charlotte almost exactly the same as in the source, her character retains all its thematic importance to the idea of a practical marriage, which is in contrast to Elizabeth's extensive and promiscuous additions. While Charlotte still stands for all the practicality of the sort of marriage that Elizabeth ought to be seeking in order to preserve herself from potential future financial destitution, Elizabeth behaves in a manner that, logically, should ruin her future. However, consequences are not "a reality in the universe of Elizabeth Bennet" (Newton 34). The mashup's actual additions involving Charlotte serve as what Woloch would call a "psychological-helper," functioning as a part of Elizabeth's own mental processes rather than as added characterization for Charlotte.

Also, Elizabeth's bouts of sexual activity are contrasted against Charlotte's continuity. In one scene Elizabeth and Mr Darcy have sex in Hunsford Parsonage while Charlotte and Maria Lucas are out. Afterwards, at "the very moment when Elizabeth felt calm enough to meet his gaze, the front door opened. Elizabeth gasped and looked to Darcy, surprised and shocked by her friend's sudden arrival. They had only just returned from [Elizabeth's] chamber and could so easily have been caught together" (263). Charlotte's arrival brings with it a jarring return to the source material, and Darcy's "appear[ing] to experience some change

of feeling and dr[awing] back his chair” carries all the more weight of rejection when he and Elizabeth have just been upstairs. The outlandishness of what Elizabeth has done is immediately contrasted with Charlotte and the source, exemplifying the distance between Elizabeth’s own actions and the rational approach to relationships that Charlotte represents. By keeping Charlotte precisely as she is in the source, the reader has a firm basis of comparison for Elizabeth’s exaggerated behaviour.

The mashup additions achieve this romantically redirected focus in two ways. The first is practical, since no matter the material included in the additions, their presence increases the volume of romantic material within the text. The additions bring the romantic relationship to the novel’s forefront because, proportionally, there is simply more romance present to catch the reader’s attention. Second, just like with the supernatural additions, these romantic additions draw the reader’s attention with their newness. Many *Zombies* reviewers explained that because of their familiarity with the source text they could skim the mashup, going from one new scene to another without missing the plot. This same concept applies to the redirection of a reader’s attention in a romantic mashup. When readers are familiar with Austen’s works they are able to pick out new material as they come across it, focusing on the courtship narrative rather than the original plot. Through preponderance and prevalence these mashups additions redirect the reader’s attention towards romance and away from the narrative complexity Austen is known for.

Not only do these romance additions direct attention away from the issues that impart complexity to Austen’s texts, but also they reduce elements of the text that might be considered sexually problematic. This applies both to romantic plotlines that are scandalous for Austen’s time period, and romances that are traditionally considered problematic by the reader. In both of these cases, the mashups rely on increasing the overall romance in order to make the issues appear less questionable. When the actions of a character are considered

scandalous for Austen's original readership, the inappropriateness of their conduct is automatically reduced because of the level of promiscuity the mashup grants to the rest of its characters, including the heroine. As an example, Lydia's elopement in *Pride and Prejudice* cannot be considered nearly so dramatic in the mashup because of Elizabeth's own sexual activity with Darcy. By the same token, Elinor has no room to scold Marianne in *Sense and Sensibility* because they both sleep with their suitors within a chapter of meeting them. Lydia and Marianne's behaviour is rendered less disreputable by the comparable sexual activity of other characters in the story. When everyone is promiscuous, no one is.

At the same time, the romantic additions are used to improve relationships that have been considered problematic by contemporary audiences. In particular, many readers find *Emma* troublesome because Emma marries a man 16 years her senior who spends the vast majority of the novel lecturing her like a child. To overcome this, the *Wild and Wanton* mashup uses additions to immediately establish a mutual attraction between Emma and Knightley: "Emma could almost swear that his gaze shifted as he looked at her; became more heated somehow" (Persell 16). Instead of a relationship that takes the majority of the novel to evolve from friendship into love, the mashup bypasses that complexity and introduces an already sexualized relationship. It becomes difficult for the reader to feel the romance is sudden or misplaced when their courtship is repositioned as the central narrative. Though they employ the same techniques as supernatural mashups, the romance additions are designed to redirect the novel's narrative towards the courtship.

Wild and Wanton

Unlike its counterpart, *Pride and Prejudice: The Wild and Wanton* edition by Annabella Bloom (2011) adds actual scenes and action to Charlotte's narrative rather than just conversation. *PP:WW* establishes itself as an alternate universe of Austen's original, one where a bit of sexual promiscuity is acceptable after an engagement, "for a fiancé was as

good as a husband and few saw reason to wait beyond such a happy occasion as a proper engagement, and these ladies only felt truly condemned if the act was not with a man of such position” (Bloom 9). Despite this alteration in morality, the novel’s overarching plot and characterization remain unchanged. While Elizabeth spends her time in *PP:CC* having sex with Mr Darcy at every available moment, here all of the characters employ an approach to sexuality that is in alignment with their original personalities in regard to the morality of this alternate universe. For Elizabeth this means adhering to propriety until after Mr Darcy has proposed and she has accepted, for Lydia, it means a considerable amount of promiscuity throughout the entire novel, and for Charlotte, it means approaching intercourse with excessive practicality. This mashup adds to Charlotte’s narrative in order to present more of her relationship with Mr Collins and provide sexuality as an insight and justification into why she chooses to marry him.

Charlotte’s personality in this mashup remains the same as in the source, it is simply the world that changes around her. Charlotte espouses the same view of matrimony, with the mashup adding material to her conversations with Elizabeth to make it clear that despite the “truth *not* so universally acknowledged, that a young woman understands more about the ways of the world than she ought to know” about intercourse, that reality does nothing to change Charlotte’s fundamentals (9). When Elizabeth argues that there must be passion in a marriage, Charlotte replies,

“Eliza, you speak like you are a character in one of those silly novels, but I suspect you know as well as I that a probability of love is all many can hope for. Those who are swept away, as you so put it, a ruined reputation. I am a practical woman and I would consider myself lucky to have that much, but when I marry it will be a practical matter, and for a good and comfortable

home. I have given up on passion. I would advise you to do the same, but I know that you will not.” (40-41)

Despite the changes to Austen’s world, Charlotte remains just as practical as ever. She provides Elizabeth precisely the same sort of advice as she does in the original, but now is more than willing to extend it to the topic of sex.

For Charlotte, this practicality presents itself not only securing Mr Collins’s attention through long walks and listening to his stories, but by making use of the relaxed rules of morality in their universe. While on their walk the mashup provides a detailed description of the steps Charlotte takes in order to secure Mr Collins’s affection through carnal means rather than simply being the only woman to pay him any attention.

Though hardly practiced in the arts of flirtation, she did her best to send those subtle hints in his direction – batting her eyelashes, pursing her lips, swaying just a little. At one point, she allowed her hand to brush against the back of his; and, at another, she bent over to pick a flower, stumbling so that he gown lifted ever so slightly at the ankle. Mr Collins, of course, was obliged to catch her and she allowed her chest to fall directly into his. The poor man seemed most flustered by the attention, and spent an improperly long time looking down at her chest, hand splayed as if he would pounce upon it in lecherous attention. However, soon after, by the continued flow of his words, Charlotte would have assumed him to be unaffected by her efforts, if not for the strange way he carried his hands before his groin and walked with a wider than normal step. (Bloom 177-78)

Charlotte’s practicality is turned towards securing Mr Collins’s attention in every way imaginable, including the physical ways that are only allowed in this alternate universe. As in the source, Charlotte “could have felt secure of her success if he was not to leave

Hertfordshire so very soon” (Bloom 178), but in the mashup this comes with the additional worry that “one word from Lady Catherine, whom she had never met, would be sufficient in turning his regard and making him end the engagement before the wedding took place” (Bloom 194). Ever practical, after Mr Collins’s proposal but before he returns to Rosings, Charlotte pushes her intimacies with him and at the end of their week together, “Mr Collins felt very obligated to her for her services, and she felt certain not even Lady Catherine could overthrow her as the future Mrs Collins” (195). Charlotte’s practicality and mercenary motivations remain the same, but the mashup changes the rules of society and Charlotte’s behaviour alters accordingly.

While Austen only ever alludes to intercourse, it is still a reality that somewhere off in the margins of the source Charlotte is sleeping with Mr Collins. Scholars such as Ruth Perry argue that part of our modern distaste for Mr Collins is rooted in this physical reality. “In our day, the intimacies of marriage with a repellent man would be an insupportable form of prostitution. Yet Charlotte Lucas willingly undertakes all the offices of her new station, [including] sleeping with Mr Collins. ... There is not the slightest whiff of sexual disgust about the matter: not from Charlotte, nor from Elizabeth, nor the narrator” (214). Despite the source’s detachment from this concept, adaptations consistently choose to present Mr Collins as at least physically inferior to Mr Darcy, and at most downright disgusting. From the numerous visual comparisons between Tom Hollander and Matthew Macfadyen in the 2005 film, where Hollander's size and stature are deliberately found lacking, to Mr Collins's looming violations of personal space in the 1940 film, to his incessant sweating in the 1995 miniseries, when “adapting Austen’s novel to the screen, modern filmmakers cannot resist depicting Mr Collins as physically repugnant and representing Elizabeth Bennet’s shock at Charlotte Lucas’s marriage as caused as much by her own physical and well as moral distaste for the man” (Perry 215). There is simultaneously a disgust at Charlotte for all but selling

herself to anyone in exchange for better circumstances, and at Mr Collins in particular being the recipient of such an exchange. If Charlotte entered into a loveless yet practical marriage with someone more intelligent or personable perhaps readers' upset at her decision would be lessened, but instead, it is Mr Collins, and our modern emotional and intellectual disgust at such an arrangement is given shape in Mr Collins's consistently repugnant physical form.

PP:WW relies on this modern conception of Mr Collins as physically disgusting and translates it, not into his appearance, but into the way he approaches Charlotte. In this mashup, Mr Collins is introduced to the reader with precisely the same description as in the source, and with none of the added inanities of *Platypus*. Charlotte herself never expresses any outright disgust at Mr Collins's appearance or his approach to her, but the narrator describes their first foray into sex by explaining that he was "pressing most earnestly against her so that her teeth cut into the tender flesh of her mouth," and that "the indelicate fumbings of his hands were hardly adept to the task" and worst of all, that "he felt no qualms in using his fiancée in such a way, for he had given the matter a great deal of thought in the time they were parted and determined that should such an occasion arise, he was well within his rights to take advantage of it" (194-95). While Charlotte doesn't seem to mind – beyond a slight boredom and hope that it will be over soon – the reader cannot help but be disgusted. At the same time, Charlotte's lack of disgust does not mean she finds any enjoyment from their interactions. It is almost as if taking pleasure from her physical relationship with Mr Collins never crosses Charlotte's mind. She approaches Mr Collins not only from a mercenary mindset, but also one in which intimacy is a necessary evil to the end she desires. There is no regret from his touching her and no considered violation of her body, just acceptance that this is the price she must pay in order to secure her goal.

These additions from Charlotte's perspective present a Charlotte's whose practicality extends not only to her approach to getting married, but also to her relationship with her

husband. For Charlotte, intimacy with Mr Collins is not something to be disgusted by or to enjoy, but a means to control her fate and his behaviour. When Charlotte stimulates Mr Collins during their first walk she observes, “Never before had she been aware of having such a physical effect on a man, and with that awareness Charlotte felt a sense of power” (Bloom 177-178). Charlotte has never been particularly powerful in her life, and as each year passes her power to change her fate grows less and less. Yet, sexual activity with Mr Collins provides her with the ability to secure a marriage proposal and a future that she had assumed was beyond her potential. Charlotte later explains to Elizabeth that even after she is married, she uses intimacy with Mr Collins to make life with him more bearable.

Charlotte, with whispering secrecy, though there was no one to overhear, said, “A man is not unlike an animal during its season – aggressive, distracted, and inclined to run about here and there. But, it is within a lady’s power to control those habits, and make them more agreeable, not to mention the ability to settle things as they wish. Simply put, you must milk the energy from them. ... I daresay it works. It turns a man instantly docile and completely controllable, and what is the little chore when it assures I will have my way.” (277)

Charlotte still seemingly derives no enjoyment from sexual activity with her husband, but it is the way she makes him more bearable to be around, and provides her with all the control that enabled her to get married in the first place.

This mashup takes Charlotte’s practicality and follows on the belief that scholars like Van Ghent, Stasio, Duncan, and to a lesser extent Daiches and Newton have that Charlotte stands to gain from this marriage. Rather than assume such a thing, this mashup provides the reader with a chance to see this reality explicitly. Charlotte does not need to become like Mr Bennet or to regret the lack of love or the limited materiality she gains from this union because sexual activity with Mr Collins provides her with a sense of control and power that

she never had before when she was the unmarried daughter and the plain friend. These additions make Charlotte's behaviour even more mercenary, selling herself in "a form of prostitution" as Perry argues, but in exchange, she is finally the one in control of her life (214).

This mashup moves past the concerns that Charlotte will be unhappy in her marriage and presents a version of the story where Charlotte finds precisely what she was looking for from her marriage, her goal was just different than Elizabeth's. Elizabeth, young, beautiful and clever, has a whole multitude of options and believes herself capable of achieving any or all of them. Elizabeth, and the reader along with her, values this power to choose, viewing it as the freedom to go forward in whatever direction she decides, rather than the going the way that society or circumstances might force upon her. "The importance of Elizabeth's sense of freedom and the necessity of relating that idea to her growth in the novel may account for the fact that so many critics have sought to discuss *Pride and Prejudice* in terms of a dualism (suggested by the title) in which Elizabeth's freedom constitutes one pole and some sort of social sense the other. Her progress can then be understood as a movement from polarity to a merging or harmony, represented by her marriage to Mr Darcy" (Morgan 341). Elizabeth expresses upset at Charlotte's choice because from her perspective it is one that limits Charlotte's freedom. Weinsheimer views Charlotte's marriage as giving up her intelligence, Perry as giving up the sanctity of her body, while Johnson sees it as giving up the respect of Austen, and by extension the respect of the readers. They all view Charlotte as giving something up in her marriage to Mr Collins, and despite the mercenary nature of her marriage, not getting a fair bargain in return.

On the other hand, Newton acknowledges that the reality that applies to Charlotte does not apply to Elizabeth, both because of her specialised status as clever and pretty, and in her position as heroine. The freedom that Elizabeth espouses and advocates for Charlotte to

accept is not possible for Charlotte to achieve, so instead *PP:WW* presents a Charlotte who finds her freedom and her own achievable goals through employing her sexuality. For Elizabeth freedom is not being bound to any man, while Charlotte has been unbound from man for quite some time and recognizes that for her, freedom is the chance to dwell in her own home, to make her own rules, and to exist as something other than the plain, unmarriageable daughter who will be forced to rely on her father and younger brothers for her maintenance for the rest of her life. In her discussion of *Sense and Sensibility*, Sarah Ailwood argues that Edward Ferrars and Colonel Brandon are designed to subject stereotypes about what a gentleman ought to be and instead Austen writes “into existence two ‘ideal’ men, i.e., men who can make her heroines Elinor and Marianne happy” (5). The same logic applies here. Mr Collins would be an intolerable spouse for Elizabeth, and since *Pride and Prejudice* is her story he is presented as beyond objectionable to the readers. However, *PP:WW* presents the reality that what Charlotte wants from a marriage is not the same as what Elizabeth desires. By including scenes between Charlotte and Mr Collins the reader can understand the depths of Charlotte’s practicality and realise that she is not simply making the best of an unfortunate situation, but instead is crafting for herself a life where she is the one in control.

CONCLUSION

On February 8, 2009, two months before *Pride and Prejudice and Zombies* was actually published, *The Sunday Times* reported that Hollywood was already bidding to turn the novel into a film (Harlow). The film was “mired in development purgatory for half a decade” with several changes of directors, actors, distributors, and producers before it was finally released on February 5, 2016 (Child). The film was a commercial failure, garnering only 16.4 million USD on a budget of 28 million USD, and was met with middling critical reviews, as well as score of 5.8/10 on IMDb and 42% on Rotten Tomatoes. Along the way, *Zombies* inspired a graphic novel in May 2010, and an iOS video game in June 2010, as well as an interactive ebook in October 2011.

Rather than learn from the perceived mistakes of their source material, each of these adaptations cling to the issues that made the original mashup troubling to so many readers. While *Pride and Prejudice and Zombies: The Graphic Novel* has high-quality art, it falls into the same trap of female sexualisation that so often plagues other comic books. Elizabeth Bennet is designed like any other female superhero, excellent at fighting off monsters, but portrayed as an object of male desire. Grahame-Smith ignores the ramifications of women having the career option to become a zombie slayer in favour of keeping marriage a necessity, and even ignores Elizabeth’s reputation as supposedly one of the best zombie slayers in England so Darcy can swoop in and save her. The graphic novel follows on this penchant for ignoring the feminist issues in *Pride and Prejudice* and instead of making the story Elizabeth’s, it makes her an object to be watched.

The *Zombies* film falls into a similar trap, focused on continuing the novel’s patterns rather than correcting them. In the film, the sexualisation of the Bennet sisters is stepped up even further, but more interestingly, so is the violence and the attempts to twist that violence into comedy. The bloodthirsty behaviour of the zombie slayers alters their personalities so

severely that they become shadows of their original selves. By the end, arguably the most likeable character in the movie is Mr Collins. The film pushes the grotesque so far that it ends up undercutting both Austen's and Grahame-Smith's attempts to make him ridiculous and instead, damages all the empathy that you would traditionally have for Darcy and Elizabeth.

The iOS video game and interactive ebook create a different sort of problem by making no real changes to *Zombies*. Similarities are understandable considering these works are less an adaptation of the novel than they are a retelling. The ebook is a re-release of the original mashup, published side-by-side with Austen's original and amplifying the experience with "reading pages by candlelight, to unsealing letters, to playing disturbing nineteenth century music, to exploding zombie brains, ... and impressive graphics to bring the novel to life page after gory page" ("Press Release"). The iOS game also follows the original narrative, but with abridged dialogue presented in cutscenes, and tap-based fighting. These works are precisely what they are meant to be: the same story with new illustrations and button-smashing interruptions. Like the numerous reprintings of Austen's works done with nothing more than different covers, these versions are not meant to enhance the reader's understanding or experience of the story in any way, they are a chance to capitalise on *Zombies*' success and extend it for as long as possible.

While *Zombies* has been adapted multiple different times into a wide variety of media, no other literature mashup has had such diversity. We can assume that this limitation is due mostly to the lack of financial success that the other mashups had in comparison to *Zombies*, but while the adaptation of specific works of mashup literature into other media has been almost non-existent, the structure of literature mashups has made its way into film. While *Abraham Lincoln: Vampire Hunter* (2012) and *Death Comes to Pemberley* (2013) were based on an actual mashup novels—*Vampire Hunter* for mashing Lincoln's life with vampires, and *Death* for mashing Austen's world with a murder mystery—films like *The*

Three Musketeers (2011) and *Hansel and Gretel: Witch Hunters* (2013) went straight into filmic mashing without relying on a novel. These works rely on a pre-existing story and add material from a different genre in precisely the same way the literary mashups blend with their source novels. Though it seems the popularity of direct literature mashups is fading, the concept has transferred over to a new generation of mashup films.

Establishing a definition for mashup literature enables us to see how broad the concept of mashup actually is. These works encompass everything from the direct mashups that rely on the entirety of the source text all the way to continuations of the source that alter the original genre. It is that breadth that mashup literature passes on to subsequent mashup works. At the same time, these direct mashups still show a new way of analysing the original novels. Rather than adapting the story through traditional means they break down the barrier between source and retelling. They introduce a new method for adaptation that challenges the sanctity of the original and inserts their analysis directly into the text alongside the source, accentuating what these mashup authors consider worthy of commentary.

While these direct mashups have faded from the spotlight, the variation mashups are only increasing in popularity thanks to the ease of ebook publishing. While these variations pre-date the direct mashups, their popularity has only increased since *Zombies* rose to fame. Like the film mashups, these variations tap into the belief that a source, no matter how acclaimed, can be re-written. While the parodic mashups were based in distaste for the original, these variation mashups are based on a desire to see the story continue in every way possible way, and they will continue to do so. Just as the ideas that the direct mashups have inspired will continue to permeate the way we interact with source material and the way we adapt our stories.

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