Language and Style in "Pride and Prejudice" Fan Fiction: Educational Aspect

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Abstract

The article offers a brief overview of research aspects of fan fiction, explores the genre characteristics and criteria of 100 fan fictions based on "Pride and Prejudice" by Jane Austen, and highlights the results of implementing fan fiction into the curriculum at Uzhhorod National University. The fan fictions, created between 2005 and 2024, were analyzed for their completeness, volume, genre, accessibility, and connection to the original text (canon). The findings suggest a need for more detailed genre classifications to accommodate the diverse varieties created by fan fiction authors. The integration of "Pride and Prejudice" fan fiction into the English language curriculum at Uzhhorod National University resulted in increased student engagement, improved language skills, enriched cultural understanding, valuable interdisciplinary insights, and strengthened collaborative learning. This innovative approach not only made language learning more effective but also fostered a deeper appreciation for literature and its contemporary relevance.

Keywords: *Curriculum, Fan Fiction, Canon, Genre, Rating.*

INTRODUCTION

Fan fiction provides unique insights into how contemporary audiences interact with and reinterpret classic works, highlighting cultural and societal shifts in the perception of characters and themes. Fan fiction writers often experiment with language, creating new styles and linguistic patterns, which expands the boundaries of traditional literary analysis and contributes to the study of language evolution. Analyzing stylistic choices in fan fiction offers insights into narrative techniques and how they are adapted to modern tastes and contexts. Language and style in fan fiction reflect the identity and values of the fan community, providing a deeper understanding of the social dynamics within these groups. Studying fan fiction is useful in education, encouraging students to engage with literature creatively and personally, thereby enhancing their linguistic and literary skills.

Since fan fiction is predominantly a digital phenomenon, studying its language and style contributes to broader research on digital literacy and the ways people communicate and create in online environments. Fan fiction often involves intertextual references, and examining these can provide insights into how different texts and genres influence each other. Lastly, fan fiction showcases a wide range of linguistic diversity, including the use of slang, dialects, and other forms of non-standard language, enriching the field of linguistic studies.

"Pride and Prejudice" by Jane Austen has had a profound influence on the world of fan fiction, contributing significantly to its popularity for several reasons. Firstly, the timeless appeal of Austen's characters and themes has resonated with generations of readers. Elizabeth Bennet and Mr. Darcy, in particular, have become iconic figures, inspiring countless reinterpretations and continuations of their story. The dynamic between these characters, along with the novel's exploration of themes like love, social class, and personal growth, offers a rich foundation for fan fiction writers to explore and expand upon. Secondly, the open-ended nature of Austen's storytelling invites fan fiction authors to fill in gaps, imagine alternative scenarios, or continue the story beyond its original conclusion. This flexibility allows for creative freedom and diverse storytelling, ranging from modern retellings and sequels to crossovers with other literary universes.

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Additionally, "Pride and Prejudice" has a strong presence in popular culture, thanks to numerous adaptations in film, television, and theater. The influence of "Pride and Prejudice" extends beyond literary fan fiction. It has inspired a range of derivative works, including novels, short stories, and even other forms of media such as web series and video games thus contributing to the relevance of the present research.

LITERATURE REVIEW

Fan fiction prose is often seen as a form of virtual mass literature. It shares many characteristics with mass literature, such as providing comfort reading, featuring typical characters in familiar dramatic plots, and often ending happily (Zoriana, 2018). Most research on fan fiction tends to focus on the structure of fan fiction texts or the broader literary field, rather than on how readers engage with these texts (Samutina, 2017). Berkowitz (2013) examines fan fiction as a youth media subculture and how this portrayal shapes perceptions of media literacy education. Black (2007) explores how the activity of writing fan fiction contributes to the creation and understanding of virtual and physical spaces in digital media environments. Leavenworth (2015) analyzes the paratextual elements of fan fiction, such as titles, author notes, and other supplementary materials, and their role in shaping the narrative and reader's experience. Rosenblatt and Tushnet (2015) view fan fiction from the gender aspect and discuss the perspectives of young women in fandom communities, particularly regarding their views on transformative works and issues related to fair use. Schiller (2018) explores the concept of transmedia storytelling, focusing on new practices and how different audiences engage with stories that span multiple media platforms. Another important aspect of fan fiction is its psychological and emotional dimension. Rodríguez-Fuentes and Ulloa (2022) investigate the psychological and cognitive reasons behind why individuals engage in creating fan fiction, focusing on the broader phenomenon of constructing imaginary worlds. Studies show that fan fiction writers are primarily motivated by personal fulfillment rather than mere pleasure, often incorporating complex or negative emotions into their stories. These writers frequently use a female character's perspective and sometimes provide positive outcomes for characters that the original material lacked. The findings illustrate the varied ways fans engage with and reinterpret beloved works (Vinney & Dill-Shackleford, 2018).

Fan fiction is a unique linguistic phenomenon, characterized as a text derivative. Text derivatives are secondary works created from primary texts through methods such as adaptation, translation, allusion, parody, and remixing. They incorporate elements of the original text but introduce new ideas, characters, plots, or styles. These derivatives can be crafted by fans (such as fan fiction) or professional writers adapting or translating for different audiences. Textual derivatives play a significant role in literary creation by expanding and transforming the original texts, thereby creating new works with their own value and meaning (Weitin & Werber, 2023).

These derivatives either strive to stay closely connected to their source text through retellings, transcriptions, translations, imitations, and annotations or they aim for creative development through interpretation, adaptation, parody, and supertexts, or sometimes creative distortions (Bronwen, 2011). Most fan fiction falls into the latter category.

Thus, the primary characteristic of fan fiction is its derivative nature, involving the use of elements from the original work. Historically, many literary texts have borrowed from other works, but this did not categorize them as fan fiction since they remained independent and did not require familiarity with the source material (Ling & Hongwei, 2012). A related feature is fan fiction's dependence on the canon – the original work – and the fanon, which comprises established fan interpretations (Zoriana, 2018). In fan fiction, the canon refers to the original source material, such as books, movies, TV shows, or games. It encompasses the fundamental facts, storylines, characters, and other aspects that the fan fiction must adhere to or expand upon. Authors of fan fiction can build upon the canon by expanding plots, developing characters, adding new episodes, or exploring alternative scenarios, but they must respect the original work's core elements. However, some fan fiction deviates from the canon, creating alternate or non-canon versions where the original story or characters are transformed (Bronwen, 2011).

METHODOLOGY

The fanfiction.net website allows the researcher to limit their search to the necessary criteria. The search can be limited by genre (thematic) direction, by the volume of fan fiction, by the connection with the original work (canon), by accessibility to the reader, by the time of creation, by the completion of the fan fiction, by language, by the hero. Since we were interested in the genre features of fan fiction based on Jane Austen's novel "Pride and Prejudice", we made restrictions only on the language of fan fiction and on correspondence to the realities of the world. That is, we considered only English-language fan fictions that correspond to the realities of the world of the original, excluding fan fictions that transfer the heroes of the novel to an alternative world (Alternative Universe), as well as excluding crossovers (Crossovers), which combine the realities of the world of a series of works. The proposed site presents 216 crossovers to the novel "Pride and Prejudice" and 30 fan fictions of an alternative reality. Thus, we analyzed the genre features of 100 fan fiction works based on Jane Austen's novel "Pride and Prejudice" according to the following criteria: time of creation, completion, scope, genre, rating, correlation between canon and fanon, linguistic features of fan fiction. The contextual-interpretative method (Yablonska, 2020) was applied for studying the material.

RESULTS

General Characteristics Of "Pride and Prejudice" Fanfics

The analyzed fan fiction presented on the site was created by fans during the years 2005-2024. 56 fanfics are fully completed (56%), 44 fanfics are under development (44%). According to the volume, we singled out such fanfics as max (more than 200 Kb), midi (from 50 to 200 Kb), mini (up to 50 Kb, which constitute 1-2 sections), drabble (description of one scene or character), and vignette which reveals one idea.

The most frequent in terms of volume are mini fanfics (67%) and drabbles (23%). We recorded only one maxi fanfic, which consists of 21 chapters, 10 vignettes and 9 midi fanfics. Authors of fan fiction, when determining the genre affiliation of their work, go beyond existing classifications of fan fiction genres, quite often combining them. Here are some examples:

'Not a gentleman by marelle26. After Elizabeth's refusal in Hunsford, Mr. Darcy has a little inner argument in himself about his behavior. K+, English, Romance & Hurt/Comfort, words: 1kb+, favs:12, Follows: 6, March 21, 2014, Mr. Darcy' (Fanfiction.net).

'Who Would Say No? by snafsnaf. How can a heroine be an Austen heroine if she doesn't turn down a marriage proposal? To the tune of the Christmas Carol, 'Up on the Housetop'. K, English, Poetry & Parody, words: 421, favs: 5, follows: 3, December 6, 2020' (Fanfiction.net).

The dominant genre is Romance and its variations, which together make up 77%. It is combined both with traditional genres, such as Family, Friendship, Parody, that is, the authors of fan fiction themselves indicate the genre affiliation of their work, thus creating new genre varieties. Perhaps, in the future, the genre classification will need more detailed development and clarification, since at the moment it does not cover all the genre varieties that are distinguished by the authors of fan fiction, and the author's classification contains terms that can be used to denote different categories.

It is mandatory for each fanfic to indicate its accessibility rating for a mass reader. It should be noted that the fanfiction.net site uses its own terminology, which is different from the generally accepted designation, however, it fully corresponds to the generally accepted one. Therefore, we singled out such accessibility ratings as K, K+, T. K corresponds to the general audience (GA) in the traditional classification and indicates the accessibility of the text for a child from 5 years old. Such a text does not contain swear words, scenes of violence and adult themes. K+ "Parental Guidence" (PG) in the traditional classification and indicates accessibility for children older than 9. In such texts, there may be minor scenes of rudeness, some swear words, but not vulgarisms. T also corresponds to "Parental Guidence" (PG) in the traditional classification and indicates accessibility for children older than 13. Such texts may contain scenes of violence, profanity and adult themes, such as drug use, but they are contextually determined. It is interesting that among the fanfics of the novel

"Pride and Prejudice" we did not find a rating of accessibility for the readership, which refers to "restricted" and "for adults". This confirms the fact that mostly fan fiction novels are accessible to any audience.

Correlation Between Canon and Fanon

The most interesting aspect of fan fiction study, in our opinion, is related to the correlation of fan fiction with the content of the original text, since in this case there is a connection with the content-compositional features of the original work. Authors of fan fiction can continue the plot of the original source by creating sequels, prequels, the plot of which precedes the plot of the original source, think up and add missing scenes of the original source, add a separate opinion of the character on the events he experienced (point point of view), and develop the line of secondary characters, crossing it with the line of main characters of the primary source (sidestory). We have singled out all the above-mentioned genre varieties of fan fiction. Let us consider examples of each of them.

'Raccoon by KathSherLun. The daughter of Darcy and Elizabeth finds herself in a strange predicament when she discovers she has been set up in an arranged marriage oneshot set into the future Written for the prompt Raccoon given to me by a friend a while ago, finally posted today – mildly ooc, read A/N for explanation. K+, English, Drama & Humor, words: 2kb, favs:4, follows:7, May 4, Elizabeth, Mr. Darcy, OC' (Fanfiction.net).

'First Christmas at Pemberley: A Pride and Prejudice Sequel by Grace Sellers. Pemberley bustles on Christmas Eve as Elizabeth is expecting, snow is falling, and guests are descending for Darcy's first Christmas Eve as husband and wife. Georgiana's plot to make love bloom between herself and a young man backfires as her present from Darcy, two orange kittens, wreck havoc on Pemberley Manor. K+, English, Romance & Friendship, chapters:8, words: 20Kb+, favs: 73, follows: 153, updated: August 8, 2020, published: October 14, 2019, Elizabeth, Georgiana, Mr. Bennett, Mr. Darcy' (Fanfiction.net).

The above excerpts are examples of sequels that develop the plot of the original work. In this case, Elizabeth and Mr. Darcy are already married with children who are facing their own life situations. The vast majority of fanfics-sequels talk about the married life of the main characters (the first family ball, the first family Christmas, Elizabeth's pregnancy) and their children, there are also sequels about the death of Mr. Darcy. In the short description of the fanfic the author indicates the events that will unfold, stating that this is a oneshot set into the future, for example:

'With Regard To Mrs Bennet by AnneDouglas. When Mrs. Bennet has a heart attack just over a year before the events of P&P, a widow makes designs on Mr. Bennet. But rescue comes in the unlikely form of Charlotte Lucas who realizes the potential for disaster the widow would have upon the Bennet family, and offers the most unlikely assistance with far reaching consequences. K+, English, Drama & Family, chapters: 7, words: 26kb+, favs: 147, follows: 430, updated: October 14, published: March 13, 2019, Charlotte, Mr. Bennet, Elizabeth, Jane' (Fanfiction.net).

This example is a prequel because it takes place a year before the events of the original source. The author of the fanfic indicates the priority of the events of the work before the events of P&P. There were not many prequels among the 100 fan fictions analyzed, which is explained by the fact that fan fiction authors focus mainly on creating continuations of storylines and thinking up and adding missed scenes. The following examples show us one of the omitted scenes in the original, according to the author of the fan fiction:

'A Wedding of Convenience by numbah 1 HPFan. A missing scene from Austen's original work in which Mr. Darcy goes to London in the hopes of convincing Wickham and Lydia to marry. One-shot. K+, English, Drama & Family, words: 2 kb, favs: 7, follows: 3, March 12, 2014, Lydia, Mr. Darcy, Mr. Wickham' (Fanfiction.net).

'Georgina Darcy's Diary' by roseflower19. Georgina Darcy keeps a record of her fateful meeting with Mr. Wickham and her brother Mr. Darcy's relationship with Elizabeth Bennet. K, English, Family & Drama, words: 606, favs: 3, follows: 5, August 21, 2021, Elizabeth, Georgina, Mr. Darcy, Mr. Wickham' (Fanfiction.net).

Most often, fans create a continuation of the original text (46%), describing the further lives of mainly the main characters of the original work. This shows the great popularity of the original, as fans would like to read a sequel written by the author herself, which is unfortunately impossible, so they participate in the continuation

of the storyline themselves. In addition, individual compositional elements also undergo development, as "Missing scene" (29%) and "Sidestory" (18%) are also frequent among the examples in our sample. Authors of fan fiction develop and improve the compositional lines of the original source, which develop parallel to the main plot lines. It should also be noted that we did not include in our analysis those fan fictions in which the characters of the original work act in a new reality (Alternative Universe), among new space-time dimensions, because, in our opinion, fan fictions of an alternative reality require a different approach to their analysis in connection with the original source.

Sometimes, the hero of the fan fiction acquires such qualities that he does not possess in the original, which are uncharacteristic of him. Such a hero is called "Out of Character". The author of the fanfic declares a change in the image of the hero in the short description of the fanfic proposed by him, using mainly forms of the conditional mood 'What if Mr. Bennet was more manipulative than he seemed. What if Jane wasn't naïve, Lizzy wasn't perfect', for example:

'A Very Different Perspective by meristy42. What if Mr. Bennet was more manipulative than he seemed. What if Jane wasn't naïve, Lizzy wasn't perfect. This is my version of how things could have gone. DISCLAIMER: I own nothing you recognize. I would like to add the following notes: Characters are OOC, some of them more than others. If this story offends you please feel free to stop reading, do not PM me:). K+, English, Romance, chapters: 8, words: 13Kb+, favs: 51, follows: 138, updated: September 13, published: August 25, 2019, Elizabeth, Jane, Mary, Mr. Collins' (Fanfiction.net).

'Such Happy Manners by JoyThomas. What if Wickham was not a scoundrel? In this story, Wickham has a rakish past, but now works for Mr. Philips as a solicitor. How will a different Wickham affect our character's path to happiness? Bingley/Jane, Darcy/Elizabeth, Wickham/Mary. T, English, Romance, chapters: 24, words: 55Kb+, favs: 57, follows: 170, updated: 16h ago, published: October 22, Elizabeth, Mary, Mr. Darcy, Mr. Wickham' (Fanfiction.net). Quantitatively, the correlation between the regular hero and the "Out of Character" hero are 80% to 20%.

Linguistic Features of "Pride and Prejudice" Fanfics

It is quite difficult to make certain generalizations about the linguistic features of the analyzed fanfics, which is due to the diversity of authors and their individual writing styles, as well as the actual diversity of the fanfics themselves. However, there is a tendency to use simple syntax, colloquial vocabulary, modern language forms different from the original, which makes the fanfic text more accessible to mass readers, and even writing fanfic with numerous errors. As for stylistic devices, types of narration, compositional and speech forms, they also differ depending on the fan fiction and the author. All compositional and speech forms, narrative, description and argumentation are presented in the analyzed fan fiction. The following example is a description:

'Darcy put an arm around her. In the grate, the fire leaped and swayed like the most skillful dancer, throwing alternate ribbons of light and shadow quivering over the room. In the window, snowflakes fluttered silently down from the pearly sky to spin across the winds and land gently on the ground' (Fanfiction.net).

In this description of fire and a natural phenomenon, there are metaphorical use of the verbs to leap, to sway, to throw, to quiver, to flutter, figurative comparison like the most skillful dancer, epithet pearly sky, partial inversion in the grate, in the window. Thus, we observe the use of stylistic devices characteristic of descriptions.

Psychological portrait descriptions of fan fiction characters are quite common. for example:

'I was one of a very few who wished only for my brother's happiness, and certainly Miss Bennet struck me as someone worthwhile. Her manners were impeccable and proper, yet she was kind and solicitous for the feelings of others. Her lively energy would well complement my brother, perhaps even bring him out of himself. He had long been burdened with the care of the Pemberley estate, but also of me' (Fanfiction.net).

The author of the fan fiction offers a psychological portrait of Elizabeth, traditionally referring to the use of a number of epithets impeccable and proper, kind and solicitous, lively energy, emphasizing that Elizabeth herself could be a good match for Darcy.

Dialogic speech of the characters is mainly represented by simple syntactic constructions, use of elliptical sentences and aposiopesis, colloquial vocabulary:

'Didn't we already have this conversation?' Elizabeth asked, looking up from her book.

Mr. Darcy looked up from his desk. 'What conversation?'

'You were saying-'

'Oh', he interrupted, 'what I said about that author?'

Elizabeth took a deep breath, straightening up from the slouch she had allowed herself to descend into 'Yes'.

"I will trust your memory," he said, smiling and getting back to his letter.

'Your opinion on the author's prose was unfair, I think'

"It has been a few years since I read that book." He didn't look up from his letter.

'Have you ever read the book?' (Fanfiction.net).

As it appears from the above example, the dialogue between the two main characters concerns the book and their opinion about this book and the author. Dialogue lines of the characters are simple sentences, they are introduced by the author's words, the dialogue is built on the repetition of lexemes: to say, to read the book. The aposiopesis You were saying- occurs in the dialogue. The author's lines are also not complicated and contain verbs of speech – to say, to ask, to interrupt, which introduce the speech of the characters, and a repetition of the phrasal verb to look up.

Sometimes dialogic speech represents a rather emotional situation, so the characters' lines contain a number of stylistic devices, such as multiplication of graphemes and hyphenation, aposiopesis, exclamatory sentences, elliptical sentences, for example:

'Oh!' Elizabeth laughed, 'Is that all? Why didn't you say so in the first place! You have had us all in a dither!'

'I-is that a-all?' Mrs. Bennet spluttered, 'B-b-b-but-'

'There is nothing to it, Mama; Charles explained everything'. Jane smiled.

'Mr. Bingley!' shrieked Mrs. Bennet, 'Explained!'

'Yes, of course', Jane serenely replied, 'I asked him to. Lizzy, you asked Mr. Darcy also, did you not?' <…>

'I think that went rather well, Jane'

'Yes, it did...umn...Lizzy?'

'Yes?'

'Do you really think they will snore?' (Fanfiction.net).

In the above example, the dialogue takes place between Mrs. Bennet and her two eldest daughters, Elizabeth and Jane, before their wedding. When the mother learns some details of her daughters' conversations with future husbands, she reacts quite emotionally, which explains the use of so many stylistic devices by the fan fiction author in a small segment of speech.

Fan fiction can also be saturated with phraseological units, which definitely adds to the imagery of the fan fiction textm for example:

'Unfortunately, Miss Bingley and her sister also attended, which did nothing for my awkwardness and hesitant manner. Both Miss Bennet and her aunt kindly turned a blind eye to my deficiencies as a hostess, although they could hardly ignore the behavior of the other ladies' (Fanfiction.net).

'A man so young as he should not have to face such weighty challenges, and I did not like to think he was working himself into an early grave' (Fanfiction.net).

Unfortunately, some fanfics contain a significant number of errors, the author of the fanfic, as a rule, apologizes for this and asks readers to improve the original text. Sometimes readers edit and improve the text, sometimes the fanfic text remains uncorrected.

Implementing "Pride and Prejudice" fan fiction into the study of the English language at Uzhhorod National University

Using fan fiction in the study of the English language offers several benefits. It engages and motivates students by connecting with their interests and allowing them to creatively explore and express their understanding of the text. This method enhances language skills development, such as reading comprehension, writing skills, and critical thinking. Students improve their understanding of complex narratives, character development, and thematic elements while honing their narrative skills, vocabulary, and grammatical accuracy.

Fan fiction also provides cultural insights by comparing original texts with modern adaptations, highlighting cultural differences and perspectives, and offering a deeper understanding of the Regency era through both Austen's work and contemporary interpretations. It encourages interdisciplinary connections, examining how literature transcends its original form through fan fiction and studying the evolution of language in fan communities. In the classroom, students can be given reading assignments from a variety of "Pride and Prejudice" fan fiction pieces for analysis. Writing projects can include creating their own fan fiction stories or alternate endings. Class discussions can focus on the differences and similarities between the original text and fan fiction, while workshops can concentrate on narrative techniques and stylistic choices. This approach not only enhances language skills but also fosters a deeper appreciation for literature and its modern-day interpretations.

Implementing "Pride and Prejudice" fan fiction into the study of the English language at Uzhhorod National University yielded several notable results. Firstly, student engagement and motivation significantly increased. By incorporating texts that resonate with their interests, students showed a greater enthusiasm for class activities and discussions. The creative nature of fan fiction encouraged students to explore the material more deeply and express their interpretations confidently. Language skills development also improved markedly. Reading comprehension was enhanced as students analyzed various fan fiction pieces, comparing and contrasting them with the original novel. Writing skills saw considerable growth, with students crafting their own fan fiction, which helped them develop a richer vocabulary and a more sophisticated understanding of grammar and narrative structure. Critical thinking abilities were sharpened as students evaluated character motivations, plot consistency, and thematic elements within the fan fiction context.

Cultural insights gained through this approach were profound. Students developed a nuanced understanding of the Regency era and its societal norms by comparing Jane Austen's original work with contemporary fan fiction adaptations. This comparative analysis also illuminated modern cultural perspectives and differences, enriching students' appreciation of both historical and current contexts.

The interdisciplinary nature of this method fostered connections between literature and media studies. Students examined how Austen's work has been reinterpreted and reimagined in modern fan fiction, gaining insights into the evolution of literature and language. Additionally, studying the language and social dynamics within fan communities provided valuable sociolinguistic insights. Collaborative learning flourished in this environment. Peer feedback became a vital component of the learning process, as students reviewed each other's work and engaged in discussions about narrative techniques and stylistic choices. This collaboration built a sense of community and mutual support among students, enhancing the overall learning experience.

CONCLUSION

Through theoretical developments and the analysis of 100 fan fictions based on "Pride and Prejudice," we identified several genre characteristics and criteria. First, the fan fictions were created between 2005 and 2024. Regarding completeness, 56% of the fan fictions are finished, while 44% are still in progress. In terms of volume, fan fictions are categorized as maxi (over 200 KB), midi (50-200 KB), mini (up to 50 KB, usually 1-2 sections), drabble (a single scene or character description), and vignette (exploring a single idea). Mini fanfics

are the most common at 67%, followed by drabbles at 23%. Only one maxi fanfic, with 21 chapters, was found, along with 10 vignettes and 9 midi fanfics. The predominant genre is Romance, accounting for 77% of the fan fictions, often combined with traditional genres and some not typically mentioned in theoretical literature, such as Family, Friendship, and Parody. This suggests that fan fiction authors are creating new genre varieties, indicating a need for more detailed genre classification in the future. Regarding accessibility, each fan fiction has a rating for its suitability for general readers. The fanfiction.net site uses its own terminology, but it aligns with the traditional classifications. The ratings include K (suitable for ages 5+), K+ (suitable for ages 9+), and T (suitable for ages 13+). Interestingly, none of the fan fictions had a rating indicating content restricted to adults, suggesting that most are suitable for all audiences, including children. Finally, the connection of fan fiction to the original text shows various approaches. Authors may continue the original story (Sequel), create prequels (Prequel), add missing scenes (Missing Scene), offer a character's perspective on events (Point of View), or develop side stories (Sidestory). Most commonly, fans write sequels (46%) to explore the futures of the original characters, reflecting the enduring popularity of "Pride and Prejudice" and a desire for its continuation, which fans fulfill themselves.

The integration of "Pride and Prejudice" fan fiction into the English language curriculum at Uzhhorod National University resulted in increased student engagement, improved language skills, enriched cultural understanding, valuable interdisciplinary insights, and strengthened collaborative learning. This innovative approach not only made language learning more effective but also fostered a deeper appreciation for literature and its contemporary relevance.

Another promising direction of research is the study and comparison of fan fiction based on book and film, crossovers and created alternative world.

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