Exploring Characters Transformation Dynamics in Alternate Universe Fanfiction of *Pride and Prejudice*

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KEYWORDS	ABSTRACT
Fanfiction; characters; alternate universe	Since Henry Jenkins in 1992, the study of fanfiction has evolved significantly, encompassing areas such as feminism, queer theory, and mass culture; nonetheless, many researchers continue to overlook the fundamental aspect that fanfiction is primarily a work of literature, hence neglecting its literary qualities. Due to its significant intertextuality and poacher characteristics, fanfiction serves as an exemplary subject for narratological analysis. The present paper conducts a case study of the alternate universe fanfiction entitle *Pride and Five Troubles* by JenniferRAKim from Wattpad.com, this fanfiction is based on Jane Austen's *Pride and Prejudice*, in order to demonstrate the literary prowess of fan authors in creating viable character-driven behavior as technique to address instability in fanfiction narrative and further their progression, authors of alternate universe fanfiction demonstrate that this form of amateur writing merits a more rigorous literary analysis. The analysis aims to enhance the recognition of the literary valuable of the fanfiction community, advocating for its classification as a genre rather than merely cultural phenomenon in the future. As a result, that the fanfiction *Pride and Five Troubles* illustrates that the perspectives of the amateurs' authors merits consideration as well. In crafting the works, authors do not just replicate the source text, instead, they represent a creative transformation executed by the authors.

INTRODUCTION

Fanfiction, sometimes abbreviated as fanfic, denotes narratives written by fans that are based on plotlines and characters from a singular source book or a canon of works; these fan-generated stories frequently propel the established story world in unconventional, and at times, surreal directions. Although fan activities manifest in various forms, composing narratives based on one or more source texts has historically been the predominant method for expressing and sharing their enthusiasm for a certain fictional universe. The origins of fanfiction can be traced to science fiction magazines of the 1920s and 1930s, while connections have also been established with oral and mythic traditions, as well as collective interpretative like Jewish midrash (Derecho, 2006). Additionally, it is linked to "profic," exemplified by Jean Rhy's *Wide Sargasso Sea* (Pugh, 2005), which serves as a prequel to Charlotte Brontë's *Jane Eyre*. Nonetheless, fanfiction persisted as a somewhat obscure and marginalized pursuit until the emergence of digital technologies and the World Wide Web (www) (Bronwen, 2011). Fans can now engage with extensive groups of people with common interests, disseminate their narratives and receive comments virtually quickly, and blur the distinctions between authors and readers, as well as production and interpretation. This surge of fan engagement has generated much enthusiasm, both within specific fan communities and within academic disciplines such as literary and narrative theory, ethnography, feminism, queer theory, and cultural studies.

Research on fanfiction has predominantly concentrated on what is termed as Slash Fiction. Slash is a kind of fanfiction that centers on relationships – termed "ships" in fandom – typically gay and predominantly homosexual, set within a narrative that primarily serves as a backdrop for character interactions (Boyd, 2001). These kinds of narratives emphasize character relationships over plot or the story world, which is heavily laden with significance emotionally. The majority of these ship stories belong to the sub-genre of erotic

literature. This fan activity markedly diverges from socially accepted norms, a fact recognized by fans, particularly fan authors, which explains its appeal to fanfiction researchers. Consequently, other significant subsections of fanfiction have been unjustly overlooked due to this emphasis. This study will examine characters transformation and the practice of Alternate Universe fanfiction (AU). AU refers to the practice of composing narratives featuring characters selected by fan authors, situating them beyond their original context. This indicates that these recognizable characters are placed in a novel environment, which may or may not be canonical depending on the media source, as numerous original stories have fantasy elements and several have explored multiverse concepts (Hellekson & Busse, 2006). AU is related to the term canon.

Numerous scholars asserts that fanfiction in inherently linked to the notion of canon. According to Pugh, a commonality throughout all fanfiction is the concept of "canon" which refers to the source material regarded as authentic and universally recognized by readers within the fandom, akin to the shared knowledge of myth and folklore (2005). Pugh acknowledges that for fanfiction authors, 'Canon provides a framework to write against' (2005)., illustrating their intricate and frequently conflicted connections with the source texts they utilize. The notion of the canon, defined as "great" literary works with enduring "value," has faced significant criticism, particularly due to postmodernism's convergence of high art with popular culture (Thomas, 2007). In fanfiction groups, many of these discussions are circumvented, and "canon" is employed somewhat loosely to encompass not only source works but also television and film adaptations, as well as interviews and remarks made by the writers. "Canon" is used in discussions of fidelity, primarily about the source text(s) and associated resources, rather than any hypothetical "great tradition" to which the work may be affiliated.

Fanon, refers to non-canonical information that has been recognized as canon within the community (fan-canon). Consequently, instead of solely referencing the source material, the fanon incorporates variants and deviations from the canon that circulate within the fan community. Fanon is a collectively constructed entity that is continually revised and updated. It is never prescriptive in the manner that the canon can be; yet, fanonical material typically builds upon rather than contradicts the canon, as fans meticulously examine details such as eye color and genealogy in the original texts. In exceptional cases, fanon content may reenter the canon, particularly when the production of television series or a series of novels spans several years or even decades, leading to claims that plots and characterizations have been shaped by the evolving fanon.

AU frequently mergers canon-compliant, fanon, and non-canon components, predominantly deriving from the latter category. Scholars provide limited definitions of AU. According to Hellekson and Busse (2006), AU stands for the practice of crafting storylines that include characters chosen by fan authors, placing them outside their original context. Another definition of AU, presented by Yourlibrarian on the blogging platform Dreamwidth. The hypothesis she proposes is widely supported among fandom communities, making it appropriate to base the definition on her perspective. Formulating a comprehensive and universal definition of AU is intrinsically challenging, given the term is employed variably across various fandoms. Yourlibrarians's definition is derived from her experiences inside the *Buffy the Vampire Slayer* (1997-2003) and *Supernatural* fandoms (Yourlibrarian, 2010). She establishes four subcategories of AU: Alternate Characterizations, -Life, -Setting, and -Timeline (Yourlibrarian, 2010).

Alternate characterization (AC) is an alternate universe (AU) where the primary alteration in character is frequently subtle, lacking a significant impact on the narrative or plotlines, yet provides writers with a distinct advantage in their fanfiction. Examples include Dean Winchester, who possesses an allergy not present in canon, and the character Benny, a vampire also from *Supernatural* the series, who exhibits a fear of heights. The minor alterations that frequently contradict the canon-more in action than in text enable the writer slightly different character trait of psychological aspect without significantly altering the canon. These narratives adhere to canon while frequently include elements of fiction.

Alternate life (AL) is an alternate universe (AU) characterized by significant alterations in the characters' backstories, which may involve their development in different era, though more commonly it entails more extreme changes. It is transforming non-human characters into humans or converting them into magic-users, so fundamentally altering the framework in which these characters exist. This alternate universe presents complexities due to classic literature like *Narnia* or magical fantasy genre (*Harry Potter)* and programs such as *Supernatural,* as there exists a canonical potential for characters to be depicted as either human or beast, alongside the feasible dislocation of time and setting. The distinction lies in whether the text recognizes the change. If they comply, it is canon-compliant; if they do not, it is an alternate universe narrative.

AS, or alternate setting, is an alternate universe where the primary alteration involves space-time. It represents the most natural type of AU, as one could contend that the characters were unequivocally transposed into an alternate universe. The author typically alters the characters alone in response to the direct affects of the new narrative environment. Lastly, there is alternate time (AT), a variant of alternate universes (AU) in which a particular moment did not occur or transpired differently, so altering significant aspects of the narrative but leaving other elements intact. As Yourlibrarian (2010) observes, this strategy is employed less frequently in more fanciful narrative universes. In *Supernatural*, there exits a plausible scenario in which an angel or other entity travels back in time to alter events, as previously depicted in canon, so diminishing the intrigue of alternate timelines and ensuring canon compliance.

Yourlibrarian (2010) observed that while AL and AS are evidently the most AU among the four sub-version, adding AT and AC into the definition of AU is essential to maintain a clear distinction between AU and completely canon-compliant narratives. Fanfiction is either entirely canon-compliant or an alternate universe (AU). Canon-compliant fanfiction addresses plot inconsistencies, enriches character backstories, or is presented as an independent episode (or adventure). Alternate universe (AU) explicitly identifies itself as non-canonical and may include Alternate Character (AC), Alternate Life (AL), Alternate Setting (AS), and/or alternate timeline (AT), as coined by Yourlibrarian (2010).

Upon reflection, it may be stated that AU is extracting characters from their original context and narrative universe and situating them in an entirely different setting. The introduction of new characterization, life, setting or timeline does not affect the alternate universe (AU) nature of a narrative; it is usual for two or there of these elements to coexist without contradiction. It must be evident that AU is merely a term used in the absence of a more suitable designation. It is scenario solely feasible in fanfiction and is entirely distinctive in literary context. Therefore, a detailed analysis of the narrative technique in AU fanfiction is essential for comprehensive understanding of the literary value among the fan community.

METHOD

This article presents a case study of the alternate universe fanfiction *Pride and Five Troubles*, inspired by Jane Austen's *Pride and Prejudice*. The canon (Austen's original novel) remains highly regarded among Austen devotees, and *Pride and Five Troubles* has garnered a positive reputation and attracted several readers since its release on Wattpad. It features an entirely new scenario in 21st Century and is authored by Korean-American writer. This study aims to analyze how the behavior of established characters influences the narrative of AU fanfiction, treating such texts as legitimate literature. It highlights the contemporary fan authors' ability to innovate within narratology by employing functional character as a means to convey their interpretations of the source material.

The method section describes actions to be taken to investigate a research problem and the rationale for the application of specific procedures or techniques used to identify, select, process, and analyze information applied to understanding the problem, thereby, allowing the reader to critically evaluate a study's overall

validity and reliability. This section contains the explanation of the data collection and data analysis procedures. The writing should be direct and precise and always written in the past tense. Use subheadings to separate different methodologies.

RESULTS AND DISCUSSION

Why It All Comes Down to Character

Most fan authors, as Henry Jenkins states, begin creating fanfiction mostly out of their affection towards certain characters and hope that the story might never end: "[Fans] stretching its boundaries to incorporate their concerns, remolding its characters to better suit their desires"(Jenkins, 1992). Readers of this genre are motivated by a shared desire to scrutinize the text meticulously and engage with the author through comments to facilitate the exchange of ideas. Thirty years ago, Jenkins also concluded ten ways for fans to "reimagine" their favorite characters, but over time, some approaches have become more dominant than others and more valued by the fandom, revealing modern fans' preferences for interpreting and reconstructing the canon in the age of the internet. Slash, a transformation of characters' romantic relationships from heterosexual to homosexual, remains as popular as it was in the 1990s, as it fulfills the female audience's desire for narratives centered on egalitarian love. The PWP (Plot, What plot) text, of fan pornography, serves as a significant medium to satisfy fans' explicit interest in characters' sexual behaviors. The Crossover fanfiction genre enables fans to pair characters from disparate canons to explore their interactions. The recently emerge ABO (Alpha, Beta, Omega) or Omegaverse stories reflects fans aspires to articulate their political, social, and cultural concerns by situating characters within this animal-derived framework. Lastly, the Alternate Universe genre expands characters' storylines into new, seemingly unrelated realms, addressing fans curiosity regarding "What if…" scenarios.

Functional characters in alternate universe fanfiction fulfill distinct narrative roles while being reinterpreted in circumstances divergent from the original contexts. This concept is essential for comprehending how fanfiction authors alter character qualities, relationships, and arcs to investigate new themes and concepts. The versality of alternate universe settings facilitates a more profound examination of character dynamics, frequently resulting in richer and more intricate portrayals than those present in the original works. The principal role of characters in alternate universe fanfiction is to enable the examination of divergent narratives and themes. Brottrager examines how fanfiction authors can deviate from canonical representations, facilitating character transformations that mirror reader reactions to the original material (2023). This divergence allows writers to explore character motivations and interactions in ways that may be restricted by the original narrative's limits. By situating characters in unfamiliar contaxts – such as converting superhero into a high school student – authors can explore how these characters confront problems that reflect real-world issues, so augmenting their relatability and complexity (Barnes, 2015).

The emotional involvement of readers with these functional characters is substantial. Dubourg and Baumard observe that fanfiction enables authors to construct fictional realms that reflect their values and beliefs, so establishing a more profound emotional bond with the characters (2022). This emotional investment is essential for comprehending how readers see and connect with characters, since it frequently affects their involvement with the narrative and their interpretation of character motivations. Moreover, the progression of character portrayals in fanfiction can signify shifting audience inclinations and cultural circumstances. Bu's research (2018) on Marvel Cinematic Universe fanfictions points out the evolution of character portrayals throughout time, reflecting a transition towards more diverse and inclusive representations. This progression is crucial for comprehending how fan groups interact with the redefined narratives of their preferred characters, frequently resulting in a more sophisticated understanding of identity and representation.

Regardless of the evolution of fans' preferences, their reading and writing endeavors stem from their fascination with canonical characters. To maintain delight to the greatest extent, specific regulations have been established among the fan community concerning the parameters of fanfiction authoring. Although some critics suggest that fans often "choose certain aspects to highlight and other to downplay, filtering characters and concepts through their own perceptions" (Jenkins, 1992), fanfiction writers still make a strong effort to remain true to the original text, particularly in their portrayal of characters. Aside from the AU text, the setting, timeline, and character identities in fanfiction are directly derived from the canon; if the characters exist in an alternate universe, their behaviors remain confined to the established patterns in their original text. Should the characters' actions deviate significantly from the canon, readers typically exhibit little leniency towards such authors, subjecting them to harsh criticism, unless the author prefaces the text with a "OOC" designation, indicating that the work is intended to modify the original portrayal. Consequently, it is widely accepted that fanfiction characterization should adhere to the canon.

This trait positions fanfiction as a quintessential example of literary intertextuality, serving as a primary avenue for researchers to shift the focus of fanfiction studies from viewing it as a subcultural phenomenon to recognizing it as a distinct literary genre. Since Saussure's era, numerous literary scholars acknowledge that "the signs utilized in any specific text refer not to objects in the world but to the literary system from which the text is generated (Allen, 2000). When readers observe a character's actions during the reading process, they do not reference its immediate portrayal in the physical world; instead, they contemplate analogous characterizations inside the literary and cultural framework. This intertextual element provides a distinctive method for readers to interpret the text's meaning. Barthes, through his concept of the "connotative meaning of the text," proposes that characters are constructed from a series of recurring "semes" (Allen, 2000), and when readers decipher the connotative significance of these semes, they can comprehend the unique essence and "depth" of the characters. This hermeneutic code, defined by Barthes, is well represented in fanfiction stories. Fanfiction authors, as "textual poacher" (Jenkins, 1992), derive meaning from their writing through references to the original material. With a comprehensive understanding of the canon, fanfiction readers consistently consider the canon's semes to interpret character behavior. Consequently, the actions of the recurring characters in the fan text warrant further analysis to enhance the understanding of its literariness.

In recent years, fanfiction has increasingly been regarded as a literary text rather than merely an online cultural phenomenon, as it was in the 1990s, with the academic community devoting greater attention to its textual intricacies and narrative techniques. In 2015, Maria Lindgren Leavenworth released an essay in *Narrative*, describing her research on the paratext of fanfiction (2015), representing a significant advancement on the analysis of fanfiction's textuality. Additional critics significantly enhance the close analysis of fanfiction texts. Abigail Derecho characterizes fanfiction as "archontic literature," highlighting its intertextuality and interaction with the original work (2006). Mafalda Stasi conducts a textual analysis of the slash fiction through the lens of palimpsest, stating that fanfiction emerges from collective authorship within the fan community (2006). Deborah Kaplan analyzes the characterization methods employed by fan authors in three distinct fanfictions, revealing the intricate dialogues among fanfiction writers, readers, and the original canon (2006). Although committed, these scholars mostly concentrate on the particular narrative techniques employed by fan authors to engage with the original material and have yet to address the role of characters' action in advancing the narrative development of fan text. Alternate Universe fanfictions, characterized by significant appropriation of setting and faithful representation of character development, effectively serves as a medium to elucidate the narrative role of appropriated characters.

The Action Comes First

Jane Austen's *Pride and Prejudice* remains relevant to modern readers due to its topics, sympathetic characters, and the lasting allure of its narrative style. The novel's examination of social issues, coupled with

its wit and irony, remains relevant to contemporary audiences. These factors continue to be pertinent in contemporary life, enabling the novel to retain its appeal throughout generations. The character of the protagonist, Elizabeth Bennet, and the renowned opening line of the novel, which emphasizes that "it is a truth universally acknowledged, that a single man in possession of a good fortune, must be in a want of a wife," establish the framework for a narrative centered on marriage and the societal pressures that shape personal relationships. Furthermore, Austen possesses a dedicated fan groups that exchange information regarding adaptations of her novels.

A prolonged discussion exists in the study of narratology regarding the definition of a character's "personality." The mentioned "personality" of characters comprises a complex interplay of qualities, behavior, motivations, and emotional responses that delineate their positions within the story. This complex concept is crucial for comprehending how characters interact with the narrative and connect with readers. Structuralist narratologists such as Vladimir Propp and A.J. Greimas stated that only actions confer meaning upon characters, whereas numerous other critics, including E.M. Forster, Virginia Woolf, and Martin Turnell, contend that the portrayal of characters' inner worlds imparts aesthetic value to the narrative (Fang, 2021). Both views possess valid justifications and a robust theoretical foundation to substantiate their claims; but, in the context of specific literary genres, it evident that only is significantly more appropriate than the other for text analysis. Propp presents his innovative "functional character" hypothesis derived from his examination of Russian folk tales; hence, it is more appropriate to regard characters in analogous texts as "actants" rather than as "individuals".

Propp and Greimas categorize characters as distinct "actants" in narration based on their involvement in reported activity. Refining Propp's typology of seven general roles on narration, Greimas further generalizes a total of six actants in the reported events (Moto, 2001). The six actants are Subject, Object, Sender, Receiver, Helper, and Opponent, and their interrelations can be stated as follows: It is wholly focused on the desired object pursued by the subject and positioned, as a communicative object, between the sender and receiver-the subject's desire being, in turn, influenced by projections from the helper and opponent (Herman et al., 2005). The desire to find a suitable match for marriage drives events in *Pride and Prejudice*. Therefore, it is reasonable to determine which categories of actant the characters belong to. First, the Subject goes to the main characters of the protagonist of the story; in this case, the protagonist is driven by a desire or goal. Elizabeth Bennet and Mr. Darcy serve as the Subject, striving to find happiness and love, all while maintaining integrity. Meanwhile, the Object represents what the Subject aspires to or strives to accomplish in life. For Elizabeth and Darcy, the Object is finding a suitable partner to build a respectful marriage and family. As for the Opponent, means that the force or character/s that become obstacle for the Subject to achieve the Object. The novel features a number of characters, each perfectly reflecting the societal norms of the time. The notable Opponents include Lady Catherine de Bourgh, who disapproves of Elizabeth and the gap in the status. Furthermore, the characters or events of the Sender, Receiver, and Helper involved with the Subject. *Pride and Prejudice* contains several binary oppositions, but the title "Pride" and "Prejudice" reflects the most appropriate one. The characters actions revolve on the two power lines, establishing their relationship, which may be readily adapted to different contexts, rendering the canon ideal for alternate universe fanfiction.

In the canon, which is *Pride and Prejudice,* the Subject is Darcy and Elizabeth, while the Object is the matrimony. The purpose is plainly stated at the opening of the narrative. The notorious line is shown as, "it is a truth universally acknowledged, that a single man in possession of a good fortune, must be in a want of a wife." The work presents the theme of marriage. According to the novel, Mr. Darcy is a wealthy bachelor, hence he is likely incline to marry. As for Elizabeth, her mother seizes every opportunity to husbands for her daughters, and Jane swiftly falls in love with Bingley during the ball; consequently, Elizabeth's marriage becomes the family foremost concern. Both Darcy and Elizabeth possess expectations for matrimony. As a result, we may conclude that the Subject is Darcy and Elizabeth, whereas the Object is to marriage. The conflicts and interactions between the Subject and the Object provide the fundamental framework of the

novel. It is crucial to note that the idea of fanfiction derived from *Pride and Prejudice* is influenced by multiple elements that represent both the lasting allure of the canon and the dynamic nature of fan interaction in modern culture.

The intriguing character dynamics in the source text undoubtedly fuel the fervent interest of *Pride and Prejudice* fans in exploring potential interactions among the characters in alternative contexts. Numerous online platforms for reading fanfiction, such as Wattpad, include an abundance of adaptations of *Pride and Prejudice*. The fans authors, although maintaining a focus on character relationships, are more inclined to reinterpret the narrative through various sub-genres, usually in the form of alternate universes. *Pride and Five Troubles* is a fanfiction authored by Korean-American author JenniferRAKim. This fanfiction is highly regarded alternate universe adaptation of Austen's *Pride and Prejudice*. In her narrative, the Bennet family evolves into a contemporary Korean-American family. The narrative focuses on the lives of five sisters who must maneuver through a labyrinth of domineering relatives, challenges with their romantic partners, and their insecurities and prejudices. Although the characters adopt new identities in a contemporary context, their behavior adhere precisely to the established behavioral patterns in the canon, and readers anticipate how they behave accordingly.

Textual Analysis: Functional Appropriation, Narrative Development by the Author and Critical Analysis

In *Pride and Five Troubles,* JenniferRAKim narrates the tale of a Korean-American family who operate a barbeque restaurant in San Francisco. The family consists of Father, Bong Du Kim as Mr. Bennet, and Young Ae Kim as Mrs. Bennet, the mother. Meanwhile, the daughters are Jane Kim (Jane Bennet), Elia Kim or Elizabeth (Lizzie Bennet), Mary Kim (Mary Bennet), Katie Kim (Kitty Bennet), and Lydia Kim (Lydia Bennet). As for the male characters, Mr. Darcy is David Do, Baesuk Byeon is Mr. Bingley. The other supporting characters are Joshua Wicklow is Mr. Wickham and Heejung Byeon is Miss Caroline Bingley, the younger sister of Baesuk. As previously mentioned, the story takes place in modern America in the 21st century. The family's ownership of a restaurant, rather than a farm, suggests their membership in the middle class. The family is neither wealthy nor impoverished. Unfortunately, the mother, Mrs. Kim, still finds the concept of having five unmarried daughters to be a sensitive topic. We describe her as a deeply concerned Korean mother. The story opens with a modifies sentence of the canon: "It is a truth universally known that a Korean mother in possession of five unmarried daughters desperately needs eligible single men (JenniferRAKim, 2023)." Unlike the source text, this story provides a greater sense of identity for the characters, particularly for the daughters and the male characters. We describe Jane and Elia as women in their late 20s with successful careers. Jane works as an elementary school counselor, and Elia works as a mechanical engineering. Regarding the others, we describe Mary as a nun-in-training, while the two youngest, Kitty and Lydia, are still in their college student phase. Then, we learn that David, an-heir apparent from a prominent rich family in Korea, is working on a technology transfer project in San Francisco. David and Elia are collaborating on this project. Baesuk, a cheerful Korean doctor, is participating in a two-year exchange program at Pacific Medical Center in Pacific Heights. The two are best friends since childhood because of their family status. Despite the alteration of the setting and the creation of new cultural backgrounds for the characters, their identities remain consistent with those in the source text. *Pride and Five Troubles* exemplifies typical AU fanfiction, wherein characters identities are modified while their narrative roles persist unchanged.

In contrast to other authors who merely utilize character names in AU fanfiction, JenniferRAKim advances her appropriation by deliberately emulating Austen's plot and narrative framework. This writing style, however perhaps perceived as a deficiency lacking in novelty, made her more adept than others in examining the functionality of character within AU fanfiction narration. As previously analyzed, the acts of characters are more significant than their psyche in *Pride and Prejudice*. Consequently, utilizing canon's narrative structure in the composition of AU fanfiction serves as a method to evaluate if the characters' actions are sufficiently robust to maintain their intended function in a different context. Like Austen' JenniferRAKim

devides characters into binary opposition and develops journey for the bright side to conclude so as to reach main objective. Throughout the pursuit of their desires, the structural relationship between the characters, Elia and David, mostly mirrors the original narrative due to the consistent actions of the characters: beginning with the unfavorable first impression at their initial encounter, which was altered by the setting. The meeting, set in Regency England, has been relocated to Elia's barbecue restaurant, where she worked part-time alongside Jane. The meeting was characterized as a failure due to David's scathing remark. Moreover, at the same time Baesuk also fall for Jane attractive face. This conduct reflected the canon in which Bingley focuses on Jane attractive appearance among other women during the ball. The most significant deed, which JenniferRAKim continues to portray in her fanfiction, is Mrs. Kim's aggressive efforts to marry off her daughters. The mother's actions primarily impact Jane and Elia. For Jane, her mother arranged a match with Baesuk when he first arrived at their church. But even then, when Jane and Baesuk are dating, she is not satisfied enough. She even attempted to introduce Jane to another man, believing that if Jane hasn't walked down the aisle yet, it's not yet safe. However, Elia bears the burn of the suffering. Elia's actions are to blame for her constant resistance to her mother's discussions about marriage. Mrs. Kim even arranged a *suhn,* or blind date, between Elia and their acquittance, Chang He (Colin). The man was wealthy, but Elia, who doesn't want to marry without love, argued that the man was too foolish to spend their lives with. In the end, Elia rejected his proposal, a decision that deeply angered Mrs. Kim. Similar to canon, this is where Mr. Kim plays a significant role as a father; he supports Elia's decision to reject the proposal and feels proud of her for adhering to her principles regarding matrimony. This arrangement indicates that action is paramount in AU fanfiction writing; it is the characters' behavior rather than the "individuals," that preoccupies fan authors of this genre. Regardless of the context or the peculiarities of the characters, AU fanfiction will adhere to the canon and engage the reader, provided the author meticulously maintains the original character's function.

Nonetheless, similar to other narratives, fanfiction serves not only to fulfill the author's desire to exert control over the fictional realm by orchestrating character actions, but also to "generate, sustain, develop, and resolve" the interest of their readership, thereby necessitating the resolution of "instabilities" in the narrative progression of fanfiction (Phelan, 1989). Phelan identifies two types of instabilities in narrative: the first arises from the story itself, while the second originates from the discourse. In AU fanfiction, the primary form of instability arises within narrative and among characters, which is "created by situation, and complicated and resolved through actions"(Phelan, 1989). As previously noted, the actions of characters are the foremost concern for both readers and authors of AU fanfiction. In *Pride and Five Troubles*, JenniferRAKim adeptly understand her readerships, utilizing their instability as the primary catalyst for narrative progression. The primary instability in *Pride and Five Troubles* is in the narrative's emphasis on the romantic experiences of the two eldest daughters, Jane and Elia, in contrast to those of their siblings. Despite the title indicating Five Troubles, only two are predominantly discussed throughout the narrative. Furthermore, Josh, who is intended to portray one of the antagonists, ultimately becomes Elia's greatest friend. This is causing narrative to lack of conflict. The author's effective transition of the antagonist from presumed Josh to Heejung, the envious younger sister and rival of Elia in her pursuit of David, is commendable. However, JenniferRAKim orchestrates the relationships between the leading couples and depicts the mother's acts with greater vividness to ensure that the narratives reflect the canon. This approach allows for more incorporation of more parallel activities in the AU narrative, hence enhancing reader engagement as they identify the intertextual connection. Simultaneously, the principal characters cultivate their emotions for one another, and the ensuing misunderstanding acts as a pivotal moment in the narrative. For example, when David acknowledges his affection for Elia and when Baesuk leaves Jane to return to Korea to seek his parents' and family's consent to marry her. The two principal events culminated in the climax. Baesuk has ceased all communication with Jane following the message in his paternal grandmother illness. Jane waiting and after a couple of moths reserve to her destiny that he left her again just like her past relationship. This induces her fall into depression. In the story of Elia and David, he endeavors to engage her, ultimately earning a response from Elia regarding his feelings. However, after they spend night together, Heejung finds out and crushed Elia's hope to have a relationship with David. She sent a letter informing Elia that David was involved in the

broke relationship between Jane and Baesuk. Furthermore, Heejung emphasizes that David is her fiancé and is currently in phase of rebellion characterized by promiscuity, with Elia serving as his plaything. Poor David must confront Elia in this predicament. He intended to propose to Elia but was refused and subjected to her insults. Although the instability in the term of plot inconsistencies, by replacing the elopement of Lydia and Wickham, the author brings out the journey of leading couples strive to accomplish the greatest desires, the Object, which is marriage.

In addition to reflecting the canon, fan authors also use the opportunity to articulate their particular interpretations of the canon canon's narrative and discourse within the flow of AU fanfiction. Although both the author and readers are aware of the characters' eventual actions, the fictional universe allows the author to explore the necessity of reiterating the same behavior prior to the characters executing the pivotal action. In this fanfiction, David initially rejects his feeling for Elia, stating, "Get a grip. She would never fit in your world,"(JenniferRAKim, 2023, Chapter 19). He argues that he simply enjoys observing her eyes, stating, "He would never have a pounding headache because some woman he knew at work's place in the middle of the night. Even if that woman had pretty eyes. Correction, the prettiest eyes he had seen"(JenniferRAKim, 2023, Chapter 20). The contemporary environment of *Pride and Five Troubles'* alternate universe provides the characters, particularly the women, with the autonomy to choose their relationships. In the canon, due to its Regency setting, there are numerous constraints on women, including inheritance rights. In this fanfiction, despite the Kims having five daughters, the primary motivation for the mother to arrange marriages for them is their age, a point Mrs. Kim emphasizes by stating that no man desires withering vegetables, "Remember, men don't buy withered vegetable. They want fresh, shiny, and beautiful vegetables,"(JenniferRAKim, 2023, Chapter 9). Additionally, jealousy towards her acquaintances who have already acquire grandchildren is also one of the triggers. Society's expectation is second and inheritance is never discussed in relation why she wants her daughters married.

The case of *Pride and Five Troubles* demonstrates that appropriation in alternate universe fanfiction is not simply a reflection of the source material; instead, it constitutes a discourse between fan authors and readers on one side and the canon on the other. The primary activities that rectify the instability in AU fanfiction narrative progression are well understood by the readers. This aspect does not diminish their enjoyment of the narrative; rather, it enhances their excitement as it aligns with the principles of intertextuality in fanfiction creation. As members of the same community, fanfiction readers adeptly interpret "signal" (Phelan, 1989), and fanfiction authors consistently provide sufficient "signals" for textual exploration. When action becomes the primary focus, it its justifiable to modify characters' destinies to address fans' emotional dissatisfaction over their preferred figures in the canon. This specific narrative progression in AU fanfiction serves as an optimal authorial framework, offering both the author and the reader a secure foundation to achieve their literary objectives.

CONCLUSION

The virtual realm has facilitated the acknowledgement of fanfiction and other fan artifacts among a diverse audience, rendering them an integral component of online culture. Consequently, scholars prioritize the cultural significance of fanfiction creation, largely neglecting the fictional work itself. For fans that engage in writing and reading, online fanfiction serves as a utopian realm that transcends the constraints of reality, allowing them to become the "authors of their own narrative" irrespective of age, gender, or color, without the necessity to conceal their talents as they do in everyday life. The case of *Pride and Five Troubles* in this study demonstrates that literacy is not the privilege of individuals with "classic" names; the perspectives of "amateurs" merit consideration as well. With the increasing number of studies on its literary merits, it is anticipated that fanfiction will son be recognized more as a "genre" rather than merely a "cultural phenomenon" within academia.

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